

# Hampshire College Theater Slotting Application 2014/15

## Hampshire College Theatre Program Mission Statement

*We declare, even amidst a mechanized and digitized world, that live theatre is still relevant. We believe it enraptures us, changes the way we think and feel, and allows us to enter and experience culture, class, race, gender and sexual orientation through completely different points of view. We believe theatre is a vehicle for social change, and that change often begins with self-awareness and transformation. Our interdisciplinary courses mediate between our historical roots and our interest in creating new and experimental forms through the use of flexible spaces, innovative forms of technology, non-traditional texts and movement-based languages. We enjoy pushing the boundaries of theatrical form, and redefining the content and character of contemporary drama. We believe theatre teaches and necessitates collaboration, and we implement this philosophy in our classrooms and studios where students, faculty and staff are required to collaborate.*

Thank you for your interest in slotting a show for the Hampshire College Theatre Program's 2014-2015 season!

As a potential slotting agent (the person ultimately responsible for the show), you are required to attend one of the two slotting workshops, which will take place on *March 12<sup>th</sup> from 6pm-7pm*, and *March 14<sup>th</sup> from 6-7*. Please make every attempt to attend the scheduled meetings. However, if you are unable to attend, email the committee at [hctslotting@gmail.com](mailto:hctslotting@gmail.com). Here's a little information about the workshops:

- All potential Slotting Agents should go over the application prior to workshop.
- Representatives of the Slotting Committee will go over the requirements to slot, and what is being taken into consideration in the application including the commitment to the mission statement of the program.
- How do you think about diversity as you are putting together your application?
- There will be a Q&A session during the slotting workshop.
- Slotting committee will discuss certain production team roles how to fill these roles with someone who has experience and/or provide mentorship opportunities for newer students or students less familiar with the theatre program.
- Other members of the team are encouraged to attend the slotting workshop, particularly the production manager and director.

### **Important Dates:**

- Slotting applications must be submitted by 4PM on Monday, March 31<sup>st</sup>.
- Slotting pitches will begin at 12:00pm on Friday, April 11<sup>th</sup>.
- Applicants should be available by phone to answer questions that the slotting committee may have on Friday, April 11<sup>h</sup> from 7-9pm.
- The 2014/14 season will be announced on Monday, April 14<sup>th</sup>
- All applicants have 48 hours from the time of the announcement to accept the slot, or appeal the decision through Theatre Board.
- A meeting for all slotting agents and production managers will be on Friday, April 25<sup>th</sup> at 12:00pm. Attendance at this meeting is absolutely mandatory.

### 2014 SLOTTING COMMITTEE MEMBERS:

Anna Nilles  
Jack Spagnola (chair)  
Jimmy Lovett  
Eshe Shukura

David Chang  
Talya Kingston  
Beth Smolin

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Please email the committee at [hctslotting@gmail.com](mailto:hctslotting@gmail.com) with any questions or concerns. Please do not email the committee at their personal email addresses.

**Please note that we cannot accept e-mailed slotting forms.** All forms must be typed or printed neatly. We prefer typed applications.

**In order to be considered for slotting, you must have already found a production manager for your show.**

To be considered for slotting, all pages must be *fully* completed.

**Please attach additional pages wherever necessary.**

**See the appendix for additional information.**

- Considerations for slotting
- Production Roles
  - <https://www.hampshire.edu/academics/24275.htm>
- Alternate models for production teams – see the following books
  - Sheila Kerrigan's *The Performer's Guide to the Collaborative Process*
  - Elaine Aston's *Feminist Theatre Practice: A Handbook*
- Important Academic Dates for Slotting

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## Slotting Application for 2014-2015 Season Produced by Hampshire College Theatre Board

**APPLYING FOR:**

**SLOTTED SEASON** \_\_\_\_\_

**DIV III WORKSHOP SLOT** \_\_\_\_\_

**Slotting Agent's Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Box:** \_\_\_\_\_ **Ext/Phone:** \_\_\_\_\_ **Email:** \_\_\_\_\_

