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Introductions

Theatre Board Members are responsible for following the regulations and policies within this document. If they need to be modified, please update the handbook.

Released:

March 15th, 2013 (72nd Theatre Board)

Theatre Program Mission Statement:

The Hampshire College Theatre Program is part of the School for Interdisciplinary Arts (IA), a democratic association of students, faculty, and staff who believe freedom of the imagination is an essential force in a healthy, dynamic, and just society.

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 our historical roots in ritual, 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.

Our unique process-oriented program is comprised of four independent elements:

Courses: A core of theatre faculty and staff create and teach interdisciplinary courses in design, playwriting, directing, acting, storytelling, theatre for young audiences, dramatic literature, history, and theatre for social change. The faculty and staff facilitate learning by working closely with students, and operate within a flexible and progressive curriculum that evolves from year to year.

Theatre Board: This unique aspect of our program allows students to manage their own theatrical events and performances. Theatre Board is the student elected, student-run organization that designs and facilitates the Hampshire College production season; manages the annual budget; reserves space and equipment; reviews and funds proposals for guest artists; and serves the educational and artistic needs of Hampshire students through a myriad of experiential opportunities.

Learning Activities: This broad category includes everything from faculty-advised productions, in which students may become involved as actors, directors, designers, stage managers, or fill any number of positions within a production or team, to community-engaged learning activities such as internships and field studies; curriculum-based activities such as study abroad programs and advanced courses; and performances and installations beyond the main stage season, including workshops.

Diversity: Differences in those dimensions of identity that on a collective level seem to correlate with disparities of social experience, including inequalities of privilege, opportunity and access to resources; namely race, ethnicity, class, gender, sexual orientation, religion, physical ability, geography/nationality, age and learning styles. “Diversity” also refers to a perspective that encourages difference while striving to rectify inequities.

Theatre Program Description:

Hampshire College Theatre is a student-run, faculty-advised learning- and process-oriented program uniquely designed to serve educational and artistic needs of all students interested in theatre exploration and investigation through experiential opportunities. The program functions for students to run their own theatrical events and performances in order to teach self-motivation, management, and responsibility in their own work. The faculty and staff facilitate learning by working closely with students and operate with a flexible and progressive curriculum that evolves year-to-year based on students interests. Students are supported by faculty, staff and other students; work under the budget, process, and season managed by Theatre Board.

Introduction:

Theatre Board is the representative student body that has been created to facilitate the process of running the production component of the Hampshire Theatre Program. Theatre Board is organized and run based on the information in this handbook and has the authority to amend and revise this handbook given a simple majority. They oversee how the program functions and the budget of the non-academic theatre program. In addition, Theatre Board functions as a resource to the Hampshire College community; for funding, equipment, and general help for theatre events. Serving on Theatre Board requires full commitment to the program and the specific position that one is elected to. It is important to acknowledge that while being a representative to the program, students on the board should strive to model values that have been agreed upon as being important in the theatre community. As with all working environments, students are required to come in on time, actively participate in discussions, and fulfill all jobs required of them. The academic component of Hampshire College Theatre is managed by the theatre faculty, therefore Theatre Board does not have influence over any student's academic standing.

Theatre Board members are recommended to be highly active in the Theatre Community. They are aware of the current state of the program and participate as much as possible in order to be involved and present in as many components of it. It is extremely important that Theatre Board is proactive and moves the program forward in theatrical process and functionality. So that the program progresses, it is critical that all members on Theatre Board are active in creating projects, engaging in meetings, and positively networking and being present in the community.

If a member of the community expresses interest in any goals for Hampshire College Theatre, it is Theatre Board’s responsibility to do everything in their power and within reason to bring community attention to the goal and attempt to achieve it.

Theatre Board & Academics

Theatre Board & Course/Divisional Work:

While Theatre Board has no control over students' academic standing, they work closely with the faculty and staff in an advisory capacity. There is at least one faculty representative and one staff representative at every weekly Theatre Board meeting and they are actively involved in discussion and decision-making. To state it simply, students manage the theatrical season and faculty and staff manage academics.

Budget: Theatre Board controls a budget that is accessible to students. The intention of the budget is that it can provide students with funding toward productions. Additionally, if students need a significant amount of funding for a production it is expected they ask other on campus offices or apply for grants, in addition to asking Theatre Board. Theatre Board works to ensure as many students who present reasonable budget proposals receive funding and support for finding space, whether in Emily Dickinson Hall (EDH) or other alternative spaces. In the event students do not receive funding and/or a theatre space, Theatre Board works with faculty and staff to find alternatives. As in all decisions, faculty and staff have a voice and a vote in deciding if a student receives funding from Theatre Board.

