

Distribution Agreement

In presenting this thesis as a partial fulfillment of the requirements for a degree from Emory University, I hereby grant to Emory University and its agents the non-exclusive license to archive, make accessible, and display my thesis in whole or in part in all forms of media, now or hereafter now, including display on the World Wide Web. I understand that I may select some access restrictions as part of the online submission of this thesis. I retain all ownership rights to the copyright of the thesis. I also retain the right to use in future works (such as articles or books) all or part of this thesis.

Cameron Ben Frostbaum

April 6, 2018

Microtheatre: A Study and Practice of a New Millennial Theater

by

Cameron Ben Frostbaum

Brent Glenn

Advisor

Theater Studies Department

Brent Glenn

Adviser

Donald McManus

Committee Member

M. Elva Gonzalez

Committee Member

2018

Microtheatre: A Study and Practice of a New Millennial Theater

By

Cameron Ben Frostbaum

Brent Glenn

Adviser

An abstract of
a thesis submitted to the Faculty of Emory College of Arts and Sciences
of Emory University in partial fulfillment
of the requirements of the degree of
Bachelor of Arts with Honors

Theater Studies Department

2018

Abstract

Microtheatre: A Study and Practice of a New Millennial Theater By Cameron Ben Frostbaum

Microtheatre is a form of theater originating in Spain, categorized by its intimate short plays performed for small audiences in flexible spaces and informal performance formats. The National Endowment for the Arts reported in 2015 that lack of time, cost, and accessibility are the three greatest obstacles preventing Americans from engaging with the performing arts. This project responds to these three barriers by exploring Microtheatre as an emerging theater practice that has particular relevance with younger audiences. Microtheatre's effectiveness has been tested by producing two Microtheatre events, *Microtheatre Emory*, on the Emory University campus. Through the combined efforts of the student theater community at Emory University, these events engaged students and the greater Emory community. The practice of producing and visiting the only Microtheatre in the United States, Microtheater Miami, illuminates the uniting and energizing effect this theater format can contribute to the next generation of spectators.

Microtheatre: A Study and Practice of a New Millennial Theater

By

Cameron Ben Frostbaum

Brent Glenn

Adviser

A thesis submitted to the Faculty of Emory College of Arts and Sciences
of Emory University in partial fulfillment
of the requirements of the degree of
Bachelor of Arts with Honors

Theater Studies

2018

Acknowledgements

I would first like to thank my thesis advisor Professor Brent Glenn of the Theater Studies Department at Emory University. Prof. Glenn offered me constant support and mentorship throughout the entirety of my honors thesis project. He provided me guidance when necessary, but guaranteed that I always maintained ownership over the direction of my project.

I would also like to thank the my two production managers, Maggie Higginbotham and Jess Winer. Without their organization and initiative, the *Microtheatre Emory* productions would have floundered and failed.

I would also like to acknowledge Professor M. Elva Gonzalez and Professor Donald McManus for their contributions as readers of this thesis. I greatly appreciate their direction and advise in the revisions and evaluations of my honors thesis project.

Finally, I must express my love and gratitude to my mother and father for unceasing inspiration. They have motivated throughout my college experience and without them I certainly would not have been able to complete this honors thesis project. Thank you and I love you.

Sincerely,

Cameron Ben Frostbaum

Table of Contents

Introduction – 1

Chapter One – 2

 Why Microtheatre? – 2

 Packaging, Presenting, and Spectating – 7

 Packaging – 7

 Presenting – 13

 Spectating – 18

 Conclusion – 21

Chapter Two: Fall *Microtheatre Emory* Review – 24

 Third Space – 24

 Preparation – 25

 The Night – 37

 Conclusion – 43

Chapter Three: Site Visit to Microtheater Miami – 46

Chapter Four: Spring *Microtheatre Emory* Review – 52

 Preparation – 52

 The Night – 59

 Conclusion – 61

 Next Steps – 62

Bibliography – 66

Introduction

My honors thesis project explores and analyzes the Microtheatre movement as a new theatrical experience for the next generation of spectators. A study conducted by the National Endowment of the Arts in 2015, found that the three greatest obstacles affecting attendance to performing arts events are limited leisure time, inconvenient event locations, and costs associated with participation.¹ The Microtheatre movement in Spain has revolutionized the spectator experience by addressing these challenges and reinvigorating the performing arts. Recognized this year by the preeminent *American Theatre Magazine*, Microtheatre has captured the enthusiasm of audiences in Spain and South America.² While no academic definition exists for Microtheatre, I have composed the following working definition to embody this movement:

“Microtheatre is a form of theater originating in Spain, categorized by its intimate short plays performed for small audiences in flexible spaces and informal performance formats.”

Microtheatre possesses the necessary elements to engage audiences who are already accustomed to immediate forms of entertainment: in-home and hand-held devices. Microtheatre’s relaxed environment creates a comfortable setting that provides a low risk evening of entertainment with all of the traditional benefits. As performed across Spanish-speaking communities across the world, tickets are inexpensive, performances are fifteen minutes or less and audience members can eat and drink in the performance spaces, breaking down barriers of formality often associated with the performing arts.

¹ Sunil Iyengar and Ellen Grantham. "When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance." NEA Office of Research & Analysis, January 2015. National Endowment for the Arts.

² Felicity Hughes, "Micro Theatre, the Next Big (Little) Thing in Spain." *American Theatre Magazine*, April 4, 2017.

Chapter One

Why Microtheatre?

I will discuss my first interaction with Microtheatre during the summer of 2016 and how Microtheatre overcomes many of the barriers preventing people from interacting with the performing arts. During my summer study abroad in Salamanca, Spain a chance class trip introduced me to the newest theater craze in Spanish speaking communities across the world. On the rooftop patio of La Malhablada (“foul mouthed”), a multi-story building with small black box theaters on each floor, I embraced Microtheatre’s social and entertainment potential.³ At the bar, tickets were three euros for a spectacular fifteen minute performance. I was immediately drawn to the relaxed setting that allowed audience members to purchase reasonably priced drinks and tapas (small Spanish dishes). The concept of short shows paired with appetizers and drinks was extremely appealing. People rotated from the bar area to performance spaces throughout the night. When shows were about to begin a host would take patrons from the bar area to the designated performance space. A group of 15 people, students and residents of Salamanca, sat together tightly in a simply lit room. For the show I saw, a performer rushed into the room and immersed us in a comedic telling of a bank robbery. The show was quick, packed with conflict, and left the audience raring to experience another show. I returned to Emory University determined to bring Microtheatre to Atlanta and inspired to find a new relevance for theater for the next generation of spectators.

As I had begun my first classes at Emory three years earlier, the doors of the Georgia Shakespeare Theater Company had closed.⁴ My passion for theater began as an awe-inspired

³ "La Malhablada. Microteatro En Salamanca." La Malhablada. Microteatro En Salamanca.

⁴Pousner, Howard. "Stifled by Debt, Georgia Shakespeare Calls It Curtains after 29 Years." Myajc. October 8, 2014.

third grader with their unforgettable production of *Richard III*. I know first-hand the disappointing statistics of declining attendance and interest in theaters across the United States. Theater has always adapted to cater to the needs and preferences of audiences. The nonprofit institutions producing theater in the United States, unfortunately, have not undergone major change since the 1960s.⁵ After experiencing Microtheatre and interning at nonprofit theaters in Atlanta, I now have a better understanding of how theaters must evolve to address the major barriers preventing people from engaging with the performing arts.

Finding information about Microtheatre has been extremely difficult because it is a young art form and little to no academic literature has been compiled. Because of its youth and limited reach to the Spanish-language world, Microtheatre has not made much in-roads into English-speaking communities. While I have worked on researching and producing Microtheatre, its popularity is spreading to new cities and growing where it already exists. Fortunately, news articles and theater publications have provided me with enough information to begin my journey researching and producing Microtheatre.

A search on the internet reveals the origins of the movement in Madrid, Spain with the Por Dinero theater company.⁶ In 2009, Miguel Alcantud organized a group of about 50 theater professionals in Madrid to embark on the first ever Microtheatre event. This endeavor at producing Microtheatre, took place in a former brothel that Alcantud and partners converted into their new performance space. The brothel contained 13 rooms that would house 13 distinct theater groups' new original plays inspired by the theme of prostitution. Each group was restricted in that the plays were to be between 10 and 15 minutes and there could be no more

⁵ O'Quinn, Jim. "Going National: How America's Regional Theatre Movement Changed the Game." *American Theatre*. January 06, 2017.

⁶ "Bienvenidos - Microteatro Madrid." *Microteatro*.

than 10 audience members per room (this has now increased to 15 people). During this first attempt, each show performed as many performances as were required to satisfy eager audiences over a three to four hour period. Because of the incredible success and demand for these productions, Alcantud with Por Dinero established Microteatro, Microtheatre in English, which is now permanently located at a two-story former butcher shop on Calle Loreto and Chicote 9.⁷

While many theaters in Spain were struggling in the wake of the 2008 global financial crisis, Microtheatre attracted massive crowds. Alcantud explains, “We had the bad fortune that it coincided with the economic crisis, so because of the [low] price of our tickets, it became a theatre of refuge, of the crisis.”⁸ As I will discuss in more detail in the next chapter, Microtheatre drew in audiences because of its inexpensive ticket prices of 3 euros per show, quick performances, full bar, and tapas kitchen. This new theater format gave the spectator the authority to shape their experience. From Por Dinero’s website, “In this way, the viewer can choose both the time he wants to spend in the theater, according to the number of works he wants to see, as well as the price he wants to pay, since each visit to a room is paid individually”.⁹ By giving the spectator the freedom to shape their Microtheatre visit, they can explore ways of incorporating Microtheatre into their night plans. One individual may spend their entire night seeing Microtheatre shows and lounging away at the bar. Another person may see one or two shows and then leave the Microtheatre to carry on the rest of their night’s plans. Without diminishing the quality of the Microtheatre programming, this format creates countless permutations for how someone might engage with Microtheatre.

⁷ "Bienvenidos - Microteatro Madrid." Microteatro.

⁸ Hughes. "Micro Theatre, the Next Big (Little) Thing in Spain." (2017)

⁹ "Bienvenidos - Microteatro Madrid." Microteatro.

Microtheatre provides a new formula for an affordable practice for theater companies and a fabulous new outlet for artists. According to Alcantud, “the cost of putting on a show is very small, and we change the program every month. We don’t mind if the piece works or doesn’t work, because we’re always putting something new on. The commercial success of a single show doesn’t matter so much.”¹⁰ Since programs rotate monthly, this provides many opportunities for theater creators to have full productions. Microtheatre’s routinely new programming is a common practice for non-profit theaters in the United States, who are able to produce less popular shows that will bring in smaller audiences because of the financial returns of more popular shows. Before creating Microtheatre, Alcantud was a famous film director and the combination of his connections and the popularity of his new project enticed prominent Spanish directors, playwrights, and actors to collaborate on many of the first productions. This resulted in providing new artists the chance to join forces with professionals and launch their careers. Today Microtheatre has officially spread to 11 other cities across Spain, Mexico, South America, and Miami, Florida.

Over the summer of 2017, I corresponded with one of the founding members of La Malhablada, Paz Pedraza. Pedraza along with Gloria Hernández Serrano, Art Director for La Malhablada, work with the founders of Microtheatre to bring theater companies to Salamanca to produce Microtheatre. Pedraza reiterated what I have found, that Microtheatre began in Madrid with the Por Dinero theater company. Together, Pedraza and Serrano saw Microtheatre as a tool to address a lack of engaging performing arts in Salamanca and the need to create more opportunities for theater artists.

¹⁰ Hughes. "Micro Theatre, the Next Big (Little) Thing in Spain." (2017)

Pedraza explains how and why Microtheatre spread to Salamanca from Madrid:

In Salamanca, there was a lack of independent cultural spaces where performing arts companies could develop their works and creativity, and La Malhablada responded to that need. We follow three differentiated strategies according to our recipients:

1. The theatre companies, which we listen in order to know their needs. La Malhablada provides a framework for action and a space for them to develop with all kinds of themes. We like to have different proposals, not just the most commercial.
2. The public, trying to offer possibilities to enjoy entertainment. In addition to the usual, increasingly extensive and flexible programming, there are initiatives to generate more movement, such as "Microtheatre a la carte" (on request), or to bring Microtheatre to other spaces such as libraries, social centers, etc.
3. Training and learning, because this work provides an essential foundation for new actors, directors, etc. There must be a place for them to learn the Microtheatre.¹¹

The ultimate goal was not to become a theater company, but to provide the space and resources for theater companies and other performing arts groups to create and display Microtheatre in Salamanca. I will discuss my visit to Microtheater Miami later on and how they follow this model as well. Microtheatre exists as programming for cultural centers and as stand-alone theater companies.

¹¹ Pedraza, Paz. 'Microteatro en La Malhablada'. Email. 2017

Packaging, Presenting and Spectating

This chapter is made of three sections: *Packaging* refers to the construction of the play and pays attention to the materials length and style. *Presenting* concerns the way that the packaged theatrical material is produced, examines the space that the content is performed in, and the placement of the spectator in the performance space. *Spectating* narrows in on the relationship of the observers with the performance and the way they interact with the entertainment. These three sections overlap with one another, but focus primarily on their stated subject matter.