**Division status during production:**                      I            II            III

**Date to pass Division status:** \_\_\_\_\_

**What is your concentration?**

\_\_\_\_\_

**Committee:**

\_\_\_\_\_

**What is the best means of contacting you during slotting?**

\_\_\_\_\_

**Director's Name:**

\_\_\_\_\_

**Production Manager's Name:**

\_\_\_\_\_

**What are you slotting?**

(Play title and

playwright)\_\_\_\_\_

Publicity blurb (about a paragraph) for the play\* that will be put on the website immediately following the Slotting Announcement:

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*\*If your piece is being devised, what is the central question being explored and what tools will you utilize for this exploration? (i.e. How is physical space related to socioeconomic status? This will be explored via dance/movement, sound, and projection.)*

Audition dates and times for our website (managed by Staff Technical Director). Both fall semester productions must know their ideal audition dates in advance. The Production Manager's email should be given out as the contact information.

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### Part I. About the Production

**SLOTTED SEASON (number in order of preference):**

SLOT	PREFERENCE #	PERFORMANCE DATES	TAKE POSSESSION OF SPACE FOR REHEARSAL/BUILD	SPACE
Slot 1		Oct. 17-19 & 23-25	Sept 2	TBD
Slot 2		Nov. 18-23	Oct. 27	TBD
Slot 3		Jan. 23-25 & Jan 29-31	Jan. 3	Studio
Slot 4		Mar. 3-8	Feb. 2	Studio
<b>Slot 5</b>	<b>FACULTY SHOW</b>	<b>Apr. 14-19</b>	<b>Semester Long</b>	<b>Main Stage</b>
Div. III Workshop Slot		Suggested performances Apr. 24,25,26	Apr. 20	TBD

**\*\*\*Please bear in mind the academic calendar and holidays when selecting your dates.\*\*\***  
**\*\*\*Please note that all dates listed are subject to change.\*\*\***

**Please describe the reasons and needs for your slotting preference. Include any members of your team who may be going on leave or overlap with another slotting production:**

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**Space Requested** (please check one):

Studio \_\_\_\_\_ Main Stage \_\_\_\_\_

**What are some of the benefits you see in using the studio for your production?**

**What are some of the benefits you see in using the main stage for your production?  
\*Please Note: A Master Carpenter is required for all main stage productions\***

**What are some of the benefits you see in working in rep with another production?**

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### List of Production Positions to be filled

Taking into consideration the emphasis of your show, and the academic connection of the work being conducted, find the necessary production team members prior to your slotting pitch and have them sign the form below. **The Production Manager is the only position that is required to be filled prior to pitch but we expect at least 2 additional positions on your production to be filled.** Please see Appendix for production team roles.

NOTE: Signing your name below means that you have read the job description and understand your role.

Customary Theatre Roles/Positions	Name	Signature	Part of Div Contract?
Director			
Stage Manager			
Production Manager			
Technical Director			
Costume Designer			
*Musical Director *			
Props Designer			
Light Designer			
Sound Designer			
Set Designer			
Publicity			
Master Electrician			
House Manager			
Wardrobe Supervisor			
Dramaturg			
Master Carpenter			
Other:			
Other:			

If other positions are filled, please attach a separate sheet with their names, positions signatures and whether or not they are divisionally contracted to the production. If you are choosing to work in a non-traditional way in regards to your production team, please explain in the description of your production process.

**If slotting a musical or music-intensive production, a Musical Director *must* be found before slotting.**

### Contact information for

- Production Manager:
- Director:
- Stage Manager (if filled):
- Musical Director (if required)

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**Will there be fight sequences in your show? How will you safely stage them?**

### **ROYALTIES**

**Who holds the royalties for the piece?**

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**Are the royalties accessible? Explain.**

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**How much will royalties cost for the run of the show?**

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**Summary of the play and attached scene:**

**If an original piece, what is your projected deadline for completion of final script? When do you plan to send to your script to your collaborators? Theatre Board and Faculty/Staff will step in if deadlines are not met.**

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**Why would you like to slot this play personally? How does this fit into your academic trajectory? Please touch on how this will fit in with your Divisional work.**

**Why would this play be good for the Hampshire community – is there something in your piece that you have not seen in previous years at Hampshire or the Five Colleges? How does it align with the Theater Program's mission statement?**

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**Give an example of how you will address the importance of diversity and multi-cultural perspective in your production?**

Non-Western perspectives. Study of non-Western peoples and cultures will help our students to understand better the cultural diversity of the interconnected world at large. An intellectually vigorous engagement with non-Western perspectives expands the way one comprehends the world.