Faculty & Productions: Faculty members act in many different capacities when supporting slotted shows and student productions. Generally, this is something negotiated between individual students and faculty with the understanding that the Hampshire College Theatre Program is designed as a space for students to explore and create individually and with peers. The intention is that whatever a theatre student might be studying there is at least one faculty or staff member at Hampshire (or in the five-colleges) that can assist them, but it is often expected that the student create this connection.

- The staff technical director advises student technical directors in matters of safety, building methods and space use. The staff technical director also advises master electricians, sound designers, set designers and light designers. Additionally, other students involved in technical theatre and productions may consult and work with the staff technical director for support and guidance. The staff technical director discusses methods of positioning of equipment and scenery, safety of electrics and overall design decisions with students.
- The costume shop supervisor can help with the design and construction with costumes. Also the costume supervisor can help student costume designers pull from Hampshire's costume collection (or work with a Five College costume shop) and make modifications to costumes.
- The design professor(s) can also advise students in conceptual ideas, color choices and functionality.
- The directing professor(s) can suggest technique and method both in direction and acting. They might sit in on rehearsals or advise students on an individual basis when working on a production.
- The playwriting professor(s) can advise the flow, structure, and language of students' scripts. Also, they may point students to other resources such as literature, other professors, students, or community members.

Space Priority: Within our program, the slotted show always has priority. However, it is essential that faculty and production teams communicate and make compromises if there is a lack of class space. In most cases, classes take priority in the spaces. During daytime hours it is expected that the slotted show leaves the space ready for classroom use. Workshops must

function around class-times and must leave the space empty for classes to use during the day. It is expected that slotting agents and production managers work with faculty and staff to communicate space needs, the Space Monitor may also help facilitate this process.

Ordered Space Priority:

1. Slotted Shows
2. Classes
3. Workshops (Division IIIs, Guest Artists, etc.)

Dark Time: When a slotted production goes “dark,” they have complete access to their space with the exception of classes. When the building goes “dark,” the secondary space is also no longer usable and no other group may use any of the spaces, once again with the exception of classes, which may use the secondary space during class hours.

Open House, Elections & Voting

Open House: Theatre Board holds an Open House at the beginning of each semester in order to have elections and to introduce the Theatre Program and Theatre Board to students. The Open House serves as a way to introduce new students to each other and to the Theatre Program (courses, the Slotted Season, Theatre Board, Faculty and Staff). It serves as an opportunity for students to network with each other and share what they are working on with peers. Open Houses are advertised through the Theatre Community Listserv, pestering, and personal invitations. Faculty and staff are invited and encouraged to attend each Open House.

Structure of Open House:

- Introduce current Theatre Board members and community members
- Collect contact information to add to the Theatre Community Database and emails to be added to the Theatre Community listserv
- Make available new editions of the Hampshire College *The Book of Common Knowledge* and the *Theatre Handbook*
- Introduce the theatre program and how Theatre Board is involved.
 - Include information about meetings: general structure of how they are run, why people in the program might attend them, etc.
 - Explain how Theatre Board is involved in budget, policy, and productions
- Present an explanation on slotting, open positions on Theatre Board and the rules and regulations in the spaces
- Hold Elections (Details below)
- While votes are counted for elections, present the Slotted Season and Division III workshops, auditions and any other announcements (job descriptions for open positions on shows and producer contact information should be made available)

Elections: Members are elected by the theatre community in an Open House held at the beginning of each semester. Once all nominations (nominations for other students and self-nominations) for available positions are accounted for, each nominee gets a few moments to discuss their reason for running as well as what they can do for the Theatre Community. Votes are written down and collected so that current members can count the votes and make the result announcements. Division III students cannot be elected for a full year position in their final semester.

Voting: In order to be elected to a position on Theatre Board, a candidate must receive a simple majority of the votes (50%+1). If there are more than two candidates running for a position and no one receives a simple majority, the first round of voting will be used to eliminate all candidates but the two with the highest number of votes. There can be a brief period of campaigning between the two rounds of voting and eliminated candidates may endorse remaining candidates.

In order to be elected as a Delegate, a candidate must receive 25%+1 votes (assuming that there are two positions and voters may cast ballots for up to two candidates). If the first round of elections does not produce any winning candidate the four people who received the most votes remain and the others are eliminated. If it produces one winning candidate, the two next-highest vote getters will compete for the remaining position.

For jobs such as the Props Monitor and Facilitator, it is recommended that the person previously holding the position take on an apprentice the semester before they resign.