I intend to respond to the NEA's three barriers to engagement through the historical and contemporary debates concerning the *packaging, presenting* and *spectating* of theater. I will also use Microtheatre's development and practice in each section to illuminate its efficacy as a solution. Though the great minds of theater have participated in this discussion since the time of Aristotle, my review will focus on the dissenting and unconventional opinions that have emerged from the Western tradition of theater. Additionally, I find it necessary to review the literature concerning theater's reconfiguration in response to film's impact on spectatorship.

Packaging

In this section of my analysis of theater production, I will narrow in on elements that have positive results in Microtheatre with my target audience of adults between the ages of early twenties to late thirties, but also a general view of Microtheatre's impact on audiences. This paper does not seek to prescribe a perfect structure or style for developing plays or new shows. Through a brief study of how playwriting style has evolved since the Neoclassical era in Western

traditions and how new plays should pay more attention to particular interests and restrictions of an audience, I hope to increase the awareness in the creation of plays for the audiences for whom they are produced.

The structure and length of plays have changed dramatically since Aristotle. While the *Poetics* were only reintroduced to the Western world through documents acquired from the Ottoman and Arab world during the European crusades, the impact of these collected notes from Aristotle's lectures has forever influenced the development of Western playwriting. The *Poetics* has been mistranslated, misunderstood, and misrepresented to create a strict set of rules on how plays should be written and presented.¹² I begin with a discussion of these rules, because it lends itself to an analysis of how a play should be composed and organized.

The Western tradition of full length-plays, with roots in Aristotle's *Poetics*, significantly affected the structure and length of contemporary drama. According to Aristotle, the most important part of a play, *plot*, "is the combination of the incidents of the story."¹³ The plot consists of a beginning, middle, and an end. Aristotle limits the action of the play to a single revolution of the sun, which has been interpreted to mean a single day. Second comes the *character*, who reveals the moral dilemma of the story. The characters should be believable, focus on a single objective, and their behavior and actions should be consistent with their status in society. The third most important component, *thought*, seeks to "prove or disprove some particular point...."¹⁴ Of course, plays produced that disregard and change the level of importance of these elements can be successfully built. By referencing this foundational text in

¹² Michael Evenden, "Aesthetics and Criticism" (Class Lecture, Aristotle's *Poetics*, Emory University, Atlanta, GA, October 10, 2017).

¹³ Daniel Gerould, *Theatre / Theory / Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. (New York: Applause, 2003), 50.

¹⁴ *Ibid.*, 51.

reference to the development of a new theater practice, we can find common concepts by which to compare and contrast the new developments arising from Microtheatre.

Microtheatre does not break from all theater tradition, however, as throughout history great theater contributors have also questioned restrictions on how plays should be created and produced. Lodovico Castelvetro, a prominent Italian literary critic during the 16th century, was one of the first people to draw independent conclusions based on Aristotle's *Poetics* and other works in response to the French Academy's establishment of strict rules on play length, structure, and content based on Aristotle.¹⁵ One of Castelvetro's contributions that most pertains to Microtheatre concerns the length of plays: "...the public cannot tolerate any kind of delay in the theatre beyond the aforesaid limitations (eating, drinking, and dismissing superfluous burdens of the stomach and bladder, sleeping and other necessities)."¹⁶ Here, Castelvetro directly comments on length of plays prescribed by the French Academy. Specifically, Castelvetro breaks rank with the French Academy, the ruling authority in France on how and what plays can be produced during the French seventeenth century. Microtheatre also pays attention to the limits on a spectator's ability to watch and enjoy a play, joining Castelvetro in his opinion.

Another non-French playwright, Félix Lope de Vega y Carpio, also departs from the authority of the French Academy. He expresses a respect for ancient playwrights, but focuses on the exact tastes and restrictions of his particular audience. Lope, a late 16th and early 17th century Spanish playwright, eloquently and courteously responded to the overbearing authority of the French Academy. In his response, he writes, "since after all it is the crowd who pays/ Why not

¹⁵ Lodovico Castelvetro, "On Aristotle's *Poetics*" (1570)

¹⁶ *Ibid.*, 144.

consider them when writing plays?”¹⁷ In his discussion, Lope respectfully explains that even though Greek and Roman plays pleased their respective audiences, preferences change according to time and place. Plays should then be crafted according to a specific audience and meet their needs. This contribution has been echoed by almost every generation of artists as they seek to break from tradition in order to develop a new practice that best suits their audience.

In addition to full-length plays that arose out of the neoclassical era, a rich tradition emerged in different countries in a variety of different styles of shorter plays that accompanied longer shows. During Spain’s Golden Age, a play would be preceded by a short play and its intermission would have intermission entertainments of short plays, the *loas* and *entremeses*. “For many of these companies, actors, and playwrights the *entremeses* was their professional mainstay.”¹⁸ In Eighteenth Century England the main attraction of evening performances would be short “afterpieces” that followed after the play finished. “Afterpieces, despite their humble appellation (a “piece” that comes “after” the more substantial and respectable “mainpiece”), gained in influence as the long eighteenth century wore on... afterpieces were routinely holding the stage longer than mainpieces.”¹⁹ Later on during the Victorian era in London another form of short plays, “curtain raisers”, also became a part of the full dramatic evening. Discussed by Brenda Laurel in her book *Computers as Theatre*, another example of shorter plays that combine to create a complete story are the Medieval cycle plays.²⁰ I will explore the Medieval cycle plays

¹⁷ Gerould, *Theatre / Theory / Theatre*, 137.

¹⁸ Thompson, Peter E. *The Outrageous Juan Rana Entremeses: A Bilingual and Annotated Selection of Plays Written for this Spanish Golden Age Gracioso*. University of Toronto Press, 2009. 3

¹⁹ Ennis, Daniel James, and Judith Bailey Slagle, eds. *Prologues, Epilogues, Curtain-Raisers, and Afterpieces: The Rest of the Eighteenth-Century London Stage*. University of Delaware Press, 2007. 24-25

²⁰ Laurel, Brenda. *Computers as Theatre*. Addison-Wesley, 2013. 200-201

in the *presenting* section of this chapter because of the level of interaction it requires of the spectator.

By exploring these elements and examples to better understand action and length, we can better grasp the components that are pertinent to the development of the *microplay*, a full play that can be performed in fifteen minutes or less. Microtheatre only produces fifteen minutes or fewer material. The established rules for the duration of microplays in Microtheatre are completely arbitrary and have been realized through their successful reception from audiences and theater creators alike across the Spanish-speaking world. The restrictions to length that now serves Microtheatre in no way limits the imagination of theater practitioners that wish to experiment with play length, but the “fifteen minutes or less” tradition has become an approachable guideline for playwrights and an appealing marketing tool with potential audiences.²¹ The same way earlier short plays developed traditions in practice during other eras in response to the preferences of audiences and existing theater production, Microtheatre has developed a particular practice that satisfies the needs of the theater practitioners and audiences that appreciate it.

With regards to the packaging of dramatic material, Microtheatre only requires that shows be fewer than fifteen minutes. An analysis of today’s audience will be explored in greater detail in the spectating section; however, the length of microplays seeks to address the needs of our fast-paced and multi-tasking era. In the book, *Faster: The Acceleration of Just About Everything* (2011), James Gleick examines how distracted and impatient people across the United States have become.²² Microtheatre arose in response to this fast-paced cultural shift and

²¹ "Bienvenidos - Microteatro Madrid." Microteatro. Accessed November 26, 2017.

²²Gleick, James. *Faster: The Acceleration of just about Everything*. London: Abacus, 2011., 98.

the new ways audiences consume entertainment. There are measures that indicate length as an appropriate criterion for analysis because customers first consider the amount of time necessary to complete entertainment before engaging with it. For example, “sound bites are what politicians learn to speak in, if they wish their voices to be heard in a format that tells whole stories in less than a minute”.²³ Today, spectators are receiving information rapidly and theater must respond accordingly.

Microplays have a range of styles, but are all limited in their length. An interview with Microtheatre playwright and director Jose Luis Lozano, who works with Microteatro Por Dinero, in Madrid, says, “you’re obliged to say a lot in a short time. It’s a good place to experiment with your style.”²⁴ This allows for an exodus from the structure that Western tradition offers; however, in addition to the limited length, there must also be some sort of complete plot. On October 6th, 2017, I conducted a phone interview with Marlen Munoz, the theater coordinator for Mirotheater Miami.²⁵ In our interview, Munoz explained that Microtheater Miami and other theaters part of the larger Microtheatre network require that microplays must be new, original, and must tell a complete story in under fifteen minutes. In Munoz’s practice, microplays vary considerably and can contain mime, clowning, and musicals, but every microplay must be a complete story. In her opinion, plot and story are essential for Microtheatre. Each Microtheatre varies in its practice, but generally Munoz represent the general practice of the international

²³ Ibid., 98.

²⁴ Catherine Bennett, "Nose-to-nose with the actors: Spain's micro-theater has global appeal." Reuters. September 12, 2016. Accessed November 26, 2017.

²⁵ Marlen Muñoz, (Theater Coordinator for Microtheater Miami) in discussion with author regarding Microtheatre, October 2017.

Microtheatre community. In my own experiments with producing Microtheatre, I will attempt to replicate Microtheatre according to the basic guiding principles of Microtheatre practice.²⁶

Because of the brevity of each piece, Microtheatre can simultaneously present multiple microplays allowing each spectator to choose how many microplays they wish to see. This gives the audience member a range of options for how long they want to engage with theater. This also creates a new opportunity for quick entertainment that may fit more easily into the modern spectator's busy schedule. Spectators no longer have to choose between appreciating the performing arts and other activities or responsibilities that their schedules demand.

Presenting

In exploring the presentation of theater, I am examining the performance space and the entertainment's arrangement in space in relation to the audience. The theater space has undergone endless transformations throughout history and has vacillated between having the entertainment physically separate from of the audience and, as seen in Medieval cycle plays, the audience moving through and around the entertainment.²⁷ My primary critique must respond to the Italian playhouse, which became the dominant theater layout since the Italian Renaissance and was later adopted by film for its ideal structure for the projection and viewing of films.²⁸ I will then explore other ways entertainment has been presented to justify the way Microtheatre presents theater to audiences.

Gabriele Pedullà, an Italian literary professor, currently studying and publishing about the spectator's relationship with viewing, has explored how Leon Battista Alberti's

²⁶ Ibid.

²⁷ Laurel, Brenda. *Computers as theatre*. Addison-Wesley, 2013.

²⁸ Gabriele Pedullà, In *Broad Daylight: Movies and Spectators After the Cinema*. (London: Verso, 2012), 40.

reimplementation of the Vitruvian stage to Italian Renaissance theater and the Vitruvian stage's impact in other entertainments has shaped the way spectators behave and observe entertainment. In his book *In Broad Daylight* (2012), Pedullà calls the Italian playhouse the “dark cube” and explores the six main features adapted from this staging arrangement that created the ideal environment for passive film spectating. “Separating light from dark and imposing silent immobility on spectators, the dark cube offered a decisive hand to a narrative cinema of increasingly complex plots.”²⁹ These six features are: separation of the spectator from the entertainment (referred as “the work” by Pedullà), an unlit audience facing lit entertainment, an immobile and silent audience, an established behavioral code, a large screen (or for theater's purposes, a proscenium frame), and a communal passive experience.³⁰ This form of staging and presenting entertainment that “demands receptivity and vigilance” creates the ideal environment for a large, distant, uninvolved audience that suits film well, and a theater that seeks a immobilized similar audience.³¹

As contemporarily practiced, Microtheatre limits the performance space to about the size of ten square meters. Also, current Microtheatres generally limit the size of the audience to about fifteen people. These rules were founded by the founding Microtheatre group, Por Dinero, and for the purposes of my research and practice I will attempt to remain as true to their established rules as possible.³² In the pursuit of a more active, intimate, and individualized experience for the spectator, the dark cube audience/stage arrangement fails. The dark cube creates an environment that conflicts with the modern spectator's short attention span and addiction to multi-tasking.³³

²⁹ Ibid., 40.

³⁰ Pedullà, *In Broad Daylight*, 24-25.

³¹ Ibid., 49.

³² "Bienvenidos - Microteatro Madrid." Microteatro.

³³ Gleick, *Faster*, 196, 270.

Other historical staging arrangements have been more successful at creating a relaxed and immersive environment for the spectator.

