

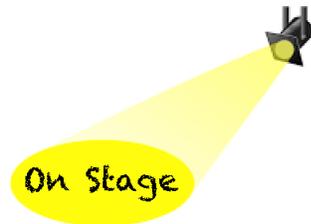
**On Stage: Creating a Community Dialogue Around Live Theater**

*West of Central*

**Pillsbury House Theatre, September 14 – October 14, 2018**

**Created by: Lucas Erickson**

**Fiscal Sponsor: Springboard for the Arts**



## **On Stage: Creating a Community Dialogue Around Live Theater**

**Mission:** To make local theater relevant to younger and non-traditional audiences and to lay the groundwork for building future theater audiences

“On Stage” raises awareness of the theater offerings in the Twin Cities to academic classes and groups. It brings local actors to Twin Cities college classrooms and community settings to read scenes from a play in current local production. Participants then engage in a lively discussion of the play’s themes, tying in current events, personal values and narratives to stimulate critical thinking. Subsequently attending the full play is encouraged.

## **ON STAGE: West of Central – Discussion Schedule**

**1. U of M - HIST 3020 - Hands-On History - Elaine Tyler May - Monday September 24th 9:45 - 10:45AM. 20 students. *H. Adam, Austene, Ansa***

\* Gain hands-on experience researching, analyzing, and presenting the past using archives, interviews, online research, visual and textual analysis, etc. Explore presentation through essays, websites, films, exhibits, and more.

**2. MCTC - ENCW 2213 - Intro to Creative Writing - Stephen Healey - Tuesday September 25, 9:45 - 10:45AM. 25 students. *H. Adam, Austene***

\* This course covers practice in writing both poetry and fiction, with emphasis on development of individual style and form, as well as an analysis of professional works and devices. In addition to working on creative self-expression, you will develop the abilities, craft and discipline needed to produce quality writing that allows you to reach an audience.

**3. U of M - SOC 1001 - Intro to Sociology - Ann Meier - Wednesday September. 26, 10:00-11:00AM. 212 students. *H. Adam, Austene***

\* This course is designed to introduce you to the study of society and what sociologists call the "sociological imagination:" a way of viewing the events, relationships and social phenomena that shape our individual lives and much of our collective experience. Through the course we will examine some of the central concepts and problems that have preoccupied both classical and contemporary sociologists and gain a sense of how the sociological imagination can illuminate the social forces that have a concrete impact on our everyday lives.

**4. U of M - SOC 1001V - Honors: Intro to Sociology - Ann Meier - Wednesday September 26, 12:20-1:20PM. 30 students. *H. Adam, Austene***

\* This course is designed to introduce you to the study of society and what sociologists call the "sociological imagination:" a way of viewing the events, relationships, and social phenomena that shape our individual lives and much of our collective experience.

**5. Metro State - WRIT 300: Writers of Color, Identity, and Race in the Twin Cities - Ed Lee - Wednesday September 26 3:00 - 4:00PM. 20 students. *H. Adam, Austene, Ansa***

\* This writing class, a combination of in-class meetings and significant individual work outside of class, explores the many ways that creative writing, from books to literary readings to public art projects, informs daily life.

**6. Augsburg College- COMM 329-S – Public Speaking - Kristen Chamberlain and Augsburg - LST 205 - Intro to Leadership Studies - Elaine Eschenbacher - Thursday September 27, 10:20 - 11:20AM. 40 students. *H. Adam, Austene***

\* Public Speaking - The course focuses on speech preparation, organization, audience analysis, style, listening, and overcoming speech fright; Introduction to Leadership Studies - This course lays the groundwork for the study of leadership and enhances the capacity to lead. This course offers an opportunity to develop and tell your public narrative and leadership story.

**7. U of M - COMM 3451 - Intercultural Communication - Michael Lechuga - Thursday September 27, 1:00 - 2:00PM. 27 students. *H. Adam, Austene, Ansa***

\* Theories of and factors influencing intercultural communication. Development of effective intercultural communication skills. Looking at Intercultural Communication through the lens of migration and settler colonialism.

**ON STAGE: *West of Central* – Discussion Schedule Cont.**

**8. U of M – SOC 4125: Policing America - Michelle Phelps - Thursday September 27 2:45 - 3:45PM. 50 students. *H. Adam, Austene, Ansa***

\* Forms, dynamics, philosophical underpinnings of policing/surveillance agencies (formal/informal). Legal limitations, police culture, community relations, aims of policing, state power.