Membership & Meetings

Membership & Regular Meetings: Theatre Board meets Tuesdays from 3:30 – 5PM in Emily Dickinson Hall because that is the college designated time in which classes do not occur. This time may be changed if agreed upon by board members, faculty, and staff. All voting Theatre Board members have one vote. Theatre faculty and staff are encouraged to attend and have three collective votes on matters deemed important, determined on a case-by-case basis. For all other matters, the Theatre Faculty has one collective vote.

Attendance at meetings is required for Theatre Board members and if they are unable to attend or will be late are expected to notify the Facilitator as soon as possible. Though Theatre Board is composed of students it is expected that members work professionally and as objectively as possible so guests to meetings and students feel welcome and included. It is encouraged that Theatre Board members involve themselves in the theatre community as much as possible, but by the same token are able to set aside personal interests in order to benefit and think of the larger theatre community.

Weekly Theatre Board Meetings: Theatre Board meetings are conducted in a manner determined by the Facilitator with feedback from board members, students, faculty, and staff.

- Theatre Board cannot meet unless there is a quorum of a simple majority present. The faculty and staff representatives cannot count towards a quorum.
- *Regular Theatre Board meetings* are open to the public. At the end of most Theatre Board meetings there is a closed meeting to conduct votes and talk about confidential issues. The meeting notes will reflect this and only the outcome of votes shall be recorded.
- *Emergency meetings* are held when there is an urgent situation that requires immediate assistance and are organized on a case-by-case basis. If the Facilitator cannot attend the meeting, another member is appointed to complete their tasks. All members should be contacted and their opinions need to be taken into account. These meetings should be held only when there are no other options available.
- *Closed Theatre Board meetings* are held when a matter is addressed in Theatre Board that is potentially sensitive and therefore confidential. If any member feels that the meeting should be closed, it is considered and the door closes. The only people present in the room are Theatre Board members and faculty/staff who are attending (unless they need to be excluded from the meeting as well). Voting on budgets and proposals occur in closed meetings.

Theatre Community Meetings: Even though all Theatre Board meetings are open, Theatre Board hosts community events at least once a semester. These community meetings should include:

- A brief summary of work done and issues relevant to Theatre Board or within the Theatre Program.
- An open forum to discuss Theatre Board issues which require community feedback.
- Time for productions to discuss their shows and make announcements for crew they might need (or to discuss possibilities for filling crew requirements).
- Time for questions or discussion that the community wishes to bring up.

Just like a Theatre Board meeting, Community meetings need an agenda and are moderated by the Facilitator. It is ideal that a theme or topic that is relevant to the community is discussed in a fashion that includes as many voices and perspectives. Such topics might be diversity in the program, liaison process to slotted shows, *Theatre Board Handbook* revisions, etc.

Budget Proposals

Budget Proposals (For Non-Slotted Work):

While serving on Theatre Board, members are often reviewing and voting on proposed budgets. Theatre Board provides all students who are interested in requesting funds with the Sample Itemized Budget. All equipment paid for through the Theatre Board account must go into the theatre inventory (furniture, props, costumes, and technical equipment). Those given a budget (slotted and otherwise) must show evidence that their purchases ended up in the Theatre through presenting a list to the Budget Coordinator at the shows close. Traditionally, Theatre Board doesn't fund food for students' projects unless it is part of the performance. Further, students looking for funding can't pay any member of their cast or crew; if money from an outside source is paying cast/crew, Theatre Board cannot fund them unless there are extenuating circumstances. Also, Theatre Board does not give funding to performances occurring non-accessible spaces.

Before accepting a budget proposal, here are some things to consider and questions to ask the student inquiring about their budget:

1. Is the money being spent wisely?
2. Does the budget breakdown include anything we already have?
3. Is anything on the proposal available elsewhere for free (i.e. loan from another Five College)?
4. Does the project benefit the Theatre Community?
5. What is this person divisional status and how might this project and additional funding benefit their divisional work?
6. If buying permanent equipment; is it something beneficial to the community?
7. Have they applied for funding anywhere else?
8. Can the budget breakdown be reevaluated more efficiently?
9. Do they have money from another source; how is that being spent?

In Meeting: When a student comes into Theatre Board to pass in a proposal Theatre Board will generally ask some of the above questions. Additionally, there is often a process of negotiation with the student proposing the budget and Theatre Board if there are questions or conflicts with the proposed budget.

Budget Reductions: Since Theatre Board is an entity of students with an understanding of budgets and pricing, Theatre Board can adjust a budget with the student within a meeting. The tone is "what can we do to help" rather than "here's what's wrong."

- Are these prices realistic?
- What businesses can be recommended for specific purchases?
 - Where do they plan on printing their publicity?
 - Where do they plan on buying build and paint materials?
- Can we recommend the same items or similar items for free?

