

## ANTHONY BYRNES

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Anthony Byrnes is a producer, educator, critic, and arts administrator based in Los Angeles. He has served as the Associate Producer of New Play Development for Center Theatre Group, weekly columnist on KCRW, founding Artistic Director of Burning Wheel & the Umbrella Company, and Director of Cultural Relations for the University of Southern California. He received an MFA from CalArts, a B.A. from the University of Pennsylvania, and currently teaches at the Los Angeles County High School for the Arts.

## RELEVANT EXPERIENCE

1997 - 2005

### **CENTER THEATER GROUP (CTG) - Mark Taper Forum & Kirk Douglas Theatre (KDT)**

Project Director, Kirk Douglas Theater Project

Associate Producer of New Play Development

#### **PROJECT DIRECTOR - Kirk Douglas Theatre Project**

For the Kirk Douglas Theater, Anthony served as Project Director for CTG. The Kirk Douglas Theater is an adaptive re-use of a 1947 streamline moderne movie theatre in the heart of Culver City. The new venue houses a 317-seat theatre, which was completed on schedule and on budget in October, 2004 for \$12.1 Million (construction cost). Anthony began working on the project in 1997 during its early conceptual stage. As the project progressed, Anthony shepherded the project through its **Strategic Planning** and **Architectural Design and Construction** phase. Upon completion, Anthony was responsible for day to day **Operations** and **Production** through the venue's inaugural season. Anthony worked closely with board member, Ron Arnault, Managing Director, Charles Dillingham, and Artistic Director, Gordon Davidson.

#### **Strategic Planning**

Anthony established the early budgeting, programming, and operational models for the theatre. During this initial planning phase, he was responsible for soliciting, coordinating, analyzing and synthesizing input from all of Center Theatre Group's departments. Ultimately, he created the operational model that determined which departments could contribute to the theatre from CTG's Music Center campus (i.e. Finance, Press, Marketing, Development, IT, HR) and which departments would require new on-site staff (i.e. Box Office, Security, Facilities Management, Concessions, Front of House, Production/Tech).

A critical component of the Strategic Planning process for the Kirk Douglas Theater was the renovation of the Ivy Substation in Culver City. This project, which was implemented and managed by Anthony, was designed to expand the institutional capacity of Center Theatre Group and serve as a tool to develop the staff, systems, marketing presence, and audience for CTG in Culver City. Completed two years before the Kirk Douglas Theatre, the Ivy Substation renovation was a \$450,000 project realized in partnership with the Culver City Redevelopment Agency. The project consisted of architectural modifications to an existing theatre/community center to adapt it into a functional 99-seat theatre with full accessibility. The plan, generated by Anthony Byrnes with Matt Chaney of Steven Ehrlich Architects, consisted of several permanent additions and a series of semi-permanent additions to enhance the aesthetic, functional, and performative aspects of the space. The Ivy Substation became home to CTG's New Play Development work and CTG's first iteration of a Culver City satellite.

Upon completion of the architectural renovation, Anthony managed the day to day operations and led production of 12 shows at the Ivy Substation from 2002-2004.

#### **Architectural Design and Construction**

Working under board member, Ron Arnault, Managing Director, Charles Dillingham, and Artistic Director, Gordon Davidson, Anthony managed the entire design and construction process for CTG. Working closely with Managing Director, Charles Dillingham and outside counsel, Amy Forbes, Anthony successfully negotiated both the Disposition and Development Agreement and Lease with the Culver City Redevelopment Agency. He led CTG's leadership and Board of Trustees through the selection process of a construction manager, architect, and contractor. During the design phase, Anthony served as the liaison between CTG and the architectural team. He was responsible for distilling input from CTG staff and translating this input and CTG's overall goals to the A/E team. He worked in concert with Steven Ehrlich Architects and Theatre Projects, the theater consultant, to define the performance criteria and programming model for the theatre. During construction, Anthony served as the daily representative for CTG, ensuring CTG's criteria were met and resolving in the field as issues arose. As the project neared completion, Anthony was responsible for commissioning and outfitting of the theatre and shepherded the project from construction through receipt of the Certificate of Occupancy and, ultimately, to an on time and on budget opening.