David Wiles, a theater professor at the University of London, assembled *A Short History of Western Performance Space* (2009).³⁴ In his chapter “Symptotic Space,” Wiles explores the history of alternative seating and performance arrangements that allow for an active informal environment. I introduce these examples as another option for the presentation of entertainment that facilitates audience engagement and a casual environment. He first introduces the Greek Symposium.³⁵ In the classic Greek Symposium, about fourteen men met in a wealthy man’s home sitting on comfortable couches arranged in a “U” shape, enjoying food and wine, while the entertainment takes place in the middle of the room. This seating arrangement requires the entertainment to constantly move in order to meet the gaze of each spectator, preventing the audience’s attention from drifting. Wiles then discusses the music hall. Usually located in easily accessible parts of the city, the music hall captured a diverse socioeconomic crowd. It looked like a large hall with cocktail tables throughout the space, a bar in the rear, waiters moving through the space collecting orders and delivering food and drink, and entertainment taking place on a raised stage at one end of the hall.³⁶ The entertainment captures the main attention of the hall; however, the informality of the space allows for side conversations, making the music hall a social gathering space as well as an entertainment venue. “In a mass society, music-hall satisfied a widely felt need to feel that one had a unique individual, embodied and localized existence...”.³⁷ Wiles’s final example, the cabaret, offers a similar space to the music hall. The cabaret, also conveniently located in the heart of cities, brought together a variety of

³⁴ David Wiles, *A Short History of Western Performance Space*. (Cambridge: Cambridge University Press, 2009).

³⁵ *Ibid.*, 134.

³⁶ Wiles, *A Short History*, 154-158.

³⁷ *Ibid.*, 158.

entertainments (dancing, music, and comedy) with a similar seating and bar arrangement around an unraised circular performance area. “A social ambiance is created that can never be created in ‘a theatre’, and this does much to draw in the audience.”³⁸ Performers move from the main performance area through the space, often mingling with the audience.

Another example of interactive theater practice arose in the Middle Ages. Laurel delves into the staging techniques used in the Medieval Theater practice for cycle plays that required audiences to move to multiple performance spaces in order to absorb a larger story:

The *platea* or place, served as a generalized acting area. Around the *platea* were arranged several *mansions* (also called *sedes* or *loci*) that represented locations for scenes, foreshadowed by the stations of the cross. The actors moved from one mansion to another, using as much of the *platea* as necessary to perform the scene.³⁹

Spectators would follow the story not only through the flow of the plot, but literally following the action as it moves from mansion to mansion. The community oriented cycle plays made use of “the exterior architecture of the towns” adding a deeper connection between the spectator and the performances by combining the personal relationship that spectators have with the town to the performances.⁴⁰

These historical examples of performance spaces provide alternative ways to present performances that provide quality entertainment and a communal atmosphere. Although they all fail to offer a significant distinction between the social and the entertainment. Microtheatre successfully distinguishes a separation between areas for mingling and spectating by utilizing different rooms for social and entertainment purposes. All Microtheatres I have studied, such as Microtheater Miami and La Malhablada in Salamanca, Spain, have a bar area that encourages

³⁸ Gleick, *Faster*, 160.

³⁹ Laurel, *Computers*, 200-201

⁴⁰ *Ibid.*, 201

eating, drinking, and socializing. Throughout these Microtheatres there are different cozy rooms where microplays take place. Each room has a unique seating arrangement that maximizes audience engagement, sometimes even participation, and a unique view of the show. Thus, Microtheatres offer both social spaces and focused rooms for entertainment to guarantee that audiences are satisfied socially and artistically.

This mixing of a passive group experience with an element of individual selection and informal interaction with the entertainment echoes an important movement in contemporary art for individualizing spectatorship. Nicholas Bourriaud, an arts critic and museum curator, in *Relational Aesthetics* (2002) explores the individual response to art in a group setting. As a museum curator, Bourriaud understands the experience of moving through space and that movement affects the appreciation of art. He proposes discovering new ways of engaging with art, “learning to inhabit the world in a better way, instead of trying to construct it based on a preconceived idea of historical evolution.”⁴¹ Microtheatre can be compared to a curated experience. Interactive ushers, guide the spectator from room to room, and explains where to sit and how to interact in the specific space. Microtheatre is relatively new and behavioral codes remain undefined because each microplay establishes unique rule of engagements for audiences. Ushers provide a brief explanation to audiences to avoid any confusion. The spectator, in this new and unfamiliar performance, can then focus on enjoying their experience.

⁴¹ Nicolas Bourriaud, *Relational Aesthetics*. (Paris: Les Presses du réel, 2002), 13.

Spectating

This section analyzes the experience of spectators and their relationships with performances. Today, live theaters and movie theaters compete for audiences with in-home entertainment. Gleick explains the power and effect that film possesses over the spectator:

Like it or not, commercials, combining twenty or thirty or more individual shots in as many seconds, are a cauldron of new techniques. Perhaps because commercials are video with a clear purpose, perhaps because they are video with a nearly limitless budget, they display the most gripping and exciting styles, from miniature storytelling to quick-change manipulation of our emotions.⁴²

In order to secure audiences, theaters must convince the spectator that they can offer a superior experience to the comfort of watching programs from a couch or bed. To do this, theaters must give spectators greater control over an active personalized experience at an affordable price.

Jacques Rancière, a French philosopher of politics and aesthetics, wrote the book *The Emancipated Spectator* (2011) in order to explore the prescribed passive role of the spectator and to shake the spectator from the captivating spectacle. “What is required is a theatre without spectators, where those in attendance learn from as opposed to being seduced by images; where they become active participants as opposed to passive voyeurs.”⁴³ In order to eliminate the spectator, in Rancière’s sense, the participant with theater must seek out the meaning of spectacle and must participate in the action.⁴⁴ Drawing inspiration from Pedullà and his dark cube, there are steps that can be taken to adjust the audience’s relationship with the show, allowing for a more active spectator experience. The audience does not have to sit in complete darkness. The

⁴² Gleick, *Faster*, 200-201.

⁴³ Jacques Rancière and Gregory Elliott. *The Emancipated Spectator*. (London: Verso, 2011), 4.

⁴⁴ *Ibid.*, 4.

separation between the performance and the audience can be reduced by moving the audience closer to the action, reducing the number of audience members, and establishing a more intimate relationship between the performers and audience through the performers acknowledgement of the audience and even the direct participation from the audience in some cases.⁴⁵ Designers and performers should eliminate formalities and barriers that prevent the audience from reacting to the show. The creators of shows should find opportunities to lift the audience out of their seats. By considering these tactics for creating a more active and engaging experience for the spectator, Microtheatre provides a more fulfilling and interactive experience for spectators.

Bertolt Brecht, a 20th century German playwright and director, experimented tirelessly to find new ways of engaging the audience with his shows and to design the proper environment for the audience to evaluate the performance. Virginia Heffner wrote of Brecht in her New York Times article “The Attention-Span Myth”:

In the 1920s, a decade before T. S. Eliot recognized being “distracted from distraction by distraction” as part of the modernist plight, Bertolt Brecht made the case for a “smokers’ theater,” which encouraged the audience to light up cigars during plays. Condemning his fellow Germans for being “uncommonly good at putting up with boredom,” he hoped that by smoking during a play — or pacing, talking, walking out — they could also cultivate individuality and ideally an immunity to tyranny. A healthy fidgetiness would keep them from sitting silently, sheepish and spellbound.⁴⁶

An example of Brecht’s work with new forms of audience engagement was the boxing ring theater uniquely created for his play *Jungle of Cities* (1923).⁴⁷ The play succeeded in establishing a new way for the audience to view and interact with theater, similar to the way an audience would watch a boxing match. Unfortunately, the show ran close to three hours long,

⁴⁵ Pedullà, *In Broad Daylight*, 24-25.

⁴⁶ Virginia Heffner, "The Attention-Span Myth." *The New York Times*. November 20, 2010. Accessed November 26, 2017.

⁴⁷ Mel Gussow, "THEATER: BRECHT'S 'JUNGLE OF CITIES' IN BROOKLYN." *The New York Times*. April 16, 1981. Accessed November 26, 2017. <http://www.nytimes.com/1981/04/17/theater/theater-brecht-s-jungle-of-cities-in-brooklyn.html>.

which was a major barrier for audiences.⁴⁸ Even though the “smoker’s theater” and boxing ring theater were not completely successful, they proposed new ways of activating the audience’s experience. Brecht set the precedent for other theater creators to freely test different methods of audience participation and awareness.

Elinor Fuchs, author and theater professor at Yale’s School of Drama, wrote the article “Theater as Shopping” (1993) as a study of consumer culture’s effect on the spectator’s interaction and consumption of entertainment.⁴⁹ In her article, Fuchs explores “... a new kind of theater that mimics its deep structures of presentation and reception the fundamental culture of contemporary capitalism.” Fuchs introduces *Tamara* (1981) and *Tony ’n Tina’s Wedding* (1985) as examples of immersive plays that take audiences into the action of the play. Audience members speak with characters of the show and their dialogue becomes part of the story. In both shows, audiences eat meals during the performance. In *Tamara*, guests dine on fine cuisine. In *Tony ’n Tina’s Wedding* partake in a hectic wedding buffet. These shows create participatory opportunities for the spectators and give them complete freedom to enjoy their meal and drink liberally at the open bar. For *Tamara*, spectators partake in the “follow-the-actor-you-choose phenomenon” as they are guided through a building as the story unfolds around them. The spectator even receives a document with the entrance ticket that offers a discounted ticket prices. Both shows deliver the spectator a personalized experience that goes beyond entertainment to capture usual night-out activities; theatergoing as shopping for amusement, selecting experiences frankly as a consumer.

⁴⁸ Ibid.

⁴⁹ Elinor Fuchs, "Theater as shopping." *Theater* 24, no. 1 (1993): 19-30.

Microtheatre provides a similar experience for spectators, offering the spectator a choice as to their level of participation. Microtheatres run multiple microplays simultaneously and charge audiences five dollars per show at Microtheater Miami and three euros at Microteatro Por Dinero.⁵⁰⁵¹ This affordable experience also comes with a full bar and tapas options, furnishing audiences with an experience that satisfies all of their senses. Spectators can bring their food and drink into performance spaces, contributing to the relaxed environment. I will explore the social gathering space of the lobby and bar in my chapter on the “third space”.⁵²

Conclusion

As we have navigated the packaging, presenting, and spectating subsections of this chapter, I have addressed how Microtheatre provides an answer to all of the NEA’s three most significant barriers (cost, accessibility, and limited time) to audience participation with the performing arts. By exploring other Western theater practices, I have established that while Pedullà’s *dark cube* has dominated live theater practice, there is by no means a requirement that theater continue in its current rigid manner.⁵³ While I have not commented on contemporary theater movements that have broken away from the dark cube, I have introduced historical and 20th century evidence to support the operation and development of Microtheatre and similar performing arts practices. I strayed clear of the distinction between performance art and theater because Microtheatre would not be categorized as performance art. Microtheatre merely shrinks traditional theater traditions and loosens formal behavioral restrictions on spectators.

⁵⁰ "Microtheater Miami ." Microtheater Miami. Accessed November 26, 2017,

⁵¹ "Bienvenidos - Microteatro Madrid." Microteatro.

⁵² Oldenburg, Ray. *The Great Good Place: Cafés, Coffee Shops, Bookstores, Bars, Hair Salons, and other Hangouts at the Heart of a Community*. Philadelphia: Da Capo Press, 2005.

⁵³ Pedullà, *In Broad Daylight*, 24-25.

Unfortunately, this review does not provide non-Western contributions. I believe this primarily comes from my exposure and easier access to Western thinkers and artists, as well as Microtheatre's limited reach to the Spanish speaking world. I am aware that in Indian and Chinese theater history shorter shows were produced and that rich short-form traditions exist outside of Western tradition. As I continue to study solutions to the NEA's three barriers, I hope further studies of Eastern and African examples are necessary. Continued research into other cultural practices will certainly pave the way to finding more effective ways of producing theater that provides an experience that satisfies spectators' social and artistic desires.

In the next chapters I will move from academic research to the actual experimentation of Microtheatre on the Emory University campus. Operating under similar rules that Spanish Microtheatre produces new microplays under, I have collaborated with theater students to provide a Microtheatre-like experience for my target demographic of theater engagement study, Millennials. In these upcoming chapters I will record my experiences, observations, and suggestions for further research and refinement of theater practice. Also encompassed in this work is not only a study of theater performance, but also the social environment that arises out of the Microtheatre tradition. Much of the space and social-interaction study that I provide comes from the application of *The Great Good Place* by Ray Oldenburg which has impacted my belief that theater performs a crucial role in uniting and supporting communities.⁵⁴ In this essential text on ideal communities, Oldenburg expounds on the idea of the third place, the location where community members interact with one another outside of work and the home. I see theater's place in society as a third space. The theater and its effect on communities encompasses much more than just the entertainment and education produced in its performance spaces, but also the

⁵⁴ Oldenburg, *The Great Good Place*. (2005)

interactions and memories that are created amongst spectators in their shared experiences spectating, but also in interface between performers and spectators.

I want to problematize and renegotiate all three basic performance relationships: performer to performer, performer to spectator (and vice versa), and spectator to spectator... I want to find different arenas for performances – places of work, play, and worship – where the laws and bye-laws, the decorum and learned contracts of theatre can be suspended.

I want to make performances that fold together place, performance and public.⁵⁵

- Mike Pearson (1998), *Physical Theater*
Professor and Archeologist

⁵⁵ Pearson, Mike. "My balls/your chin." *Performance Research* 3, no. 2 (1998): 35-41.