Rejections: Within Theatre Board's rejection of a proposal, specific reasoning is outlined (i.e. "lack of funding" or "props already in inventory"). Full rejections occur when a student is not present to propose their budget and Theatre Board is not able to ask questions, the proposal is not deemed realistic given Theatre Boards budget, or if the project does not address community values. If a budget is rejected, the person who proposed the budget should be encouraged to come back with revisions if something can be worked out.

Printing, Publicity & Supplies

Printing: In order to get copies and print Theatre Board related documents, Theatre Board has two readily available resources on the Hampshire College campus. The first is using any copy machine in the Writing Center or EDH. There is a four-digit copy code handed down from member to member. The other resource is Duplications (on the ground level of the Library). Duplications is ideal for posters, script copying and various other documents. When working with Duplications, make sure enough time is given ahead of time as their staff is often overbooked. You can either email them documents or drop off a hard or digital copy (PDF preferred) at their office.

Specifics for Copies:

- Paper Color
- Paper Size
- Number of Copies
- Kind of Paper (Stock/Regular etc.)
- Bound/Stapled

- Punched/Laminated

Contact Information:

- duplications@hampshire.edu (if emailing on-campus)
- 413.559.5512

Other Print Resources: There are many businesses in the 5-College area that handle printing, but for most purposes Hampshire's Duplications is the best resource. However, for jobs that Duplications cannot accomplish in time or for more complicated jobs consider going to Collective Copies located in downtown Amherst. The prices are comparable and in some cases, less expensive (especially in color copying).

- 413.256.6425
- amherst@collectivecopies.com

Materials: Theatre Board often gives advice for those who are looking to purchase wood and paint. Lumberyards are usually more reasonable for wood and big "department store" style hardware stores usually have reasonable paint.

- Cows Building Supply (North Amherst, MA) – 413.549.0001 – Free delivery for larger purchases
- The Home Depot (Hadley, MA) – 413.587.2790

Renting:

- Audio/Visual/Lighting
 - Theatrix (Belchertown, MA) – 413.323.7803
 - Limelight Productions (Lee, MA) – 413.243.4950
- Costumes
 - The Costume Closet (Springfield, MA) – 413.739.5693
 - Costume Ladies (West Cheaterfield, NH) – 603.256.3110

Workshops

Workshops: The purpose of workshops is to give students an opportunity to work within their field of concentration or interest as directors, performers, playwrights, producers and designers to present their work either in a finished form or as a work in progress. Workshops are designed as a way for a student to focus in on one area of interest theatrically with one other design element. It is not the intention for workshops in EDH to be fully mounted productions given limited space, time, and human resources. When proposing and designing a workshop it is key to consider ones background and interests and create a workshop that allows growth and exploration, but that can also be a constructed learning experience. For example, a student who is concentrating on directing would put their focus on the direction and acting element of the performance and then perhaps choose lighting design and collaborate with a student who focuses on that. Theatre Board's involvement with workshops is to advertise the availability of space, facilitate use in the spaces, and to function as a resource when possible.

Traditionally, workshops are given a maximum of three days in the space. Extra days not yet distributed should not be given out to a workshop until right before the workshop takes the space, this is at the discretion of the Space Monitor. This is done so everyone has a fair time in the space and space isn't taken away from someone who already reserved it.

Slotted Division III Workshops: Workshops for Division III theatre students are similar to the aforementioned workshops with several distinguishing qualities:

- A Division III workshop must have a liaison if using the space or Theatre Board's budget.
- There is more consideration given to a Division III applying for a more substantial (but still reasonable) budget and more time in the space (traditionally seven days).
- To be considered for a Division III workshop budget and space, students need to be concentrating in theatre in some capacity and it must be stated in their Division III contract. Accordingly, the student must be Division III or in the process of filing.
- If a student's divisional status changes or there are any unexpected differences than what was stated in their Division III Workshop Contract, they are obligated to inform Theatre Board.

Signing Up For Space: Anyone who uses the spaces must fill out a space contract. All students need to have read the Hampshire College *Theatre Handbook* if they wish to use any of the spaces. Space sign-ups are done through the Space Monitor at the beginning of the semester so all students have an opportunity to reserve space.

Workshop Regulations: Theatre Board enforces rules applied to slotted productions to all workshops. Equipment use needs to be monitored: if students wish to use light or sound equipment they must find someone who is willing to either show them how to run the equipment or can run it themselves if trained. In order to access either the sound or light booths, workshop students need to speak with the Staff Technical Director and once approved they need to be trained (if they are not already). Further, use of the shop or any of the other spaces within EDH needs to be clarified and approved by the Staff Technical Director and signed off by the Space Monitor. Each day, students may enter the space once classes are finished for the day (usually around 4pm) and strike each night in order to make space accessible for classes.