**9. St Catherine - THR 1110 - Theater in the Twin Cities - Craig Russell Johnson - Friday, September 28 10:55 - 12:00PM. 5 students. *Austene, Olivia***

\* A fundamental fine arts course which introduces students to theater history and to the performance elements found in a variety of theaters throughout the Twin Cities.

**ON STAGE: *West of Central* – Total Tickets Purchased**

**Total Participants: 399**

**Total Tickets Purchased: 150**

**Note: The total tickets purchased was confirmed by Pillsbury House Theatre's Box Office.**

**ON STAGE: *West of Central* – Survey Results**

**1. Have you seen a play before?**

**87 YES (84%) 17 NO**

**2. Have you been to this specific theater before?**

**6 YES 98 NO (94%)**

**3. After our visit, do you feel more inclined to see the play?**

**99 YES (95%) 5 NO**

**4. Do you now feel more inclined to see other plays at this theater?**

**90 YES (89%) 11 NO**

**5. Do you think this program works well in college classes?**

**100 YES (97%) 3 NO**

**Note: This survey was issued to participants in three of the nine discussions.**

## **ON STAGE: *West of Central* – Discussion Agenda/Topics**

**Lucas** will welcome the class, introduce himself and say why we are there/what On Stage is.

**Austene/H. Adam/Ansa/Olivia** will introduce themselves. **H. Adam/Ansa/Olivia** will ask who has seen play before? Recently? Where/what have they seen? Seen a play at the Pillsbury? How about concerts/cultural events? Tell students why you think it is important to see live theater/live events. Talk about Pillsbury House Theatre/Chicago Avenue Project.

Warm up exercise?

**Austene** will give some background about the play/playwright and weigh in about their personal take on it and the process (edits to script, etc.). Also can talk about how she prepared for the role (research on noir/thin man, gender/women, etc.).

**Austene/H. Adam/Ansa/Olivia** will set up the first scene, then read.

Ask audience what they heard/thought.

**Austene/H. Adam Ansa/Olivia** will lead a discussion about topics/themes covered in the scene including: Gentrification/Segregation/Safety/Neighborhoods/Communities, Department of City Planning/Real Estate/Land Use Department; Women's rolls; Self-identity/secrets; Zip codes; Loyalty, family and community; Definition of Riot. Protest vs rebellion?

**Austene/H. Adam Ansa/Olivia** will set up the second scene, then read.

Ask audience what they heard/thought.

**Austene/H. Adam Ansa/Olivia** will lead a discussion about topics/themes covered in the scene including: Gentrification/Segregation/Safety/Neighborhoods/Communities, Department of City Planning/Real Estate/Land Use Department; Women's rolls; Self-identity/secrets; Zip codes; Loyalty, family and community; Definition of Riot. Protest vs rebellion?

Final thoughts.

**Lucas** will remind everyone how to get \$8 tickets to *West of Central* (pay what you can, but that is for people that can't afford. We are pushing you to pay something), final plug for Pillsbury, and ask actors to plug work they are currently doing.

## **ON STAGE: West of Central – Feedback**

*Dear Lucas,*

*Thank you so much for coming to my class today. It was wonderful, and I could see that the students really got a huge amount of learning out of it. Please extend my thanks to the team -- they were fabulous. I look forward to your visit later in the semester with "Marie and Rosetta." Many thanks again,*

*Elaine Tyler May --- Professor at University of Minnesota*

*Thanks for the visit, Lucas. I think my students really found it engaging, provocative, useful. Please pass along my thanks to H. and Austene--loved their performances and discussion. I'm promoting the play & discount code to students and faculty here at the college. Until next time,*

*Stephen Healey --- Professor at MCTC*

*Lucas! I LOVED it! I talked to my 5 TAs (from the first, bigger class) and they thought it was great. Two of them are advanced undergrads, three are early career grad students. Students noted that it went so well because of the facilitators, especially H. Adam Harris. They felt like he got exactly what we are studying in sociology and made the links for the class. He has amazing energy, and they noted that, too. So, I think the fit of the play with the class and the engagement and training of the facilitators are key. Is it too late to get on the schedule for the next play (Marie and Rosetta.)? If not, I'd like to consider it. Thanks again,*

*Ann Meier --- Professor at The University of Minnesota*

*Do more! You are all very well spoken. This was the best guest lecture experience I've ever had! It was a pleasure to hear this. Thank you!*