Chapter Two: Fall *Microtheatre Emory* Review

Third Space

As I prepared to create Microtheatre programming at Emory University I wished to create the ideal theater space. I drew inspiration from Ray Oldenburg's *The Great Good Place*, a seminal work on protecting and creating third spaces. This text stipulates that in order for a community to be healthy three spaces need to exist. The home, the workplace, and a location of social interaction. Third spaces are gathering places separate from work and home where members of a community interact with one another. Traditionally these have been cafes and taverns, but my vision for the future of communities across the United States includes arts organizations as centers of discourse and community growth.⁵⁶ Oldenburg eloquently elaborates on the need of third spaces, "...daily life, in order to be relaxed and fulfilling, must find its balance in three realms of experience. One is domestic, a second is gainful or productive, and the third is inclusively sociable, offering both the basis of community and the celebration of it".⁵⁷ People go to a third space to enjoy time with others. Oldenburg says, "people get together for no other purpose, higher or lower, than for the joy ... of engaging their personalities beyond the contexts of purpose, duty or role."⁵⁸ The third space belongs to a community and provides them with an outlet to celebrate in each other's victories, but also to learn new information within the community.

Microtheatres fill more than an entertainment purpose, but also offer lobby areas for people to socialize with one another. "In order for the city and its neighborhoods to offer the rich and varied association that is their promise and potential, there must be neutral ground upon

⁵⁶ Oldenburg, *The Great Good Place*.

⁵⁷ Oldenburg, *The Great Good Place*. 14.

⁵⁸ Oldenburg, *The Great Good Place*. 23.

which people may gather. There must be places where individuals may come and go as they please, in which no one is required to play host, and in which we all feel at home and comfortable”.⁵⁹ Microtheatre provides spectators with bite-size entertainment and a space to congregate. The founding Microtheatre company carefully point out that the spectator should have completely control and choice. Guests craft their own experience by selecting how many microplays they want to see and how much time they wish to spend. Today time is a valuable currency and Microtheatre allows our patron to gain satisfaction in how their time is spent either socializing or being entertained. Perhaps some people will be discouraged from attending Microtheatre because they are not interested in the programming, however, the lobby space can still exist as an independent neutral meeting place. Just as some sports fans attend certain bars for a shared allegiance to a team, Microtheatre creates a dedicated space for people interested in an informal social theater experience.

Preparation

According to my research I have found explicit and implicit guiding principles to the practice of Microtheatre. Microtheatre, as it is practiced by established Microtheatre companies, adheres to the following principles: all microplays are 15 minutes or fewer, audiences will have no more than 15 people, the entrance cost will be affordable, all microplays will be original work, and food and drink will be incorporated into the spectator’s experience. *Microtheatre Emory* will follow these guidelines as closely as possible, but certain elements will be adjusted for the venue and the demands of the Emory University community. For example I was able to completely eliminate a cost barrier for Emory students, the target audience for this project. In order to cover the project’s expenses non-Emory guests, were charged a reasonable five dollar

⁵⁹Oldenburg, *The Great Good Place*. 22.

entrance fee which provided unlimited access to shows, food, and beverages. By grounding my work in these tangible parameters I can gauge the effectiveness of the Microtheatre practice with the Emory University community by comparing it to the existing practice of Microtheatre elsewhere in the world.

Before acquiring approval from the Theater Studies department for my honors thesis project, I took the preliminary steps required for *Microtheatre Emory* to come to life. The most important first tasks were acquiring material for the event and securing a venue. During the summer of 2017, I was in contact with Theater Studies professors to spread awareness of my proposed project. Through these professors and my own connections to the student theater community I distributed a proposal for student written plays that were between 10 and 15 minutes in length, referred to as microplays. Microplays tell a complete story with a beginning, middle and end, and they should not be confused with sketches. A sketch is often just a scene or a routine independent of a complete story. Having never produced Microtheatre before, I needed to guarantee that I did not overextend myself. I felt comfortable managing four projects and limited myself to only accepting four microplays.

Fortunately, Emory possesses many talented playwrights and I received six excellent submissions to consider. Microtheatre arose in Spain in order to provide theatre-makers more opportunities to develop and present their work. It was only logical that this project provide Emory's community of playwrights a full production of their work. The final selections were difficult, but I was able to narrow my choices by trying to balance a variety of engaging material. From my own experience attending Microtheatre and through email conversations with individuals managing Microtheatres, the most captivating microplays have an element of fun and opportunities for interaction with the audience. After selecting the four microplays, I contacted

the playwrights to recommend revisions that were necessary for the Microtheatre format. Some suggested edits were cutting down material to fit time restrictions, adjusting certain proposed blocking in consideration of space limitations, and offering ideas to introduce interactive elements to enhance audience engagement. Soon these plays would come to life in a format that these playwrights could have never imagined.

With the plays selected, I coordinated with the President of the Media, Literature, and Arts Outreach House (MLAO) to reserve MLAO as the venue for *Microtheatre Emory*. I began this project with the NEA's three greatest obstacles (time, accessibility, and cost) at the forefront of my decision-making. MLAO is located on Eagle Row, centrally located to where a Emory students live. Reducing the barriers for students attending this event meant producing *Microtheatre Emory* where students were already located. Coordinating this production with existing community efforts on Emory's campus to support student artistic initiatives was crucial to this project's success. Guaranteeing inclusivity throughout the planning and execution of this project would ensure the maximum amount of participation from contributing members and guests. While I organized *Microtheatre Emory* as an honors thesis project, this project gave theater artists at Emory University a platform to celebrate their artistic achievements.

MLAO perfectly matched the ideal venue requirements for Microtheatre. Imitating the 'found space' origins of Microtheatre, I would utilize MLAO's functionality to provide the required performance spaces and a designated lobby area. MLAO is a themed residence that offers a house for Emory students interested in the arts to create and present arts programming. The many social spaces in the house offered exciting locations to produce microplays. The kitchen of MLAO would serve as our main gathering space for checking in guests and serving

refreshments. Hopefully through the combination of all these elements MLAO would become a *third space*.

We organized the event to work by having guests enter through the house's side entrance and be checked in. The kitchen space lent to the informal atmosphere. Food and drinks would be available contributing to a pub-like environment. Ideally, the combination of food, drink, and rotating in and out of shows allows guests to mingle and relax. A host would announce the upcoming shows as the night progressed and take audiences from the kitchen to the performance spaces. The central location of the kitchen in relation to the performance spaces also allowed for the easy transportation of audiences to and from performances.

MLAO contains many unique rooms that would transform into the performance spaces for the microplays. The four rooms used for the microplays were the basement, the pool room, a side stairwell, and a gallery room. Within each of these spaces, about 15 seats (or standing spots for the microplay in the stairwell) would be arranged according to the traffic patterns of blocking (actor movement) and the main performing areas of each show. The maximum of 15 audience members per show is one of the guiding rules of Microtheatre. It would also be too difficult squeezing more than 15 spectators in the already cramped rooms.

Emory University provides free chair and table rentals for students. Even though MLAO had a variety of comfortable seating options for our performance spaces and the kitchen, we needed to rent more chairs. In order to guarantee we had enough seating, we rented an additional 80 chairs. This allowed us to offer a variety of seating options such as couches, stools, and traditional chairs with backs. Each microplay required unique seating arrangements. With the

addition of rental chairs, we were able to accommodate any and all of the seating arrangement demands.

As part of my honors thesis proposal and in order to receive a \$500 project grant from the Emory Center for Creativity and Art (CCA) I was required to submit a budget for *Microtheatre Emory*.⁶⁰ Drafting a financial plan for the operations of this project was absolutely essential. The production budget can be seen on the following page. I allocated \$100 for each of the four microplays and \$100 for marketing expenses. I was uncertain if each director would need \$100 for each microplay, but having the funds allowed directors to think creatively about props and design elements. Most of the marketing efforts would be conducted digitally, but the only marketing expenses would come from printing costs. The printed items include posters and documents for managing the actual night of *Microtheatre Emory*.

In order to avoid cost barriers, we charged a \$5 entrance fee for non-Emory students. This entrance fee permitted guests to watch as many microplays as they wished and to enjoy all the provided refreshments. Our expenses included beverages, snacks, cups, napkins, plates, cutlery, and serving utensils. The CCA grant could not be spent on these items and the revenue earned from the entrance fee would go towards covering these expenses. Managing the finances of this operation put my financial planning skills to the test. Fortunately, the scale of this project was under \$1,000 and limited to a one night event. In my experience, young adults prefer attending free or low cost entertainment. This project did not incur excessive expenses which made it possible to make *Microtheatre Emory* free for Emory students. By eliminating this obstacle, *Microtheater Emory* became a more appealing event for Emory students.

⁶⁰ Creativity & Arts Project Grants. Accessed April 01, 2018.

Emory Dining Services provided me with a food grant, which covered the expenses for and provided food for the event. Cheese platters, humus, crackers, salsa, chips, and fresh fruit were served. My mother could not help herself, and made a cheese platter as well. The permission to eat, drink, and mingle are some of Microtheatre's most attractive qualities to spectators. As guests filled the kitchen, it morphed into the relaxed third space we sought out to create. In Microtheatres all over the world, the incorporation of the café and tavern atmosphere dismantles traditional formalities of theater-going. The bar/kitchen become just as important to the Microtheatre experience as the microplays.

Fall Semester Microtheatre Emory Production Budget				
Cameron Frostbaum				
Expenses	Quantity	Cost	notes	
Venue				
MLAO House	1	\$0		
Artistic Staff				
Director	4 microplays	\$0		
Actor	X	\$0		
Designer	1 to 2	\$0		
Playwrights		4	\$0	
Stage Manager		2	\$0	
Production Manager		1	\$0	
Operating Expenses				
Funding for each piece		4	\$400	Each show will receive \$100
Chair rental	15x(number of pieces)	\$0	I will rent the chair through Emory event services, which are free or student groups	
Snacks and Drinks	Enough for 150 people	\$150	Light snacks and refreshments. The costs will be covered by the MLAO House	
Lighting equipment	Need to consult with Brent	?	The \$100 for each show will defray these costs	
Costume rental/purchases	Need to consult with Directors	?	The \$100 for each show will defray these costs	
Marketing				
Online marketing (face book)		\$0		
Fliers, banners, and paper marketing on campus		\$100		
Email Alert		\$0	Theater Studies newsletter ad	
Student Theatre Donation		?	All leftover revenue	
Total Expenses		\$650		
Expected Income				
CCA Grant		\$500		
Tickets	At least 200 x (\$5 tickets)	\$400	Tickets are \$5	
Total Expected Income		\$900		

After receiving approval from the Theater Studies department on September 29th, I swiftly notified the playwrights on the selection of their microplays and I recruited four directors for each microplay. I selected the directors based on previous experience working with them and after receiving recommendations from professors. Right away, directors and I raced to finish casting the microplays. Through a combination of recommendations and the discretion of the directors, teams were assembled and each microplay began rehearsals. The biggest challenge for casting was coordinating with the many performance opportunities occurring on Emory's campus. Between Theater Emory projects and student theater productions, directors and I expanded our search beyond students already affiliated with performing arts groups. This allowed us to introduce new members to Emory's theater community and provide a new outlet for theater-interested students.

I cannot proceed without thanking my partner, Maggie Higginbotham who helped me coordinate and manage all of the fall semester *Microtheatre Emory*. Higginbotham joined me early on in the fall semester as the production manager to specifically manage communications with directors and other production assistants. Without Higginbotham's assistance overseeing the needs of directors and planning *Microtheatre Emory*, this project would not have succeeded. In planning and executing this project, the cooperation of the Emory community was truly necessary. People were excited about this project and wanted to help out in any way they could.

One of the challenges I faced during the rehearsal process for *Microtheatre Emory* was finding the proper amount of support for directors. Once each director began rehearsals, I maintained almost daily communications with directors to ensure all props and design elements (such as set, costume, lighting, or sound) were accounted for. Higginbotham and I also assisted with creating rehearsal schedules and locating rehearsal spaces. Maintaining clear and honest

lines of communications as well as setting deadlines with the directors allowed me to avoid micromanaging projects. This also allowed me to establish a system by which I could step in if it appeared that a particular project required extra assistance. I rarely faced any issues with communications. If a director did fail to respond to messages, I often bumped into our *Microtheatre Emory* partners on campus and an in person check-in could easily be arranged.

Most of the people attending *Microtheatre Emory* never participated in a theater-going experience quite like this. For this first production, I underestimated the amount of help I would need in managing the actual performance. When I attended Microtheatre in Salamanca I remembered seeing only one host taking audiences to and from their shows. La Malhablada was a much more concentrated space and was easy to navigate because it was a narrow multi-story building with a staircase and small black box theaters on each floor. There were only two directions, up or down. Guiding people through MLAO would prove more difficult because it is a large house and the performance spaces were spread across the house. Padding the performance schedule would have also accounted for delays in transporting audiences to and from the performance spaces. This would have also helped in case a show started late or ran too long as well.