Race in the United States. Study of the history, politics, and culture of race in the United States and elsewhere will enable our students to understand better the conditions that underlie discrepancies of power that often fall along racial lines.

Knowledge and power. The influence of discrepancies in power and privilege is hidden from most scholarly discourse, where the canons of academic disciplines are apt to be presented as neutral and universal. Study of how academic knowledge may be shaped by relations of power and difference will help our students think more critically about the processes under which intellectual or artistic perspectives can be either privileged or marginalized.

**Performers needed:**

(Give a full character breakdown; including gender, trans identified performers, race, and ethnicity if necessary for the production.)

**Are there any specific casting concerns?**

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**How will you communicate individual and collective responsibilities and expectations to your team and cast throughout the production process? What methods will you utilize to foster accountability for cast, crew, and management?**

**If your piece is devised, what is your definition of devising and how will you communicate it to your team?**

**If slotted, you will be responsible for establishing and maintaining open and productive channels of communication between the company, the production, the Hampshire College Theatre Board, and your committee for the duration of the show. How do you plan to do this?**

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## Part II. Slotting Agent's Work in Theatre

Please attach your resume. Make sure to include your recent experience in theatre / performance at Hampshire, the Five Colleges, other schools, professional theaters and/ or summer stock. Feel free to include any experience outside of theatre.

As your production is a continuation of your learning process, how will you use Theatre Board, your committee and peer mentoring to move your production beyond your prior knowledge base?

Please list two references, students or faculty, with whom you have worked in a collaborative creative project who are currently on campus. Your references cannot be on your team or the faculty member signing off on your application.

Name	Phone	Email	In what capacity have you worked with this person?

### Evaluations:

Please attach two evaluations from someone with whom you have worked in a creative collaborative process, or an academic evaluation relating to your work in theater or another creative discipline.

## Part III. Slotting Requirements to Slot in the Studio or the Main Stage

A. Read the Theatre Handbook (available in box office)

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date handbook reading completed

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AND

### B. Demonstration of effective leadership skills

List any independent production projects that you have worked on (cannot be applied to one of your other positions listed either above or below). These projects can include work with student groups, summer work, or list the classes or other learning activities in which you have engaged that support your role on your proposed production. *\*Attach additional pages if necessary.*

#### Production projects

Title	Semester	Role	Contact Person

#### Courses

Title	Professor	School	Semester

AND

### C. Have held a position in each Production Department (Administrative, Artistic, Technical and Crew), two of which must have been filled on Slotted Shows.

**Administrative** (Production Manager, Stage Manager, etc.)

Position: \_\_\_\_\_ Production: \_\_\_\_\_ Semester: \_\_\_\_\_

**Artistic** (Costume, Set, Director, etc.)

Position: \_\_\_\_\_ Production: \_\_\_\_\_ Semester: \_\_\_\_\_

**Technical** (Master Electrician, Sound Engineer, etc.)

Position: \_\_\_\_\_ Production: \_\_\_\_\_ Semester: \_\_\_\_\_

**Crew** (Full Build Crew or Costume Crew, Asst. Director, etc.)

Position: \_\_\_\_\_ Production: \_\_\_\_\_ Semester: \_\_\_\_\_

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### **Part IV. Budgeting**

**Where will the emphasis be placed in your production in regards to your budget? Specify design elements or other needs.**

**What previous budget and/or bookkeeping experiences have members of your team had?**

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### Part V: Signatures

It is necessary for a Hampshire College Theatre Faculty or Staff member to sign the Slotting Application. It is recommended to set up a formal meeting with the Faculty/Staff member in order to discuss this project.

I have read this student's application and, being familiar with his/her work, I recommend him/her for a slot in the 2012-2013 Hampshire College Theatre Program Season.