*Student --- The University of Minnesota*

*Hi Lucas--*

*The discussion last week was a big hit. I thought it went smoothly and covered the points I needed the students to hear (life in TC theater, how new plays get written, the production process, "West of Central" themes that relate to social issues, etc.). Since they had all seen the show and nearly all have had some experience in theater, it was great we could focus on Austene and Olivia's journeys as theater artists. I was particularly glad to have Olivia there: as a young woman who had recently graduated she could speak to the students. I only wish we could have pressed her a little more on how that looks and feels. I'm really glad to know about your program and would be happy to recommend it or participate again.*

*Thanks much—*

*Craig Johnson --- Professor at St. Catherine University*

## ON STAGE: West of Central – Feedback

*Hi Lucas,*

*Generally, students thought it was great! They really liked the creative approach to thinking about some of these issues. The one piece of feedback I heard that might be helpful for future class presentations is some of them felt like terms or history were introduced that they didn't know (e.g. "block busting") and those were never fully expanded on. I assume you're trying to hit a conversational style, but they thought there could be a little more "lecture" style material thrown in.*

*Thanks again for visiting!*

*Michelle Phelps --- Professor at The University of Minnesota*

*Hi Lucas,*

*Here are the main things the students said:*

- *Students were impressed and interested to learn about the amount of research actors do for their roles - "it isn't just about memorizing lines, they really have to know the story and context of the plays." This led to a great conversation on the role of theater in our society, as a way to shape culture and exhibit leadership by telling stories in relevant ways.*
- *Students liked how interactive the session was - especially the part about myths and involving students in reading a scene.*
- *We started to have some conversation about the story of the play, but without having seen the whole thing, it was difficult to take that very far -- but was an indication that they were interested in seeing the whole play.*
- *When asked if we should do this again (theater outreach as part of a class) all said yes.*

*Thanks for your work!*

*Elaine Eschenbacher --- Professor at Augsburg University*

*Hi Lucas,*

*I wanted to share with you that my students seemed to enjoy the visit from you and the others. We spoke a bit after you left the class, but the conversation has continued since. The performances gave us a lot of ways to talk about how Settler Colonialism is still at work in practices like red lining. Also, three students have mentioned to me that they really like theater and were glad that I connected the coursework to your work. Again, many thanks for coming and we hope to see you all again next semester or year.*

*Michael Lechuga --- Professor at The University of Minnesota*

## **ON STAGE: West of Central – Financials**

- **Austene Van (Facilitator) - \$1180**
  - \* 9 discussions (\$900), 1 planning meetings (\$100), facilitator prep-time (\$150) and parking expenses (\$30).
- **H. Adam Harris (Facilitator) - \$1080**
  - \* 8 discussions (\$800), 1 planning meetings (\$100), facilitator prep-time (\$150) and parking expenses (\$30).
- **Ansa Akyea (Facilitator) - \$580**
  - \* 4 discussions (\$400), facilitator prep-time (\$150) and parking expenses (\$30).
- **Olivia Wilusz (Actress) - \$130**
  - \* 1 discussion (\$100) and parking expenses (\$30).
- **Lucas Erickson (Project Manager) - \$1134**
  - \* Planning and coordination of all On Stage discussions (\$500), marketing and advertising (\$495), printing and copying (\$84), miscellaneous (\$25) and parking expenses (\$30).

**TOTAL: \$4,104**

Notes: 1 discussion (1 hour in length) is \$100, 1 rehearsal (2 hours in length) is \$100, 1 extra meeting (1 hour in length) is \$50 (not listed on the above budget), prep-time for the facilitator is \$150, and the coordination stipend is \$500. The number of classroom/community visits (5) is an approximate number. The total number of actors/facilitators in the program (3) is an approximate number. These fees are based on a similar program that was used at the Guthrie Theater (*Creating Dialogue*) and Project SUCCESS (fiscal sponsor pilot program). The program emphasizes education and is not a performance piece. The discussions will take place in college classrooms and community spaces (i.e. library room, public meeting room, etc.).