Before launching the online marketing campaign I created an online registration form using *signupgenius.com*. This free event planning platform allowed me to input separate time slots for each of the four microplays and provide a description of each show. Patrons could then register online by selecting a specific time for a specific show. The only information that patrons needed to provide were their emails in order to receive an initial confirmation message and event reminder message two days before the event. The *Microtheatre Emory* team easily shared the

link for online registration via email and Facebook to facilitate registration and marketing for the event.

I failed to utilize the guest list that Signup Genius creates after someone registered for the event. As I received notifications about new registrations for the event, I mainly focused on the number of people registered instead of the names of the people registered. Printing out the guest list and using it would have made checking in guests as they arrived to *Microtheatre Emory* much easier. Managing the night of *Microtheatre Emory* we were unable to mark patrons that previously registered online. All hands were busy operating the event making it difficult to measure the success of the online registration. If a guest said they registered online, we gave them priority seating. Each show had six time slots with 15 seats available for each time slot. Each show had a total of 90 possible sign up slots. This means with all of the four microplays, there were a total of 360 possible slots. The results of our online registration resulted in 205 filled signup slots out of 360. This measure only indicates how many slots were filled, but cannot indicate whether an individual registered for more than one slot. While deriving meaning from the results of *Signup Genius* is difficult, it proved to be a successful online registration platform and was effective in predicting which time slots would be busier. *Signup Genius* also provided a helpful reminder and provided my contact information to answer questions from patrons.

Marketing for this project required the contributions of many people. With graphic design assistance from Tyler Angert, our first *Microtheatre Emory* logo and poster were created. Angert, a member of the Emory University arts collective named *The Pulse*, and *The Pulse* President, Tessa Goetz, guided me in launching a university-wide digital marketing campaign. I created a Facebook event to spark online buzz about *Microtheatre Emory*. The Facebook event page contained the following event description.

Welcome to Microtheatre Emory! Enjoy a fun night of entertainment as you move from room to room enjoying Emory student written microplays (15-minute or less plays). Our goal for Microtheatre Emory is to create a semester tradition of producing student written, directed, designed, and performed microplays. A \$5 entrance fee will grant you access to all four of our shows, as well as a drink and snacks!

Please reserve your spot using this Sign-Up Genius Link!

<http://www.signupgenius.com/go/508044caaaa22a5f49-microtheatre>

There is free parking in the Peavine Parking deck (29 Eagle Row Atlanta, GA 30322) right down the street from the MLA House (14 Eagle Row)

From this event description people can learn what *Microtheatre Emory* is, how much the event costs, how to register for the event, and where the event takes place.

Everyone working on the event was asked to share and invite their friends on Facebook. Whether they did this or not is difficult to check, but I am confident that if everyone working on the project invited more people online, turnout would have been larger from Emory students. Direct invites and team members sharing the event on their Facebook walls resulted in 63 people marking themselves as “going” and 99 people marking themselves as “interested” in attending the event. Unfortunately, it was difficult to determine whether people marked themselves as “going” on Facebook and registered on *Signup Genius*. For the spring *Microtheatre Emory*, I plan to cross list individuals that registered using *Signup Genius* with people who marked themselves as “going” on Facebook.

In addition to digital marketing, the fall *Microtheatre Emory* poster was put up all over the Emory campus. Members of MLA and I concentrated posters in Emory residence halls, areas where students study and work, as well as academic buildings. Researchers disagree on a specific number of times a person needs to see an advertisement before committing to a product.

Visual reminders are essential for people to commit to attending an event. After attending a marketing lecture at the Blank Family Foundation's *Audience Building Roundtable* led by the Atlanta Journal Constitution's marketing team I learned valuable marketing advice.⁶² Their marketing research indicated that on average most people must view marketing materials over seven times before even forming an opinion about an event. The poster itself may not be enough to encourage someone to attend *Microtheatre Emory*, but the cumulative effect of seeing posters, Facebook notifications and personal email messages will certainly demystify what *Microtheatre Emory* is and become an option for people in planning their evening plans.

The night before the fall *Microtheatre Emory*, everyone participating in the event gathered for a final dress rehearsal. We also used this time to ensure all the performance spaces and the kitchen were set up for opening night. This provided an opportunity for everyone involved to watch a full run of all the other microplays. At this dress rehearsal seating arrangements were set and we made sure that every seat had clear sight lines of the shows.

While the actors and directors spent several weeks preparing for opening night, the dress rehearsal was the first opportunity that production assistants had to work with each show. We had three production assistants, not including Maggie Higginbotham. The production assistants were responsible for running sounds cues and assisting with setting up each show. Each production assistant was paired with one or two shows and spent the dress rehearsal with each of their respective shows. If a production assistant ran sound cues that were provided a script with clearly marked sounds cues and only needed to hit play on a few sounds cues. Only two of the microplays required assistance setting up before each run. These two microplays required

⁶² Atlanta Journal Constitution. "Marketing in Atlanta". Audience Building Roundtable meeting at the Blank Family Foundation. Atlanta, Georgia. July 20th, 2017

assistance presetting props and drying the floor, from special effects, to prevent anyone from slipping. The three production assistants expertly managed the four microplays. The other responsibilities of taking audiences to and from shows did require additional assistance and I will discuss this further in the next section.

The Night

On November 9th, 2017 *Microtheatre Emory* came to life. At seven that night, the shows would begin. Even though my team and I spent a great deal of time setting everything up the night before there were still many pieces that needed to come together before audiences came pouring in. Production Assistants, Maggie Higginbotham and I arrived at MLAO at five that evening to make sure everything was squared away. Much to our surprise, Emory University Housing scheduled the interior of MLAO to be painted the day of the show. We quickly reorganized the kitchen and the performance areas. Seating, props, and set pieces were completely out of place and some props were missing. While many of us were frustrated by this inconvenience, we were able to prepare each performance space before audiences arrived. This encumbrance should not have occurred because this event was registered with all the necessary Emory University departments and according to all policies.

After preparing each performance space, I gathered everyone in the kitchen to discuss how the night would flow. Everyone contributing to *Microtheatre Emory* arrived at MLAO by a quarter to six that evening. Organizing so many people made it difficult to speak with everyone as a group before this moment. Actors, directors, playwrights, productions assistants and I ran through how the night would progress. I would send a text message to the production assistants for each show several minutes before I would bring audiences to the performance spaces. The

production assistants would then text message me back when the shows were completed. While all of the shows were around 10 minutes long, some shows would run quicker than others. If one show let out before another, I wanted to ensure that the exiting audience did not disturb the other performance. Knowing when the shows ended allowed a production assistant or myself time to guide audiences back to the kitchen. Needless to say, all the running around provided everyone with an exhilarating work out.

Each microplay group then warmed up and rehearsed in their performance spaces as the production assistants and I prepared a few final tasks. Until people arrived, I was unsure how they would use the kitchen space. Food and beverages were located on the opposite wall from the side entrance that guests were to enter. We placed a table right by the entrance to check in guests as they arrived. Emory University utilizes a card reading system for identifying the age of students. This way, no responsibility fell on myself or other students for checking ID's for students. If a student or guest were over the age of 21, they were given a ticket that they could trade in for a beer or glass of wine. At the check-in table, Maggie Higginbotham would collect \$5 from guests who were not Emory students. Higginbotham also marked the amount of people that came through our designated entrance.

Unfortunately, a challenge we confronted was guests arriving through other entrances. MLAO President, Nick Alvarez, and myself marked this sidewalk with chalk with clear arrows and messages guiding guests to the designated side entrance. We put signs on other doors with instructions to enter through the designated side door. Despite our efforts, guests did enter through other entrances to MLAO. The side door required someone to open it from the inside and it must be closed every five minutes or an alarm went off. This resulted in negligible disruptions once we established a system to avoid setting off the alarm and ensure the side door

was open for guests. Additionally the check-in table was not constantly monitored due to resolving other problems that arose throughout the night. Our official count was 89 people, but we can safely claim that over 100 people were in attendance based on observations of how many guests were entering from other entrances.

The first guests to arrive were non-Emory students over the age of 30. The *Microtheatre Emory* team and I finished preparing everything just as guests began checking in and purchasing tickets. Very few people attending this event knew anything about Microtheatre. My main responsibility throughout the night was to speak with guests and answer their questions about Microtheatre. Even though I provided a brief summary about Microtheatre in the program hand out (see below), I knew there would be many questions. Ensuring that there were enough assistants to run everything was essential to allow me enough time to be available in the kitchen and interact with guests. Luckily I had time to explain how the night would proceed to confused guests in between shows.

Special Thank You to:

MLAO, The Pulse, Student Theater at Emory, Emory Catering, Brent Glenn, Rosalind Staib, Lisa Paulsen, Michael Evenden, Scott Rausch, Natasha Hopkins, Maggie Higginbotham, Elva Gonzalez and Ariel Fristoe

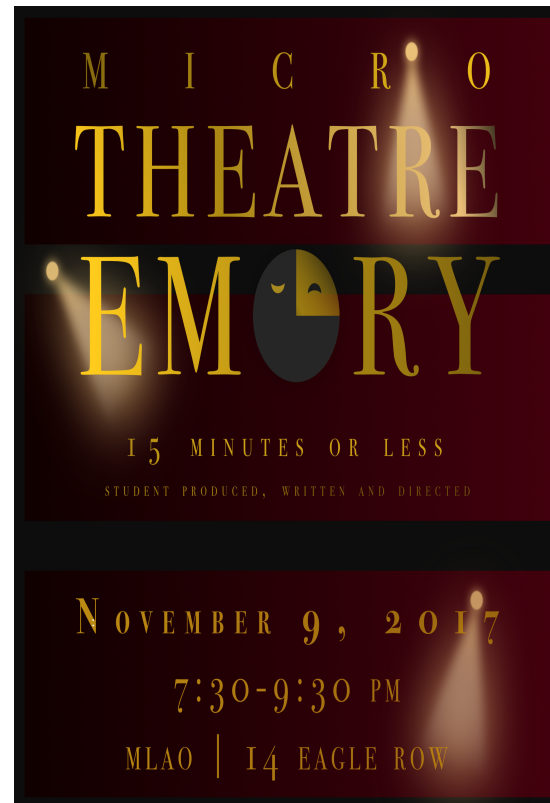
What is Microtheatre?

Beginning in 2009, Microtheatre began in Madrid, Spain with *Microteatro por Dinero*. This new theater project presented multiple 15-minute or fewer microplays in different rooms. Audiences experience this tapas-like theatrical experience, seeing as many shows as they wish. Since 2009, Microtheatre has spread all over the Spanish speaking world.

What is Microtheatre Emory?

Cameron Frostbaum (18C) created Microtheatre Emory as part of his honors thesis project on the Microtheatre movement and new spectating methods. Frostbaum's goal is to create a semester event that offers student theater programming that present quick and fun microplays to the Emory community. Microtheatre is perfect for evolving audience preferences for quick and informal entertainment. This event alone uses the work of four student playwrights, seven student actors, four student directors, and four student production assistants. Frostbaum hopes to expand Microtheatre from Emory's campus into the greater Atlanta community.

Thoughts? Comments? Email cfrostbaum@gmail.com



What's On The Menu?

Strained Blood by Marley Thomson

Directed by Nathan Ray
Lucy played by Kayla Fallick
Pappy played by Hunter Thomson

Strained Blood focuses on the bonds formed in a dialysis center and the impact families of patients undergo. It examines the relationships and loyalties made without knowing someone's name or story when brought together under similar (painful) circumstances.

Fire and Water by Talia Green

Directed by Maggie Beker
Bro played by Christopher McDougal
Dude played by Jacob Brummeler

"Fire and Water" is a tale about two dudes – well a Dude and a Bro – hitting the pipe and philosophically pondering the existence of the element, yes the element: fire. Riding an evening high is all good and dandy, but what happens when one hits hit a little too hard?

Pocket Money by Maggie Beker

Directed by Max McCreary
Leslie played by Jess Hsu
Delia played by Julia Byrne
Mr. Argent - Joel Hines

A dead donor? A dead relationship? Delia and Leslie must choose what to resuscitate.

What's On The Menu?

Do Us Part by Julia Byrne

Directed by Callie Russo
Love played by Jake Thompson
Death played by Ruth Puryear

Love and Death sit together at a bus station, trying to understand themselves, each other, and their place in the workings of the world. Do opposites attract? Do opposites exist? Neither is sure, but both need the other. Hopefully, they're the better for meeting.

Microtheatre Emory Team

Producer/Artistic Director: Cameron Frostbaum
Production Manager: Maggie Higginbotham
Production Assistants: Nora Hundertmark, Chris Holligsworth, and Aashna Sahni

This project is sponsored in part by a grant from the Emory College Center for Creativity & Arts

The microplays were staggered at 15 minute intervals. Two shows ran at the top of the hour and at the half-hour. The other two shows ran at the first and third quarter of the hour. The shows running at the same time were in rooms far enough away that they would not disturb each other. This allowed for an almost seamless rotation of shows so guests could easily see shows back to back. This also meant that the longest amount of time that most guest would wait to see a show was 15 minutes. I did not think of providing guests a clearly marked schedule with the shows. Not having a readily available schedule for guests, left only Higginbotham and myself to field guests' questions about which shows were running at what time. Fortunately, by announcing the shows every 15 minutes most guests figured out which show they were seeing next. Even though having to constantly field questions from guests became tedious, guests learned how the show rotation ran and began answering each other's questions.