Note: The Workshop Contract, Space Contract, and Division III Workshop Contract are in the appendix of this document.

Show Liaisons

Show Liaisons: The Liaison is a Theatre Board member that is Theatre Board's representative in a slotted production or Division III workshop. If another workshop request a liaison, Theatre Board does everything in their power to provides them with one. A Liaison should be appointed by Theatre Board or volunteer for the position as early in the semester as possible. When Theatre Board assigns a liaison it is important that schedules are considered because Liaisons need to be able to attend postmortem, attend the show, be available to communicate with members of the team individually, and attend occasional production meetings and rehearsals. The Liaison cannot have any other position in the production. In the event that no member of Theatre Board meets these requirements, the Board may elect a member of the theatre community who has served on the Board in the past to act as a Liaison. Liaisons are responsible in ensuring that the Fac/Staff Liaison is informed of any potential issues so they may communicate that information to faculty and staff.

Introductions: At the beginning of any production, the Liaison formally introduces themselves to the production team and the cast. In the introduction, the Liaison needs to provide their contact information, describe what their job entails, and how they act as a resource. Additionally, at this time the Liaison should briefly explain to the cast and production team what the role of Theatre Board is and can be on productions so that everyone is at least familiar with the board before post-mortem. If possible, as many Theatre Board members should introduce themselves to the cast, explain their role on Theatre Board and how they might act as a resource to the production.

Required Discussion: The Liaison informs the entire cast and crew that if anyone is struggling with something related to the production and would like advice or facilitator for a conversation, they have the opportunity to contact the Liaison for help. The Liaison also provides the show administrators with contact information of Theatre Board's members in the event of the Liaison's unavailability.

Liaison Questionnaire: Within the appendix is a document that contains information and questions that Liaisons need to inform production casts and crew. It serves as a starting point in which to begin discussion. All Theatre Board members need to be familiar and have a clear understanding of this document before speaking with anyone involved in any production. Periodically Theatre Board should reevaluate and rewrite this document.

Advising: The Liaison should know enough about the Theatre Program to advise students in the production process, but should not assume a professorial role and instead should serve as an advisor than instructor. For questions that are difficult to answer, the Liaison can appropriately to refer the student to someone else and ensure contact is made.

Mediating: When problems occur within a shows production process, the Liaison can mediate any arguments or conversations if it is requested. If the Liaison isn't qualified or feels uncomfortable mediating specific issues, the Liaison refers students to a more appropriate mediator.

Postmortem: At the end of each slotted show's strike, a discussion is held in which the Liaison sets up a forum reflecting on the shows process. Food is distributed and paid for by Theatre Board. To keep the conversation productive, the discussion is kept to about how productions can improve in the future based on the process of the specific production being discussed. The

discussion should address the following questions:

- Who are you? In what capacity did you work on the show?
- What did you like about the process?
- What was helpful for you?
- What didn't work for you?
- What did you learn?
- What would you do differently?
- What did this production discover that can be utilized for future productions?

Postmortem Reports: After the postmortem, the Liaison organizes notes and presents them to Theatre Board. A conversation should occur in the Theatre Board meeting following postmortem so Theatre Board can brainstorm solutions to problems. Relevant material (not show specific) is added to the common copy of *The Book of Common Knowledge*.

Faculty and Staff: If problems arise that Theatre Board feels should be addressed to faculty and staff, the Liaison's brings these issues up with Fac/Staff Liaison so they can communicate the information to faculty and staff. Additionally, the show Liaison invites all faculty and staff to each postmortem.

Confidentiality: The Liaison must inform all production teams/cast that all conversations regarding problems in the production are confidential unless the student wishes something to be addressed. In difficult situations, the Liaison can bring up problems in a closed Theatre Board meeting, but should keep information as anonymous as possible.

Division III Workshops: The level of investment of the Liaison is the same as with a slotted show, with a postmortem being the only substantial difference. Postmortems for Division III Workshops happen upon request. Unlike a slotted show postmortems, Theatre Board does not pay for food for a Division III Workshop postmortem.

Festivals

New Play Festival & One-Acts Festival: These are two events that can happen once a year: one in the fall and one in the spring. There have been years that the festivals have not gone through, but space should be reserved for them either way. Additionally, the festivals can occur separately or as one condensed event to include both new plays and one-acts. The shows within the festival are produced by members of the community and overseen by Theatre Board. Both Festivals should have at least three days set aside in the space. The festivals occur in the Main stage for the most audience space because a significant portion of the Theatre Community usually attends. All pieces within the festivals are rehearsed outside of the space. Students involved in the festivals are allowed to use Hampshire College Theatre props, but they must follow the same rules as any other student. It is recommended that festival producers find a stage manager to help them with tech and organization. Students wishing to be Producers for New Play Festival or the One-Acts Festival must ask permission from Theatre Faculty and Theatre Board.