Faculty signature: \_\_\_\_\_

Date: \_\_\_\_\_

I have read the Hampshire College Theatre Program Handbook and agree to take on the responsibilities of a Slotting Agent if selected as part of the 2014-2015 Hampshire College Theatre Program Season

Slotting Agent signature: \_\_\_\_\_

Date: \_\_\_\_\_

*If you have a member of your team who is signed on to multiple slotting applications, their committee members and/or academic advisor needs to be made aware of this. Please have them sign below:*

\_\_\_\_\_

\_\_\_\_\_  
*Name of production team member  
signature*

\_\_\_\_\_  
*Committee member/academic advisor*

\_\_\_\_\_

\_\_\_\_\_  
*Name of production team member  
signature*

\_\_\_\_\_  
*Committee member/academic advisor*

**GOOD LUCK!**

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### APPENDIX

#### Considerations for Slotting

1. **Division status.** Div. IIIs are considered over Div. IIs.
2. **Range of opportunities.** Number of positions available for concentrators (e.g. will there be a position for a Div. II costume designer?)
3. **Range of roles.** Number of roles for women? For students of color? Total number of roles?
4. **Significance to the Program and the community.** This is not about censorship but about the perception of value of a particular production to the Program and the community. This might include: relevance of themes, explorations of new types of scripts, new genres or historical periods. Each of these expands the range of the season's offering and the impact on the curriculum and the community.
5. **Multi-cultural Significance.** Would this production contribute to and enhance the multi-cultural awareness of the campus?

Having met all the above criteria, a range of applicants may still be near-equally qualified. It is important to note that not all applicants will be guaranteed a slot. Saying "no" is not easy.

#### EXPECTATIONS OF A SLOTTING AGENT

##### Pre Production:

- Original conception of the show
- Fill out the slotting application
- Assemble the production team before the process begins (once the process begins, this responsibility is shifted over to the Production Manager)

##### Rehearsal Period:

- Be in constant communication with Production Manager about production and design meetings
- Have a hand in resolving any disagreements or challenges that may occur
- Seek help and guidance from faculty and staff members when needed
- Ultimately responsible for making sure the show goes up

##### Performance Period:

N/A

##### Post Production:

- Make sure all production team members attend Strike and Post Mortem
- Notes:
- May play any other role on the production
  - You do not have a say in artistic decisions (unless pertaining to your other role on the production)

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## NOTES ON RACE AND CASTING

A core value of the Hampshire Theatre Program is to foreground voices and bodies historically absent from the stage. This reflects the values of racial diversity and social justice that are at the heart of the college's mission. So casting is more than putting on stage a reflection of who we are. It is also creating an image of who we dream ourselves to be.

Casting in the outside world often reinforces stereotypes and does not allow us to play against our "type." So educational environments provide a rare opportunity for students of all races, genders, and identities to play roles they might (not yet) be able to play outside Hampshire. As a director, how can you express your artistic vision and also expand those opportunities?

It's impossible to summarize in this short paper the many issues of identity and casting, particularly those as complex and as often unspoken as race. But it is vital that you seek out the conversation. It is in collaboration that we can challenge our assumptions and learn to be guided not only by our instincts but also by the questions that sharpen them.

It is our hope that this writing about race and casting will open up further conversations, and additional writing, in particular about gender and gender identity in casting. We invite you to help us widen, and deepen, this conversation.

That said, a few thoughts to provoke your thinking:

Our hope is to replace the idea of "color blind" casting with "color conscious" casting. In other words, not to act as if race is invisible, but to be aware of how it shapes our lives and our perspectives and to make conscious casting decisions based on that awareness. For example, if you cast white actors as the protagonists and actors of color as the antagonists, are you telling the story of the play? Or unintentionally recreating the (often distorted) lens of the dominant culture? How can you separate yourself from the lens which you have been conditioned to see through and find something that is original, that is true?