Before anyone knew it, the clock struck 7pm and I began taking audiences to the first two shows. There was a nervous energy in the air at first, but once each show ran at least once with an audience the *Microtheatre Emory* team found the rhythm of the night. Lines of communication between production assistants and myself remained open throughout the night. Eventually the ebb and flow of audiences coming in and out became a routine. Performers always received a warning before audiences entered the performance spaces and awaited the signal from production assistants to begin. Directors made sure to indicate strong endings to each microplay. By having clear endings, audiences knew exactly when to applaud and exit.

After the first hour of shows, a steady stream of patrons arrived. As the night drew on the Emory students began to outnumber the older non-Emory guests. By 8:30pm I noticed guests starting conversations with each other in the kitchen. Strangers began enthusiastically discussing the shows, their favorite and least favorite parts. Pointing out their unique perspectives of certain conflicts sparked completely unrelated conversations as new relationships formed. As the night progressed, the kitchen became more congested and the volume rose as more conversations filled the room.

With everything in motion, I found many opportunities to enjoy the experience of managing this project. I was thrilled so many people arrived to see the microplays. Many guests decided to linger afterwards to nosh on the provided snacks, imbibe a drink or two, and chat away with other patrons. By the time all the shows had ended, a group of patrons remained to continue their conversations and meet the artistic team. Performers who remained in character the whole night turned beet red after receiving compliments from guests. Many theater that work in Atlanta attended and spoke with the student artists about their work and artistic ambitions. Part

of sharing Microtheatre with the Atlanta Theater Community entailed showcasing Emory's theater artists and connecting them with future artistic opportunities.

Conclusion

In order to evaluate the success of the event, I prepared a feedback form that guests could fill out at their leisure. The feedback form contained the following information:

How did you hear about Microtheatre Emory? (please mark all that apply)

- Facebook
- Email
- A Friend
- Other

Have you heard of Microtheatre before? (y/n)

How would you rate your experience overall experience? (1-10)

Would you recommend Microtheatre Emory to a friend? (y/n)

What five words would you use to describe your Microtheatre Experience?

Do you often attend theater (y/n)

Would you attend a Microtheatre event like this again?

From the questions I was able to ascertain: whether marketing strategies succeeded, the level of experience someone had with attending theater, and whether people enjoyed *Microtheatre Emory*.

24 people completed feedback forms out of the more than 100 people that attended *Microtheatre Emory*. All the feedback forms, except one, rated their experience (one being a terrible time and ten being an excellent time) as an eight or higher. One feedback form rated their

experience between five and seven. This particular feedback form provided insightful notes from their impression of the event. In addition to their experience rating they wrote, “Poor diversity of cast, writers, and audience diminish experience, dynamism, and hospitality”. This observation accurately notes the lack of diversity amongst the artistic team. While diversity remains a core value of Microtheatre, my peers and I did not have the time or resources to expand our search beyond the members of the Emory student theater community. In future iterations of this project, I will make greater efforts to ensure there is greater representation in the Microtheatre work I produce. This same feedback form responded to the question, “Would you attend a Microtheatre event like this again?” with, “Maybe not. We are in the most diverse city for miles. This format needs to represent the populous to be RELEVANT.” In future iterations of this format, Microtheatre will intentionally engage and employ the diversity within its community.

One of the limitations of this project is the scale of this operation. This project depended on the voluntary contributions of the members of the Emory community. I was incredibly lucky for the trust so many artists and volunteers had in me to organize *Microtheatre Emory*. All the play submissions, directors, and actors represented the theater community on Emory’s campus and I am extremely proud of the phenomenal night that we created together. Hopefully as the popularity of Microtheatre grows, I will be able to collaborate with theater artists

The other 23 feedback forms provided a considerable amount of positive reviews. Every form said they would recommend Microtheatre to a friend and they would attend a Microtheatre event again. Other than one form, everyone marked that they never heard of Microtheatre before. A recurring sentiment shared on the feedback forms was “I loved the use of space.” Based on these evaluations I am thrilled with how *Microtheatre Emory* connected with our guests.

Microtheatre Emory earned \$150 from entrance fees. About \$90 of that covered food and drink expenses, and the rest was reinvested for the spring *Microtheatre Emory*.

The main items I am focused on improving for the spring *Microtheatre Emory* show are acquiring more production assistants and providing a show schedule for each guest. While our three production assistants and production manager were invaluable to the success of the fall project, we definitely needed at least two more volunteers. The check-in table needs one individual to be dedicated to that job. Many people had too many responsibilities and by having more people helping we can alleviate that stress. If we provide guests with a show time schedule they will have less questions for the production team. This allows for less confusion and will allow people to focus on enjoying their experience.

Chapter Three: Site Visit to Microtheater Miami

In the Fall of 2017, I received an independent research grant from Emory College's Undergraduate Research Program. This grant allowed me to travel to Miami to visit the only Microtheatre in the United States, Microtheatre Miami.⁶³ This experience proved invaluable as I met with the professionals operating Microtheater Miami and learned more about how they create an immersive social and artistic experience for patrons. The purpose of this visit was twofold: the first part was to receive a history of Microtheatre Miami's work and influence in the Miami community, and the second part was to participate in two evenings of Microtheatre shows to improve my own Microtheatre productions at Emory.

Jorge Monje, brought Microtheatre to Miami from Spain and in 2012 he founded Microtheater Miami in partnership with Miami's Centro Cultural Español (CCE Miami).⁶⁴ During its early years, Microtheater Miami produced shows a couple times a month in several different locations, such as various rooms in office buildings, until they found their more permanent home in the outdoor patio of CCE Miami. After increasing demand, especially from the "Anglo" market, Microtheater Miami was able to expand. With the help of a generous grant from the Knight Foundation, Microtheater Miami was able to purchase large traditional shipping containers that transformed into their now famous performance spaces. Today, no more than 15 audience members at a time pack into these shipping containers to see the exciting collection of shows running each week. The shows are all 15 minutes or fewer and vary across genres. While most shows are in Spanish, Microtheater Miami produces English shows as well and is actively working on expanding their English-speaking audience base.

⁶³ "Home." Microtheater Miami. Accessed March 28, 2018.

⁶⁴ "About Us." Microtheater Miami. Accessed March 28, 2018.

As part of CCE Miami, Microtheater Miami operates as part of the cultural center. Microtheater Miami applies for a large portion of their contributed revenue with CCE Miami. This also allows Microtheater Miami to focus on free programming for the local community. The community members that benefit from free programming are primarily the children in local schools as well as the elderly community. By eliminating a cost barrier for children and seniors, Microtheater Miami is able to directly support community members who would otherwise be unable to engage with Microtheatre. Microtheater Miami's mission is to bring culture to everyone, especially those in the community who cannot afford admission. Thus Munoz and her team have "consistently worked towards providing 90% of their programming for free".⁶⁵ Many nonprofit theaters offer free or reduced tickets to community members, but as part of a major community center, Microtheater Miami focuses primarily on catering to the needs of its community members. This also allows for Microtheater Miami to cooperate with CCE Miami on larger community initiatives and programs.

I was fortunate enough to meet with the Theater Coordinator at Microtheater Miami, Marlen Munoz. During my meeting with Mrs. Munoz I was able to learn the technical details on how Microtheater Miami operates; how shows and directors are selected, how they handle ticketing, how shows are scheduled and staggered, and how Microtheater Miami supports the local community.⁶⁶ One of the most beneficial parts of this meeting was sharing my experience producing Microtheatre at Emory in the fall of 2017 and receiving advice on how to improve my overall work. For example, one of the most difficult parts for me with producing Microtheatre was figuring out how to schedule and stagger shows. At Microtheatre Miami there are usually 7 shows running about eight times each night and then a late-night transition for shows more

⁶⁵ Munoz, Marlen. "Microtheater Miami Visit". Interview by Cameron Frostbaum. January 1, 2018.

⁶⁶ Munoz, Marlen. "Microtheater Miami Visit". 2018

suitable for adults. Mrs. Munoz shared one of the master schedules with me so I can see how audiences can see as many shows with as few breaks as possible. Each ticket buyer receives one of these tickets and can decide at any point in the evening to see another show (if there are any openings still available). Throughout the night, an usher announces when shows are about to start and leads audiences to their designated shipping container/theater space.



67

The Microtheater Miami patio and shipping containers are routinely painted by artists. This allows the theater to blend in with the urban art that covers the surrounding areas of Miami. The shipping containers are usually repainted at the beginning of each season by a guest artist that ties into the themes that the new season addresses. The vibrant colors surrounding the Microtheater Miami immerse guests in a fun and unique space that clearly accepts free expression amongst its artists and audiences.

⁶⁷ Microtheater Miami, Show Schedule/Ticket. 2018

Munoz explained in greater detail about the international Microtheatre network. Microtheatre Miami as well as scores of other Microtheatres across the Spanish speaking world make up the international Microtheatre community. As a member of this community, Microtheater Miami pays a fee to have access to the collection of microplays produced and shared by other Microtheatres. This combined effort at providing material allows individual Microtheatres access to more microplays than are available in their local communities. Munoz prefers to be a part of the Microtheatre network because this allows Microtheater Miami access to the “best selling microplays form around the world.”⁶⁸ This also creates a situation for playwrights to have they microplays produced and spread across the world.

One of the microplays I produced in the first *Microtheatre Emory* show was actually selected and produced by Microtheater Miami in the early spring of 2018. After meeting with Munoz, she shared with me Microtheater Miami’s open call for microplays. I then shared this with my network of playwrights. One of the playwrights from the first *Microtheatre Emory* had her play selected and produced. Additionally the playwright was compensated for her work. Unfortunately after seeing the play in Miami, she reported that Microtheater Miami took some liberties with her script and changed the gender of her characters to make them heterosexual instead of homosexual. I understand the playwrights frustration with this and maintaining the integrity of playwrights scripts within Microtheatre first came to my attention after hearing about this incident.

Munoz describes the performers’ experience working on Microtheatre as “actor boot camp”. Actors often act in eight shows a night, with about 30 minutes to rest in between shows.⁶⁹

⁶⁸ Munoz, Marlen. “Microtheater Miami Visit”. 2018

⁶⁹ Munoz, Marlen. “Microtheater Miami Visit”. 2018

I briefly met many of the actors as they mingled with friends before and in between shows. Despite the rigorous schedule, the performers appear to love working on Microtheatre. According to Munoz, “Microtheater Miami employed over 800 different artists since it was founded”.⁷⁰ The Microtheatre format lends itself to supporting the work of many artist at once because many microplays are running simultaneously. This also provides a variety of options for spectators to choose from when visiting Microtheater Miami. Guests generally see between two to three microplays when attending Microtheater Miami. The combination of the opportunities Microtheatre presents for artists and spectators leaves no questions as to why Microtheater Miami grows in popularity each year.

While I visited La Malhablada in Salamanca, Spain during a summer study abroad experience, nothing could compare to the amount of people and energy at Microtheatre Miami. Hundreds of people flowed from the street and adjacent parking garage throughout the night. There was such rich mix of various Spanish-speaking cultures as well as English-speaking locals and tourists. Microtheater Miami also partners with local food trucks and owns its own bar in order to provide guests with all the components of a fun night out. I was fortunate enough to attend the opening of the new circus themed season and see six shows. On opening nights and special dates, Microtheater Miami provides guests with free tapas and a free drink with the purchase of a ticket. Everyone there, patrons and staff, was friendly and thrilled to be a part of this festive atmosphere. With such a variety shows, I left Microtheater Miami with wonderful memories of the experiences I had and a newly inspired drive to make the spring Microtheatre shows I produce more interactive and engaging for the Emory community.

⁷⁰ Munoz, Marlen. “Microtheater Miami Visit”. 2018

This opportunity to visit Microtheater Miami provided me with valuable information about how Microtheatres are managed and a clear picture of how Microtheatre creates community. This semester I aspire to create a more seamless and memorable night of Microtheatre on campus after all I have learned. I have also found a way to facilitate opportunities for playwriting students at Emory to share their work with Microtheater Miami. This will help Microtheater Miami have access to more English material and offer Emory students a chance to have their plays produced by a professional theater company. I look forward to seeing how this new relationship between Emory and Microtheater Miami helps both of our institutions.

Chapter Four: Spring *Microtheatre Emory* Review

Preparation

After one experience producing *Microtheatre Emory* in the fall, I felt significantly more prepared to launch another *Microtheatre Emory* event in the spring. My visit to Microtheater Miami also provided me with a wealth of practical advice that would improve the success of my next Microtheatre event. The original steps of securing a venue took no time at all because MLAO wished to house another Microtheatre event. We agreed on the night of March 26th, 2018. I selected this date because it was a Monday. Members of Actors Equity usually have Monday's off from theater commitments and I wanted to create the opportunity for a greater number of theater artists to attend the event. Also I did not want to compete with any end of week programming. Last semester there were several events on the same night as *Microtheatre Emory* and I found it better to experiment with an alternative day of the week.