The responsibilities of the Producer include, but are not limited to:

- Advertising for submissions,
- Choosing from among the submissions
- Finding a production staff
- Organizing publicity
- Coordinating technical rehearsals
- Ensuring that safety guidelines and Amherst town fire codes are followed during performances

One-Acts Festival: Occurs about two-thirds of the way through first semester and highlights students' work in acting and directing. The texts can be previously written or original works. Acting and directing courses are often used as a vehicle to get students involved.

New Play Festival: Occurs towards the end of second semester and highlights students' new written works. Playwriting courses are often used as a vehicle to get students involved.

Workshop Festival: This is an event, occurs once a year that is organized and managed by Theatre Board. Members should be assigned/volunteer to head this project. The purpose of this workshop is to create an environment of students teaching other students. This is also a great way to build community and for students to explore teaching. If student teachers wish, they can further the project and teach more in depth workshops over several weeks. Arrangements can be made through Theatre Board and Theatre Board should advertise accordingly.

Potential learning workshops: Set Design, Light Design, Sound Design, Costume Design, Video Design, Master Electrician, Light Boards and Light Crew, QLab, Final Cut Pro, Photoshop, Technical Director and Build Crew, Directing, Acting, and Production & Stage Management

Division III Festival: This festival occurs once in the spring semester and is a way for Division III students working in theatre to experience working in a collaborative festival environment. The festival also offers an opportunity for Division III theatre students to have their work showcased to the larger community in a potentially more publicized venue. Additionally, given the limited space issues that Division III students sometimes face, the festival offers additional students the chance to use space in EDH. There is a reception after the festival to celebrate the work done by all participants. There is no limit on how many students may participate, but to be considerate of time and space restraints, workshops in the festival should go no longer than one hour and have

focused performance and design elements that can be adjusted and taken down with ease from performance to performance. There is no formal selection process; the Theatre Program Intern facilitates conversations about participation, if there are a particularly large number of interested participants, Theatre Board, faculty, and staff should discuss collectively on how to welcome and manage all interested workshops. Generally, anywhere from two to three performances can occur in the four-day span of the festival. Ideally, the Theatre Program Intern will organize and facilitate the process with the assistance of one or two students who can serve in a way similar to liaisons and help with the organization of the reception and publicity.

Slotting

Slotting: In the spring of each academic year, Theatre Board facilitates the process of organizing the upcoming Slotted Season. The Slotted Season is the five Main stage shows and two slotted workshops (that occur in the studio) that are considered Hampshire College's "Main stage Season," though they take place in both of our spaces. Each slotted show is given somewhere between 20-30 days in the space before opening night with two weekends of shows and seven performances with strike on the day following the final performance. Traditionally, the season is outlined in the following order:

- First Show – Mainstage, going up in October and one weekend falls on Hampshire's friends and family weekend.
- Second Show – Studio, going up at the end of first semester, in the beginning of December.
- Third Show – Mainstage, going up at the end of Jan-Term, the week classes begin.
- Fourth Show – Studio, going up at the beginning of March.
- Fifth Show – Mainstage, going up in the middle of April.

Slotted shows never overlap to avoid space conflicts with academic courses.

Theatre Board is responsible for advertising slotting to students so they can apply. In order to fully explain Slotting and the considerations taken when slotting a show, the Slotting Committee holds a slotting workshop each spring several weeks before the slotting application's deadline. If students express interest in slotting their production, they must fill out a slotting application and in which they demonstrate they have met all slotting requirements and have read the *Theatre Handbook*.

Theatre Board is responsible for nominating and empowering the Slotting Committee. Theatre Board as an entity does not determine the upcoming season; this is the responsibility of Slotting Committee. Slotting Committee is chosen by faculty and staff in consultation with Theatre Board and is a group comprised of:

- Final semester Division III students.
- Students who have served on Theatre Board during their tenure at Hampshire College.
- Students who have successfully slotted a show or workshop.

Slotting Committee ideally consists of five students, one faculty member, and one staff member. If there are not enough students who have all three qualifications who are interested in serving on the committee, other students may be approached who have at least one of the last two qualifications.

Slotting Committee's Responsibilities:

- Organizing events (pitch, workshops, etc.) and setting the calendar for the slotting process.
- A committee chair should be selected taking into consideration amount of time spent serving on Theatre Board, positions filled on Theatre Board, status of the Division III process, and willingness to serve. This person is responsible for organizing the committee, and all meetings.
- The Slotting committee reads ALL the applications. An "expert" is assigned for each application. This person reads all of the play (if available) and is responsible for putting together 2 or 3 pertinent questions about the application.