**ON STAGE: West of Central – Sample Contract**

**PROJECT CONTRACT**

***On Stage: Creating a Community Dialogue Around Live Theater***

This Agreement is made effective as of 10/15/16 by and between On Stage, and the following individual ("Actor")

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

PHONE NUMBER: \_\_\_\_\_

EMAIL: \_\_\_\_\_

- 1. **DESCRIPTION OF SERVICES AND PAYMENT.** Actor will receive compensation for providing the following services/expenses including but not limited to: 6 discussions (\$600), 4 planning meetings (\$200), facilitator prep time (\$150), and parking expenses (\$20).
- 2. **TOTAL PAYMENT.** On Stage will pay total compensation for services in the amount of **\$970**. Payment will be sent directly to the Actor from On Stage at the address listed above at a date postmarked on or before **11/14/16**.
- 3. **TERM/TERMINATION.** This Agreement shall terminate automatically on **11/14/16**.
- 4. **RELATIONSHIP OF PARTIES.** It is understood by the parties that the Actor is an independent contractor with respect to On Stage, and not an employee or contractor of On Stage.
- 5. **WORK PRODUCT OWNERSHIP.** Any copyrightable works, ideas, discoveries, inventions, patents, products, or other information (collectively, the "Work Product") developed in whole or in part in connection with the Services Rendered shall be the exclusive property of On Stage.
- 6. **NAME AND LIKENESS.** Actor agrees to allow On Stage full use of their name, likeness, voice, testimonial, and/or portrayal in whole or in part, severally or in conjunction with other material, for any documentation and marketing purposes at any time including after determination of this agreement.
- 7. **ENTIRE AGREEMENT.** This Agreement contains the entire agreement of the parties, and there are no other promises or conditions in any other agreement whether oral or written. The actor waves any liability against On Stage.
- 9. **SEVERABILITY.** If any provision of this Agreement shall be held to be invalid or unenforceable for any reason, the remaining provisions shall continue to be valid and enforceable. If a court finds that any provision of this Agreement is invalid or unenforceable, but that by limiting such provision it would become valid and enforceable, then such provision shall be deemed to be written, construed, and enforced as so limited.
- 10. **APPLICABLE LAW.** This Agreement shall be governed by the laws of the State of Minnesota.

This Project Contract is executed and agreed to by:

**ACTOR**

(Printed Name) \_\_\_\_\_

(Date Signed) \_\_\_\_\_

(Signature) \_\_\_\_\_

**ON STAGE**

(Printed Name) \_\_\_\_\_ (Project Manager)

(Date Signed) \_\_\_\_\_

(Signature) \_\_\_\_\_

ON STAGE: *West of Central* – Marketing

PILLSBURY HOUSE THEATRE PRESENTS

# WEST OF CENTRAL

BY CHRISTINA HAM  
DIRECTED BY HAYLEY FINN  
SEPTEMBER 14 - OCTOBER 14, 2018

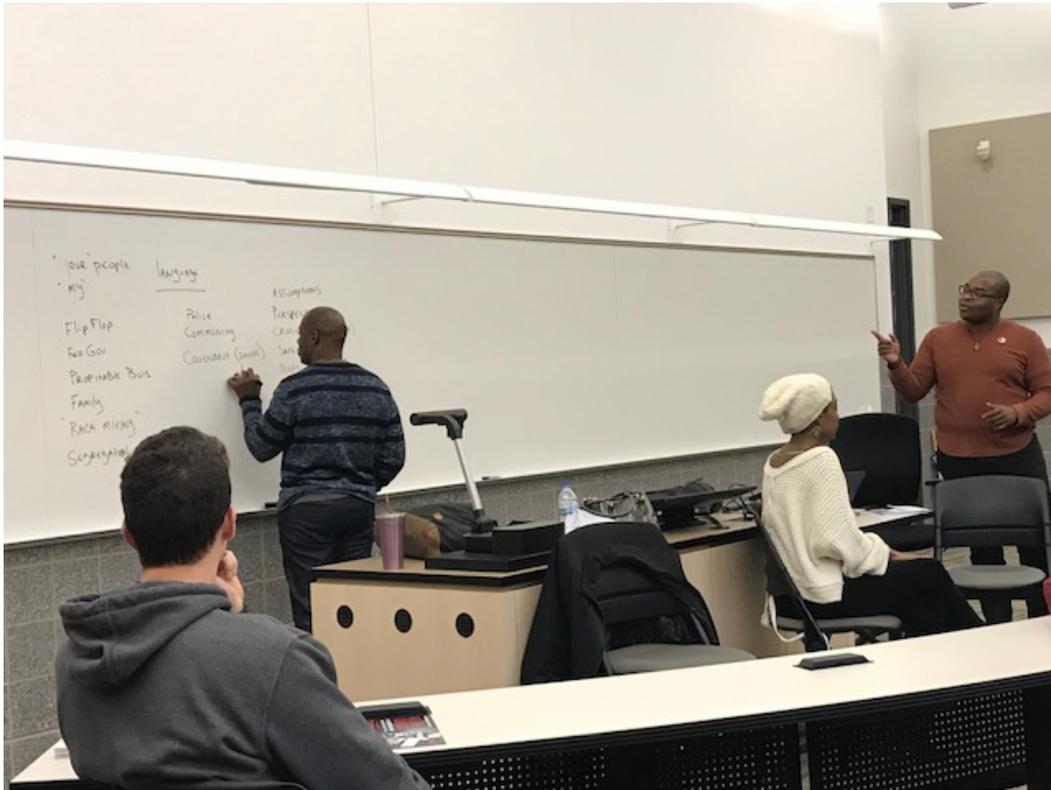
GET \$8 TICKETS!  
USE CODE 'ONSTAGE'