I no longer needed approval from the Theater Studies department to proceed and began securing material for the spring project. Early in the spring semester, I received 10 submissions from Emory playwrights, four more than the previous semester. Most of the submitting playwrights had a clearer vision for how the Microtheatre format operates after seeing the fall *Microtheatre Emory* event. I made my selections based on the quality of writing, a variety of genres, and functionality with the Microtheatre format. After the success of managing four microplays in the fall, I again decided to select only four microplays. Once selected, I notified the playwrights and offered recommendations for edits if they were necessary. The suggestions primarily focused on reducing the length of certain pieces.

This spring semester I faced an extremely difficult time finding directors for all of the microplays. The amount of theater projects occurring on Emory University's campus put a strain on the amount of available people and spaces. While I secured three directors two months before the project, I had a series of two directors pull out from the project. I finally found a second year student willing to direct about a month away from opening. I had reservations about this director's ability to handle the microplay they were to direct, but at the time I felt that the director had enough time to prepare a group of actors for the show. I also provided the director and the playwright with each other's contact information in order to make sure their visions were aligned. I would later learn that this never occurred.

Early in the spring I found a new production manager, Jess Winer, to assist me with organizing and managing this project. I made it clear with Winer that we would definitely need more volunteers this semester than we had in the fall. Winer and I expeditiously recruited four production assistants to assist with each of the microplays. We found an additional volunteer to assist with checking in guests as they arrived. This allowed Winer and I to have greater freedom to take guests to the microplays and problem solve as issues arose on the night of *Microtheatre Emory*.

Surprisingly, the Emory's Center for Creativity and Arts (CCA) distributed all of their grant funding early in the spring. Fortunately, *Microtheatre Emory* earned about \$60 of reserve funds and my recent fellowship with Emory's Fox Center for Humanistic Inquiry granted me free printing. In the fall the main expenses from *Microtheatre Emory* came from printing, snacks, and beverages. The expenses for props and other items were no more than \$60 for each microplay. Since our budget for the spring would be significantly reduced without the \$500 CCA grant, I requested that the directors keep the expenditures for the microplays to a minimum.

Through the help of Theater Emory and the creativity of directors, the *Microtheatre Emory* team and I were able to acquire all of the props and additional items necessary for each microplay. Theater Emory generously loaned me two prop guns required for one of the microplays. The other props and items needed for the microplays were easily borrowed or inexpensive to purchase.

After finding a careful amount of regular communications with directors last semester, I implemented a more hands-off approach in the spring. After directors filled all roles, I routinely communicated with directors in order to ensure they scheduled and conducted rehearsals with their casts. Winer and I amassed a variety of requests from directors and worked together to solve design requests. Last semester the sound cues within the microplays were minimal, but the technical elements with the spring microplays were more complicated. While Winer and I did not possess significant experience with sound design, we received assistance from members of the student theater community. Winer and I collected the sound effects within each microplay from directors. Once collected Winer set the sound cues within the Q Lab program so production assistants could easily run sound cues during rehearsals and performances. The lighting already in use at MLAO satisfied most directors. For one of the microplays we borrowed string lights from MLAO and used them to frame and light the performance area. Solving the technical demands of the microplays was easier than I expected.

Online marketing improved tremendously in the spring. After the popularity of *Microtheatre Emory* in the fall, the department head of the Theater Studies department contacted the individuals responsible for Emory's major newsletter, The Dooley Report, to pitch an article about my work with Microtheatre. After sharing information about my work studying and producing Microtheatre, an article was written and published in the Emory student body

newsletter, The Dooley Report.⁷¹ The article was widely distributed online to promote the spring *Microtheatre Emory* event. This article sparked an flurry of online activity as the Emory community circulated the article via email and Facebook.

The article in addition to an online signup genius registration platform and a Facebook event page sparked superior online attention than in the fall. The signup genius and the Facebook event page contained the same descriptions about *Microtheatre Emory*, but contained updated information about the microplays selected for the spring. Also, I inserted a trigger warning about the presence of prop guns in one of the shows. In addition to the warning, I contacted the Emory Police Department to make them aware about the use of the prop guns during the performances. The police must be notified when a show contains a prop weapon in order to avoid a false panic over the presence of a fire arm.

In order to improve the spectator experience I provided each guest with an individual schedule with their selected shows clearly marked on the schedule (see below). In addition to a program description (see below), the schedule would alleviate the amount of confusion guests experience during their time at *Microtheatre Emory*. The schedule specifies which show each spectator or group is assigned to watch at a designated time. As guests arrived, our volunteer at the check-in desk would assign guests to shows. This way we could simultaneously provide information to guests and limit the amount of people in each show. In the fall, many guests joined shows they were not assigned to and this created crowding in the performance space. This semester this same issue occurred, but significantly less. Spectators had fewer questions regarding which shows and what time shows were playing with the introduction of the personal

⁷¹ Yarbrough, Emma. "Thinking Big: Student Research Brings Microtheatre to Emory." *Emory Report*, March 21, 2018.

schedules. Questions did arise when the shows began playing behind schedule. Regardless of this, the schedule provided a clear map of which shows would be running next.

<u>Microtheater Emory-March 26th 2018</u>				
Seen	1	2	3	4
	Betaworks	Bathroom Breaks	Two Quick Shots	Fight Scene
1	7:00-7:15	7:15-7:30	7:00-7:15	7:15-7:30
	7:30-7:45	7:45-8:00	7:30-7:45	7:45-8:00
2	8:00-8:15	8:15-8:30	8:00-8:15	8:15-8:30
	8:30-8:45	8:45-9:00	8:30-8:45	8:45-9:00
3	9:00-9:15	9:15-9:30	9:00-9:15	9:15-9:30
	9:30-9:45	9:45-10:00	9:30-9:45	9:45-10:00
4				

SPECIAL THANK YOU:

MLAO, The Pulse, Student Theater at Emory, Emory Catering, The Emory Fox Center, Brent Glenn, Rosalind Staib, Lisa Paulsen, Michael Evenden, Donald McManus, Sara Ward Culpepper, Scott Rausch, Jess Winer, Elva Gonzalez and Ariel Fristoe

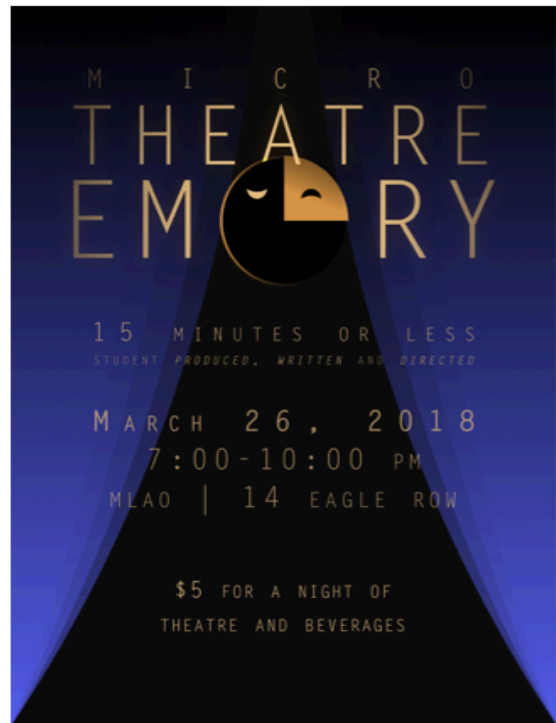
What is Microtheatre?

In 2009, Microtheatre began in Madrid, Spain with *Microteatro por Dinero*. This new theater format presents multiple 15 minute or less microplays in different rooms. Audiences experience this tapas-like theatrical experience, seeing as many shows as they wish. Microtheatre has since spread all over the Spanish speaking world.

What is *Microtheatre Emory*?

Cameron Frostbaum ('18C) created *Microtheatre Emory* as part of his honors thesis project on the Microtheatre movement and new spectating methods. Frostbaum's goal is to establish a semester event that offers student theater programming that presents quick and fun microplays to the Emory community. Microtheatre is perfect for evolving audience preferences for bite-sized and informal entertainment. This self-sustaining theater format teaches young theater-makers how to run a theater company. Frostbaum hopes to expand Microtheatre from Emory's campus into the greater Atlanta community.

Thoughts? Questions? Email cfrostbaum@gmail.com

**What's On The Menu?****Two Quick Shots by Alejandra Gallegos**

Directed by Amina Dunn
Vinny played by Michael Debellis
Samara played by Antonia Gentry

The story of a seemingly mismatched pair with a decisively thuggish job, in a world where cynicism reigns over sympathy. The facts of their differences ultimately lead to revelations, a craving for Italian food, and a single, life-changing decision.

Betaworks by Maggie Beker

Directed by Todd Doyle
Jeb played by Vanessa Ishimwe
Kyle played by Julia Glickman
Newman played by Gisele Schemankewitz
Clark played by Lilly Jensen
Steve played by Bella Dodd

Newman discovers that joining the Betaworks company requires more than a loyalty pledge. But it's all worth it to be part of the biggest tech company in the biz. Right?

Bathroom Breaks by Max McCreary

Directed by Callie Russo
Bea played by Julia Byrne
Jason played by Jake Thompson
Alex played by Chris Lowery

Sometimes the only thing worse than seeing your ex at frat party is using a public bathroom with your ex... at a frat party.

What's On The Menu?**Fight Scene by Julia Byrne**

Directed by Maggie Beker
Kylie played by Ruth Puryear
Sarah played by Natalie Sandmann

Fight scene, love scene, what's really the difference? Acting is treacherously intimate.

Microtheatre Emory Team

Producer/Artistic Director: Cameron Frostbaum
Production Manager: Jess Winer
Production Assistants: Nora Hundertmark, Chris Holligsworth, Aashna Sahni, Kayla Fallick, Marly Thomson

Program Note:

Thank you so much for joining us tonight for *Microtheatre Emory*! We hope you are enjoying your experience. Please feel free to make tonight about you. See as many microplays as you would like and mingle with other guests in our lobby.

The day before the spring *Microtheatre Emory* show all of the microplays had their final dress rehearsals. Each show dealt with its own challenges and my goal for the final dress was to provide additional assistance to guarantee the shows were prepared for audiences. To my relief, three of the four shows were ready for opening night. One of the actresses was ill and it was unclear whether she would be able to perform. We advised her to not perform if she did not feel well. Ultimately, the director would step in her place and deliver amazing performances. The one microplay that was unprepared had many issues. I knew whatever the result may be that the microplay would be unpolished. The director told me that they had rehearsed for the last week and a half and that after a final rehearsal the piece would be ready for an audience. I watched a run through and offered recommendations to the director and cast. The show was rough, but I felt that if they continued to rehearse they would be fine. I made the mistake of not bringing my own script and making sure that changes were not made. In the rush of preparing the final arrangements, I did not think to follow along with a script in the rehearsal. This was a mistake on my part. My attentions were on establishing audience sight lines, cleaning up blocking, helping the actors with diction, and resolving technical elements. The playwright could not attend the final dress rehearsal contributing to a series of missed opportunities to catch changes to the script.

The rehearsal ended with all the microplays set for opening night. Winer and I finalized sound and light cues with all production assistant. We also prepared all of the performance spaces to have seating placed the next day when the rental chairs arrived. Emory would provide *Microtheatre Emory* with chair for the performances for free. The next day before the performances, the production assistants and I would set all the seating. Before we ended for the

night, we cleaned and arranged the kitchen to meet the needs of our makeshift theater lobby. The kitchen would be arranged similarly to the fall.

The Night

Emory Dining provided *Microtheatre Emory* with a food grant and delivered food as production assistants and I completed our final preparations. Production assistants and I quickly set chairs, posted signs throughout the house, and ran final rehearsals with the microplays. Our volunteer assisting with checking received instructions and plenty of change because guests would certainly not have exact change. The shows were set to begin at seven that night and we comfortably completed our pre-show responsibilities by 6:30pm. In the fall I felt flustered and rushed, but the general atmosphere was calm and relaxed as guest began funneling through the entrance.

As expected, for the first hour a large group of guests arrived. During this flurry, I assisted with checking guests in. The volunteer and I definitely lost track of our count as guests moved into the lobby area. While the first hour proved the most challenging, the night stabilized from that point forward. Guests did not arrive early this spring. Winer and I decided to delay the schedule roughly 10 minutes and once a significant crowd arrived *Microtheatre Emory* began.

Winer and I guided guests to their designated performance areas and the production assistants would guide the guests back to the kitchen. Even though most of the microplay groups were nervous at first, they became more comfortable with each performance. Ideally each group would be prepared, but the guests rotating in and out of shows appeared to be having an amazing time. Approximately 150 guests attended this spring. This was 50 more people than in the fall. In addition to tallying guests as they arrived, Emory students were asked to swipe their Emory ID

cards to verify their age. Traffic jams of guests, guests arriving through other entrances, and distractions from handling other issues throughout the night contributed to an imprecise count of guests.