- Hears the Slotting pitches.
- Attends all meetings pertaining to Slotting.
- Chooses the season.
- Composes the acceptance and rejection letters.
- Represents the slotting committee at Theatre Board in the event of an appeal.
- Reconvenes to discuss appeal if granted – each appeal meeting is 30 minutes long.

Slotting Pitch: “Pitch” is the time when those students wishing to slot a show present their ideas to the committee. The slotting agents should be aware of the theatre’s mission statement and be prepared to talk about how their proposal meets the mission statement. Slotting agents should bring a group of their team members with them to pitch. It is important that these team members be offered an opportunity to speak. Each team will be allowed five minutes to present with a ten minute Q and A . There will be a five-minute break between pitches. Slotting agents need to remember that the committee has already reviewed their application. The agent should be prepared to discuss the whole of the project– what excites them about the project. Slotting Pitch is an open meeting. Anyone can come and sit in on any of the pitches.

The process of Slotting:

1. Faculty and staff decide what student body makes up Slotting Committee and meet with Theatre Board to outline and discuss the process. In this meeting the following are covered:
 - Date selection for when pitch will take place (usually toward mid-April)
 - Date selection for Slotting Workshop(s) (usually several weeks before Slotting)
 - Deadline determined for finished Slotting applications, advertise and distribute (deadline usually in the beginning of April)
2. Slotting Committee holds workshop(s)
3. Applications come in by decided deadline
4. Slotting Committee reviews applications
5. Students applying for slotting pitch their projects
6. Slotting Committee deliberation
7. Results (posted in the EDH lobby to be signed by Slotting agents, acknowledging that their show has been slotted and that they have accepted the slot)

Slotting History: Slotting has been through many different iterations, including versions with additional slots and even half slots. More than five slots tend to complicate space use and interfere with classes while half-slots set up uncomfortable dynamics surrounding privilege. Half-slots were slotted shows with half the budget, half the time and rehearsals that overlapped with other slotted shows. The half-slots were created as a compromise between Division III Workshops and Slotted Shows and after experimenting with this were deemed to be ineffective. Since so much already occurs in the spaces, resources became exhausted quickly. While Theatre Board and the Theatre Program are open to improvements in regards to slotting, it is important to acknowledge the slotting history and use that information for a better slotting process in the future.

Mounting a Non-Slotted Production: Slotting can be difficult because of the kind of competition it creates, and the results can potentially create animosity between students. In order to create a more transparent process, here are some of the criteria the Slotting Committee uses when choosing which productions to slot.

- Divisional Status – Div III students are considered over Div II students.
- Range of Opportunity– Number of positions available for concentrators (e.g. will there be

- a position for a Div II designer?).
- Range of Roles– Number of roles available for a diverse community. Total number of roles.
- 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, or new genres of historical periods. Each of these expands the range of the season’s offering and the impact on the curriculum and the community.
- Multi-Cultural Significance– Would this production contribute to and enhance the multi-cultural awareness of the campus?
- Definition of Diversity- Differences in those dimensions of identity that on a collective level seem to correlate with disparities of social experience, including inequalities of privilege, opportunity and access to resources; namely race, ethnicity, class, gender, sexual orientation, religion, physical ability, geography/nationality and age and learning styles. “Diversity” also refers to a perspective that encourages difference while striving to rectify inequities.

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. Theatre Board can help produce non-slotted shows in several ways:

- Students who are Division III and are concentrating in theatre have the highest priority for space when the Space Monitor holds scheduling meetings at the beginning of each semester.
- There is money reserved in the budget for non-slotted productions. It is awarded on a first come first serve basis. You must turn in a budget proposal to receive funding. Nothing will be retroactively funded. There is no funding for food unless used as a prop.
- Division III projects will be advertised in the same way as any slotted show.
- Talk to the staff TD or your advisors about alternative spaces or funding available on campus.
- Equipment and shop use depends on workshop to workshop and from student to student, but a student with prior knowledge of the system, the tools, and the equipment will be more likely to be approved to use it than a student without that history. Training is available for students who do not have prior knowledge of the equipment.

Note: The most up to date slotting application can be found on the Hampshire College Theatre website under the subheading “Forms, Policies, and Applications”.
<http://www.hampshire.edu/academics/24275.htm>

Guest Artists

Guest Artists: Each semester, several Guest Artists come to Hampshire to perform or hold workshops for and with students. Usually, they either contact Theatre Board or a student expresses interest in bringing in a Guest Artist. When made aware of potential visiting artists, Theatre Board begins negotiating a budget and a timeline. More often than not, Guest Artists come to Hampshire to work with and teach students and they might perform their own work or work collaboratively with students to perform a piece.