If you are open to actors of all ethnic and cultural backgrounds for your show, say that specifically in your audition flyer. That said, if you are considering issues of diversity and casting for the first time while you are putting up flyers, you are too late. Engage diverse perspectives while you are thinking of what show to do, while you are thinking of what classes to take, while you are reading plays and seeing work. Ideally, casting reflects the diverse community you are already a part of, not the one you've assembled just for the purposes of a show.

Regardless of your background, you may hear yourself responding to these recommendations by saying, "But there are not enough students of color here!" And yes, Hampshire's student body is, sadly, far from representative of the diversity of the U.S., much less of the world. You are not responsible for rectifying that with a single show.

And yet, have you done all you can to make our community and our work more inclusive? This is more than a Facebook invitation or a one-time announcement – it is a personal commitment to reach out, to question our assumptions and practices, and to help imagine and build a theater community that represents the diversity and complexity of all of our stories.

### **Moving forward**

There are many reasons why, particularly in a community where the majority of students are white, students of color come together to share common voices and to tell stories that are often untold (and even when told, are often unheard): it builds solidarity; it creates safe spaces; it allows for silence to be broken.

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There are sometimes also valid, although very different, reasons for casting ethnically specific roles with white actors and for casting students of color in culturally specific roles.

However, if you find yourself saying “this character has to be white because...” or “every member of this on-stage family has to be white because...” ask yourself: “Do they really?” “Why?” Similarly, if you are directing a period piece, there are likely many aspects of your production that do not reflect the period with exact historical accuracy. Why, then, is it essential to reflect the racial lines of that time period?

**It is not true (as it is sometimes said) that casting a white actor is a “neutral choice”. It reflects a series of assumptions about who can embody what roles and then passes those assumptions on to our audiences- and therefore reaffirms them.**

Casting is complex. It is an art, not a science. There may be times when casting is used to challenge assumptions, to explore the crossing of identities, and to provoke thought. A director of color might cast white students in non-white roles to shock and to inspire new ways of embodying. A director might explore gender constructs by asking female-assigned performers to play male and female-assigned roles. A director may ask deep questions about queer bodies on stage, and who can embody them, and to what purpose. You yourself may be making choices that push boundaries far beyond the limited scope of this paper (and we hope to revise it because of your ideas).

There are no right or wrong answers about how to cast. Nonetheless, casting can be a place for us to look at our practices with both generosity and with a critical lens. This is not to shame us into doing something we feel we have to do; but to be conscious about our choices, so we that do not simply repeat the cultural assumptions that have been passed down to us. We do this so that our artistic expression can reflect both the strength of our individual voices and the beauty and breadth of our communities.

### **Acknowledgments:**

*These notes were written as part of on-going conversations about race and casting at Hampshire College. It reflects my own experiences, and my own biases, as a white director, and as a playwright. It was developed with the faculty and staff of the Hampshire Theatre Program, students on Hampshire Theatre Board, and the Hampshire Theatre Mission Taskforce. Additional ideas and inspiration came from the 2013 Hampshire ‘ASK for Social Justice Conference,’ Melissa Scheid Frantz, Lena Jo Beckenstein, Bria Sutherland, Allison Lerman-Gluck, and Nandita Shenoy*

*~Will MacAdams, Visiting Assistant Professor of Theatre*

# **Hampshire College Theater Slotting Application 2014/15**

## **Important Academic Dates for Slotting**

### **FALL TERM 2014**

Thurs. Aug 28- New Student Orientation begins

Tues. Sep 2- Hampshire Classes Begin

Sat. Oct 11- Tue. Oct 14- October Break- No classes

Fri. Oct 31- Hampshire Halloween

Wed. Nov 26- Sun. Nov 30- Thanksgiving Break- No Classes

Fri. Dec 12- Last Day of Classes

Fri. Dec 19-Mon. Jan 5- Winter Recess- No classes

### **JANUARY TERM 2015**

Sun. Jan 5 Students Arrive- Workshops Begin

Thurs. Jan 15- Workshops End

### **SPRING TERM 2015**

Wed. Jan 21- Hampshire Classes Begin

Sat. March 14- Sun. Mar 22- Spring Break- No classes

April 17 or April 24- Spring Jam

Fri. May 1- Last Day of Classes

Sat. May 16- Commencement