Most of the microplays ran on schedule. One of the microplays ran the whole 15 minutes and when the amount of time required for guests to enter and exit, this caused this microplay to frequently run behind schedule. Despite this the other three microplays ran close to 10 minutes and could run independently of the fourth show. Guests enjoyed snacks, drink, and conversation in between shows. Much to my surprise, most of the snacks were completely gone by 9pm. After the considerable amount of leftover food from the last *Microtheatre Emory*, I did not expect guests to eat as much as they did. One of the feedback forms, I will discuss in greater depth in my conclusions, expressed dissatisfaction at the low amount of food near the end of the night. Despite this evaluation, most guest enjoyed the options of cheeses, salsa, hummus, and crackers.

By the time 9pm struck, far fewer guests remained. As expected, guests mostly arrived in large waves at 7pm and 8pm. I heard several guests remark that they planned to leave early because it was a Monday night and they had commitments early in the morning. Students and older guests alike appreciated programming on a Monday night, but could not participate late at night. After testing *Microtheatre Emory* on a Monday and Thursday night, I much prefer running events later in the week. I believe successful marketing contributed to the high attendance this spring, but most guests prefer programming near the end of the week when they have fewer responsibilities. I received this sentiment from guests from our conversations throughout the night of the spring *Microtheatre Emory*. While Monday night programming is uncommon amongst most performing arts institutions, I do not think its novelty overcomes the general preferences of spectators.

Microtheatre Emory earned \$210 from the \$5 entrance fee non-Emory guests paid. For a combination of factors, not every non-Emory guest was charged. The \$210 and the \$60 from the previous semester covered all of our expenses. The project only occurred for one night and it did not make financial sense to explore other payment methods other than cash or check. Many students shared that they would comfortably and deliberately pay \$5 for the experience. This assured my concerns that a \$5 entrance fee would create an economic barrier. In truth, most students would not have attended if they had to pay for their entrance.

Conclusion

I am proud of *Microtheatre Emory*. My goal with *Microtheatre Emory* was to experiment with the Microtheatre format and prove that Microtheatre is an enticing option for spectators. I used the same feedback form as the fall *Microtheatre Emory* event to track changing answers to the same questions. Of the 14 feedback forms completed from the spring *Microtheatre Emory* event, 10 rated their experience the highest rating. Guests who scored seven or eight out of 10 (10 being an extremely enjoyable experience) still provided enthusiastic responses and marked they would attend another Microtheatre event in the future. Based off of the in person feedback I received throughout the night, I would feel confident in producing Microtheatre programming again and sharing it with new venues and communities.

My only regret from this past event was my insufficient attention to the microplay directed by the younger and less experienced student. Managing the many components of this operation, often required that I trust each director to fulfil their responsibility of preparing each microplay for audiences. After the success of my minimal involvements with the microplays during the fall event, I felt comfortable with the manner and frequency in which I communicated

with all members of the *Microtheatre Emory* team. Out of all of the microplays produced in the two Microtheatre projects I led, this was the first microplay to not follow the script. I believe the main reason for this mistake came from my lack of attentiveness to a project that clearly required more of an intervention on my part. In retrospect, I had too many academic responsibilities in addition to my honors thesis project. I am disappointed that I let down a playwright that trusted me and I wish to never make this type of mistake again.

I have learned the magnitude of the responsibilities associated with managing a such a complex theater project. I certainly made errors throughout the process of launching the two *Microtheatre Emory* events. The victories my peers and I achieved absolutely outweigh the blunders that occurred during these projects. Engaging over 100 spectators and turning a profit at each event, I have proven that theater-makers should consider the Microtheatre movement as a lucrative investment for communities and theater-artists.

Next Steps

My academic defense, production experiences, and site visits all make up my comprehensive study of Microtheatre as an exciting new theater format for the next generation of spectators. My academic review of Microtheatre in comparison to theater's many transformations in order to remain relevant and entertaining for people. My curiosity for Microtheatre began by focusing on the spectator's experience with theater. This whole endeavor commenced by grounding itself in a response to the NEA's report on the three greatest barriers to performing arts engagement with audiences; lack of time, cost, and accessibility. These obstacles guided my research into the *packaging, presenting, and spectating* of theater in Western theater cultures. I ended the first chapter by focusing on theater format's that departed from Pedula's

dark cube.⁷² My study of theater festival and newer interactive theater formats provided relevant applications and similarities to Microtheatre.

The site visit to Microtheater Miami provided me with experiences not unlike Elinor Fuchs' "Theater as Shopping" article.⁷³⁷⁴ At Microtheater Miami, and Microtheatres across the world, guests choose their level of participation by purchasing individual tickets for each immersive microplay they wish to see. The difference between the examples Fuchs brings up and Microplay pertain to the many microplay options compared to the single multi-hour events described by Fuchs. I believe providing guests with shorter shows and a variety of microplays is more accessible and preferable to younger audiences who are concerned about the cost, length, and location of performing arts events.

Microtheater Miami and the *Microtheatre Emory* events both exuded an atmosphere of festival. The revelry at both Microtheatre venues treated the spectator experience like a celebration. This drew me back to my discussion Brenda Laurel's study of Renaissance Festivals and Medieval theater pageants.⁷⁵ As I imagine the next steps for Microtheatre, I am extremely interested in exploring the application of Microtheatre to an outdoor theater festival. Every Microtheatre event I have attended or produced provided me with the sensation of a celebratory festival. In future Microtheatre projects, I believe a tented Microtheatre festival in a park would contribute to the popularity of the Microtheatre format and enhance the spectator's experience.

Through my collaboration with MLAO and many theater-artists, I am fully aware producing a single Microtheatre event requires the same responsibilities as managing a theater

⁷² Pedullà, *In Broad Daylight*, 24-25.

⁷³ Microtheater Miami. 2018.

⁷⁴ Fuchs. "Theater as Shopping". (1993)

⁷⁵ Laurel, *Computers*, 200-201

company. I certainly hope to study other theater formats that can assist in defining Microtheatre, but an accumulation of producing experience is essential for the future success of Microtheatre. I will continue to develop my skills in management and producing as the management fellow for Center State in Baltimore, Maryland.⁷⁶ There I hope to grow as a producer and theater manager, and collaborate with local theater companies interested in experimenting with Microtheatre.

My honors thesis project on Microtheatre serves as a proposal for theater-makers interested in engaging with members of their communities who are unengaged with the performing arts. Microtheatre by no means solves the growing estrangement of Americans from the performing arts. My research and productions attempted to explore an emerging theater format that addresses the most significant barriers theaters across the United States need to confront if they are to have a meaningful relationship with the next generation of spectators. I have concluded from my academic research and *Microtheatre Emory* productions that Microtheatre possesses the elements suited to overcoming obstacles for spectators. Microtheatre's digestible microplays, low cost, multitude of programming options delivers a fresh alternative for new audiences.

The Por Dinero theater company designed Microtheatre to not only meet audiences' needs, but also those of artists.⁷⁷ Because Microtheatre is made up of many microplays, this theater format provides countless opportunities for theater-artists of a range of skillsets to develop original projects. Some microplays will be more successful than others, but all nonprofit performing arts institutions depend on the overall accomplishments of its projects. The mission of Microtheatre seeks to serve to artists as well as the community. Providing opportunities for

⁷⁶ "Baltimore Center Stage." Baltimore Center Stage. Accessed April 01, 2018. <https://www.centerstage.org/>.

⁷⁷ "Bienvenidos - Microteatro Madrid." Microteatro.

theater-artists to cultivate their skills and receive recognition from audience allows for the mutual benefit of spectators and theater-artists.

As Microtheatre crystalizes amongst Spanish speaking communities across the world, I expect to see Microtheatre adopted by communities across the United States. Microtheater Miami continues to engage and support diverse community of Miami. While the actual management of Microtheatre requires expert organization, the simplicity of the format allows for other communities to easily begin producing Microtheatre events of their own. As an inexperienced producer, I am thrilled with the impact *Microtheatre Emory* had for spectators and artists. I anticipate other Emory students will continue Microtheatre events after I graduate from Emory University. The opportunities for students interested in theater are met by Microtheatre and the scale of the project can increase or decrease depending on the needs of the theater community at the time.

Bibliography

- Atlanta Journal Constitution. "Marketing in Atlanta". Audience Building Roundtable meeting at the Blank Family Foundation. Atlanta, Georgia. July 20th, 2017
- Bennett, Catherine. "Nose-to-nose with the actors: Spain's micro-theater has global appeal." Reuters. September 12, 2016. Accessed November 26, 2017. <https://www.reuters.com/article/us-spain-culture/nose-to-nose-with-the-actors-spains-micro-theater-has-global-appeal-idUSKCN11114D>.
- "Bienvenidos - Microteatro Madrid." Microteatro. Accessed November 26, 2017. <https://microteatro.es/microteatro/>.
- Bourriaud, Nicolas. Nicolas Bourriaud: Relational Aesthetics. Paris: Les Presses du réel, 2002.
- Castelvetro, Lodovico. On Aristotle's Poetics. 1570.
- Creativity & Arts Project Grants. Accessed April 01, 2018. <http://creativity.emory.edu/funding-awards/grants/project-grants/index.html>.
- Evenden, Michael. "Aesthetics and Criticism." Class Lecture on Aristotle's *Poetics* at Emory University. Atlanta, Georgia. October 10, 2017.
- Evenden, Michael. "Aesthetics and Criticism" Class Lecture, Aristotle's *Poetics* and the French Academy, Emory University, Atlanta, Georgia, October 16, 2017.
- Gerould, Daniel. *Theatre / Theory / Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause, 2003.
- Gleick, James. *Faster: The Acceleration of just about Everything*. London: Abacus, 2011.
- Gussow, Mel. "THEATER: BRECHT'S 'JUNGLE OF CITIES' IN BROOKLYN." The New York Times. April 16, 1981. Accessed November 26, 2017.
- Ennis, Daniel James, and Judith Bailey Slagle, eds. *Prologues, Epilogues, Curtain-Raisers, and Afterpieces: The Rest of the Eighteenth-Century London Stage*. University of Delaware Press, 2007.
- Fuchs, Elinor. "Theater as shopping." *Theater* 24, no. 1 (1993): 19-30.
- Heffernan, Virginia. "The Attention-Span Myth." The New York Times. November 20, 2010. Accessed November 26, 2017. <http://www.nytimes.com/2010/11/21/magazine/21FOB-medium-t.html>.
- Hughes, Felicity. "Micro Theatre, the Next Big (Little) Thing in Spain." American Theatre Magazine, April 4, 2017.

- Iyengar, Sunil, and Ellen Grantham. "When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance." NEA Office of Research & Analysis, January 2015. National Endowment for the Arts.
- "La Malhablada. Microteatro En Salamanca." La Malhablada. Microteatro En Salamanca. Accessed April 01, 2018. <https://www.lamalhabladasalamanca.com/>.
- Laurel, Brenda. *Computers as theatre*. Addison-Wesley, 2013.
- Marlen Muñoz, (theater coordinator for Microtheater Miami) in discussion with author regarding Microtheatre, October 6 2017.
- Munoz, Marlen. "Microtheater Miami Visit". Interview by Cameron Frostbaum. January 1, 2018.
- "Microtheater Miami ." Microtheater Miami. Accessed November 26, 2017. <https://microtheatermiami.com/>.
- Oldenburg, Ray. *The Great Good Place: Cafés, Coffee Shops, Bookstores, Bars, Hair Salons, and other Hangouts at the Heart of a Community*. Philadelphia: Da Capo Press, 2005.
- O'Quinn, Jim. "Going National: How America's Regional Theatre Movement Changed the Game." American Theatre. January 06, 2017. Accessed March 21, 2018. <http://www.americatheatre.org/2015/06/16/going-national-how-americas-regional-theatre-movement-changed-the-game/>.
- Pearson, Mike. "My balls/your chin." *Performance Research* 3, no. 2 (1998): 35-41.
- Pedraza, Paz. 'Microteatro en La Malhablada'. Email. 2017
- Pedullà, Gabriele. In *Broad Daylight: Movies and Spectators After the Cinema*. London: Verso, 2012.
- Pousner, Howard. "Stifled by Debt, Georgia Shakespeare Calls It Curtains after 29 Years." Myajc. October 8, 2014. Accessed March 21, 2018. <https://www.myajc.com/blog/arts-culture/stifled-debt-georgia-shakespeare-calls-curtains-after-years/rBLXGMPmju1ti0uP8XniEK/>.
- Rancière, Jacques, and Gregory Elliott. *The Emancipated Spectator*. London: Verso, 2011. <http://www.nytimes.com/1981/04/17/theater/theater-brecht-s-jungle-of-cities-in-brooklyn.html>.
- Thompson, Peter E. *The Outrageous Juan Rana Entremeses: A Bilingual and Annotated Selection of Plays Written for this Spanish Golden Age Gracioso*. University of Toronto Press, 2009.

Wiles, David. *A Short History of Western Performance Space*. Cambridge: Cambridge University Press, 2009.

Yarbrough, Emma. "Thinking Big: Student Research Brings Microtheatre to Emory." *Emory Report*, March 21, 2018.