IN THE FAULT LINES OF BLACK AND WHITE, THERE'S ONLY ONE COLOR: **BLOOD-RED!**

**ON STAGE: *West of Central* – Photos**



**ON STAGE: *West of Central* – Photos**



## **ON STAGE: Total Outreach**

***An Octoroon* (Mixed Blood Theater – Fiscal Sponsor: Project SUCCESS)**

Total Participants: **196**

Total Tickets Purchased: **115**

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***A Raisin in the Sun* (Park Square Theater)**

Total Participants: **190**

Total Tickets Purchased: **100**

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***Anna in the Tropics* (Jungle Theater)**

Total Participants: **142**

Total Tickets Purchased: **73**

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***We are the Levinsons* (MN Jewish Theatre Co.)**

Total Participants: **128**

Total Tickets Purchased: **30**

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***Pike St.* (Pillsbury House Theatre)**

Total Participants: **163**

Total Tickets Purchased: **25**

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***Revolt. She said. Revolt again.* (Frank Theatre)**

Total Participants: **296**

Total Tickets Purchased: **100**

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***Collected Stories* (MN Jewish Theatre Co.)**

Total Participants: **199**

Total Tickets Purchased: **42**

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***The Lorax* (Children's Theatre Co.)**

Total Participants: **483**

Total Tickets Purchased: **55**

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***Lady Day at Emerson's Bar and Grill* (Jungle Theater)**

Total Participants: **155**

Total Tickets Purchased: **28**

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***West of Central* (Pillsbury House Theatre)**

Total Participants: **399**

Total Tickets Purchased: **150**

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**TOTAL PARTICIPANTS: 2,351**

**TOTAL TICKETS PURCHASED: 718**

**\* 31% OF THE STUDENTS/COMMUNITY MEMBERS WE HAVE VISITED SAW THE PLAY THAT WE DISCUSSED.**

## **The Need For A Younger Theater Audience**

NEA 2012 Survey: The Survey of Public Participation in the Arts (SPPA) is the largest and most comprehensive survey of U.S. arts participation, with a total sample size exceeding 37,000 adults, ages 18 and over.

- Adults who attended performing arts or visited museums as children were three to four times as likely to see shows or visit museums as adults. Exposure to the arts in childhood turns out to be a stronger predictor of adult arts participation than education, gender, age, or income.
- Technology is a great enabler of arts creation and participation. In 2012, nearly three-quarters of American adults—about 167 million people—used electronic media to view or listen to art.
- 12.3 percent of adults in 2002 said they had attended a non-musical play in the past year; only 8.3 percent of adults in 2012 could say the same.
- The average age of those attending classical music performances, the ballet, jazz concerts and plays is increasing. This is not just because the median age of the general population is creeping up as well; it is the result of one generation of audience members not being adequately replaced by the next.
- The average age of the theatergoer for touring Broadway is 52 (according to The Broadway League).

June 17, 2012, Boston Globe:

“The Boston area is home to an estimated 250,000 college students from September to June. In other words, there is a huge population of 18-to-22-year-olds at more than 65 colleges and universities, quite a few of whom are eager, even desperate, for something to do off-campus on the weekends. Many who go to college here settle down in the area after graduation; they are the logical foundation of Boston theater’s future. So, theoretically, Boston should be the perfect laboratory for experiments in how to attract young adults to the theater, right? ... Intellectual curiosity and a spirit of cultural adventure are, or should be, cornerstones of higher education” (Don Aucoin).