## RELEVANT EXPERIENCE (Cont.)

1997 - 2005

### CENTER THEATER GROUP (Cont.)

#### Operations

Upon completion of the Strategic Planning and Design and Construction of the Kirk Douglas Theater, Anthony was responsible for designing, implementing, and managing the day to day Operations of the theatre. Having determined staffing requirements during the Strategic Planning phase, Anthony was responsible for crafting job descriptions, identifying and hiring candidates, and managing them upon hire. Anthony supervised 24 administrative, artistic and technical staff members. In addition to staff administration, Anthony generated and managed the annual Operating/Facility budget for the Kirk Douglas Theater as well as Production budgets for all six world-premiere plays that were realized during the venue's inaugural season. Anthony served as the point person for existing CTG departments (Marketing, Press, union Box Office, Costume Shop, IT, HR). All on-site departments (Facilities, Concessions, Front of House, Security, and Production/Tech staff) reported to Anthony.

#### Production

Anthony served as Associate Producer and Production Manager and was responsible for the budgeting, production, and management of the entire fully subscribed first season at the Kirk Douglas Theater.

### ASSOCIATE PRODUCER OF NEW PLAY DEVELOPMENT

For Center Theatre Group, Anthony produced (with Luis Alfaro) the Taper, Too, New Work Festival, and Play Development activities at the Kirk Douglas Theatre, Ivy Substation, the evidEnce room, and the Actor's Gang from 1999 to 2005. Highlights from New Play Development include Nancy Keystone's *Apollo*, Universes' *Slanguage*, *The Square* (a collaboration of ten playwrights led by Chay Yew and directed by Lisa Peterson), Alec Mapa's *Mapa Mia*, Kia Corthron's *Slide Glide*, Jessica Goldberg's *Good Thing* and *Sex Parasite*, and Luis Alfaro's *Breakfast, Lunch, & Dinner*. Anthony produced the work of Jessica Goldberg, Kia Corthron, Universes, Luis Alfaro, Alec Mapa, Culture Clash, Lynn Manning, Sunil Kuruvilla, Chay Yew, Jerry Quickley, Nancy Keystone, Charles L. Mee, among others. As Associate Producer of New Play Development for CTG, Anthony produced, coordinated, and oversaw over 100 readings and workshops of new work for the theatre.

## RELATED EXPERIENCE

2010 - present

### Theatre Critic

#### *Opening the Curtain* - KCRW 89.9 FM

#### •2011 NEA Arts Journalism Fellow

Host of the weekly radio column *Opening the Curtain* for KCRW. Airing weekly during NPR's *All Things Considered*, and available for podcast through iTunes, the show focuses on the theater of Los Angeles and Southern California with the aim to not only provide a critical voice for the theatre community but also highlight the trends and issues that the community confronts. Past shows are available at [kcrw.com/theater](http://kcrw.com/theater). KCRW is Southern California's leading National Public Radio affiliate reaching 550,000 listeners weekly.

2006 - present

### Producer

#### USC *Under Construction* Play Festival

Oversee, coordinate and manage the annual festival featuring the work of graduating MFA playwrights from the University of Southern California. The two week festival, which yields three to four original scripts each year, employs professional directors and actors to bring the plays to life in readings for a public audience.

2003 - present

### Teacher

#### Los Angeles County High School for the Arts (LACHSA)

Teach two forms of movement training - the Suzuki Method of Actor Training and the Viewpoints, acting, and text analysis to the senior class at Los Angeles County's public art conservatory. The senior class comprises approximately 40 students each year.

1998 - present

### Artistic Director

2009 - present

#### The Umbrella Company

1998 - 2009

#### Burning Wheel

Founder Artistic Director of Burning Wheel (co-founded with Kim Weild), a Los Angeles-based theatre company committed to the development of world-class theatre ensembles dedicated to the art of the theatre. In 2009, Byrnes established The Umbrella Company to continue the work of Burning Wheel. He continues to serve as the organization's artistic director.

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### RELATED EXPERIENCE

#### 1998 - present    **The Umbrella Company (Cont.)**

With a mission to support and strengthen the Los Angeles theatre community through training sessions with world-class theatre artists, The Umbrella Company offers year-round training in the Suzuki Method of Actor Training and the Viewpoints. Each summer, the training year commences with a two-week intensive, *SITI in LA*, led by members of Anne Bogart's New York-based SITI Company. Following the summer intensive, the company offers between three and five six-week/twice a week training sessions each year. These training sessions are alternately led by Anthony Byrnes and members of the SITI Company. Since 1998, over 1,000 theatre artists (actors, directors, choreographers, designers, technicians, playwrights, and dancers) have participated in the training offered by Burning Wheel and The Umbrella Company.

#### 2007 - 2009    **Director of Cultural Relations University of Southern California**

Served as the liaison between the University of Southern California and the Los Angeles arts community. Responsibilities included curation of *Experience LA!* as part of the University's *Visions & Voices* arts and humanities initiative. *Experience LA!* brought USC students to existing cultural events throughout Los Angeles. Conceived of as a way of promoting artistic engagement, cultural literacy and encouraging the next generation of arts patrons, the program drew from across the university's diverse undergraduate and graduate student body. Each event was designed to contextualize the work of art with either pre-show lecture or post-show discussion with the artist or an expert in the field. Events ranged from the Wooster Group's *Hamlet* at Redcat, ABT's *Swan Lake*, to Los Angeles's 99-seat theater community, walking tours of Los Angeles architecture focusing on the work of Thom Mayne and Frank Gehry, *Agamenon* at the Getty Villa, Danny Hoch at the Kirk Douglas Theater, Essa Pekka Salonen's final concert at Disney Hall, and the opening of the Broad Contemporary Art Museum (BCAM) at LACMA. Oversaw the creation, development and implementation of the USC**Arts** website, which provides a unified portal for the five arts schools and the cultural offerings of Los Angeles and the university. The site resulted in [usc.edu/arts](http://usc.edu/arts) becoming a top level domain at the university.

### TEACHING EXPERIENCE

#### 1998 -    **Intensive Workshops - Guest Lecturer**

In addition to his position at the Los Angeles County High School for the Arts, Anthony has been dedicated to training emerging and established performing artists in the theater community and has held numerous teaching engagements across Southern California including: California Institute of the Arts (CalArts), Loyola Marymount, CalState Northridge, CalState Fullerton, Crossroads School, Harvard Westlake, Mayfield Senior School, Lincoln Center Directors Lab West.

### EDUCATION

#### 1994 - 1997    **California Institute of the Arts** Master of Fine Arts - Acting

#### 1989 - 1994    **University of Pennsylvania** Bachelor of Arts Major: English, Art History Graduated with Honors

### HONORS & DISTINCTIONS

#### 2011    **NEA Arts Journalism Fellow**

The *National Endowment for the Arts Institute in Theater and Musical Theater* is a competitively selected 11-day Fellowship Program for arts writers and editors. Funded by a multimillion-dollar NEA initiative, the institutes offer intensive training for arts reporters and their editors. The goal is to encourage arts journalists to be media leaders.

#### 2007    **NSHSS - *Educator of Distinction***

#### 2004    **Center Theatre Group - *Special Recognition - Kirk Douglas Theatre Project***

#### 2001    **Center Theatre Group - *Gordon Davidson "Skipper Award"***

## ANTHONY BYRNES

2000

**Shakespeare Festival LA - *Shakespeare Salute - Community Partner***

### SKILLS / TECHNOLOGY

MS Office, Adobe Creative Suite, Dreamweaver, Filemaker Pro. MS Access, Microsoft Project, Quickbooks, AccountEdge, BillingsPro, Daylite, iWork, Final Cut Pro, Archicad 14, Vectorworks, Lightwright, Logic, SoundStudio, QLab, Omniplan, Omnioutliner, Omnifocus, PC and Mac fluent.