Some examples of Guest Artists at Hampshire:

- CAFAMI Forum Theater Troupe
- Jerzy Grotowski director and author of *Towards a Poor Theatre* and other influential books on direction
- Eugene Lee Broadway designer
- Ming Cho Lee Broadway designer
- Stuart Sherman off off-Broadway performance artist
- Mako Asian-American film actor
- Peggy Shaw of Split Britches (discussion on development of personal work/ writing, acting and directing workshops)
- Charles Busch – “actor, playwright, novelist, screenwriter, director, and drag legend” (screening of biographical film/ talkback)
- Jared Mazzacchi – Multimedia Performance Artist (technology workshop/ culminated performance & installation)
- Missoula Oblongata (movement workshop/ touring production)
- Dan Safer (movement workshop)

When bringing in a Guest Artist, here are some things to consider:

1. How does their work benefit the Theatre Community?
2. What kind of work can be taught the Guest Artist?
3. Does their work pertain to current students’ work? Might the Guest Artist address questions/problems that have arisen in post mortem?
4. What might the community interest be in this Guest Artist?
5. Is the budget realistic?
6. When’s a good time for them to come during the season?
7. Is a similar artist already coming in?
8. How might the Guest Artist benefit from the experience?

Usually, when working with a Guest Artist or company, they are given the following:

- Technical Specifications of the space(s)
- Our program description and mission statement
- Potential dates

In return, Theatre Board should receive:

- A resume
- A written proposal, outlining budget, goals and a preliminary schedule

Approvals: After Theatre Board has thoroughly discussed a Guest Artist, the visit is either approved or denied through a regular voting process. If approved, Guest Artists are given a reasonable budget that they negotiate with Theatre Board. If denied, Guest Artists are always

given the option to make a proposal in the following semesters. Traditionally, the Facilitator acts as the contact person and the liaison between Guest Artists and Theatre Board. The Budget Coordinator is in charge of organizing payment and contractual paperwork through the school of Interdisciplinary Arts and the Staff Technical Director.

Accommodations: It should be noted that Theatre Board often does not pay for travel or living expenses for Guest Artists in addition to a fee; it is assumed that the fee includes travel and room and board. However the Guest Artist wishes to use their money is to their discretion and must be included in their proposal. That being said, Theatre Board will often help organize travel and living accommodations.

Funding Guest's Work: Theatre Board and the Theatre Program does not fund a Guest Artists production or projects to be performed in other locations or worked on elsewhere (i.e. props, costumes, build supplies, actors, equipment).

Faculty, Staff and Guest Artists: The faculty and staff also sponsors Guest Artists; Theatre Board often assists in their funding as does the Faculty and Staff in funding Theatre Board's Guest Artists.

Theatre Board Responsibilities

Responsibilities of All Members of Theatre Board:

- Attend all meetings and Theatre Board sponsored events, if unable to attend or if late the board member should communicate this to the Facilitator. More than three unexcused absences shall be considered grounds for dismissal. Excused absences include illness and scheduled conflicts previously discussed with the Facilitator at Board (if appropriate).
- Theatre Board represents the Theatre Community in all discussions of theatre policy and practice. If Theatre Board policies are broken, Board members are required to discuss such issues and make decisions about further action.
- All Theatre Board members must attend all strikes and post mortems for slotted shows.
- Theatre Board informs the Hampshire Community about theatre activities and policies such as performances, workshops, events, festivals and guest artist workshops, including select performances and activities not managed by Theatre Board.
- Theatre Board has the authority to grant or deny use of theatre space for non-classroom work, pending approval from the space monitor.
- Theatre Board has the authority to grant use of equipment for non-classroom work, pending approval from the staff TD.
- Theatre Board has the authority to grant use of costumes and props for non-classroom work, pending approval from the props monitor.
- Theatre Board organizes and runs the Theatre Board Open House each semester.
- Theatre Board sets the theatre season each spring for the following academic year, based heavily on decisions from the Slotting Committee.
- Theatre Board is responsible for discussing health and safety policies with production administrators.
- Theatre Board must intervene immediately in all matters concerning health and safety violations.
- Theatre Board members must attend one performance of all slotted shows.
- At least two members of Theatre Board must attend one meeting of every Theatre Board produced event (performances, activities, workshops, Guest Artists etc.)
- Theatre Board members must keep record of all transitional paperwork, position specific documents and other relevant materials in an easily accessible place (such as Google docs or the Theatre Board hard drive).
- Theatre Board members must keep a copy of the *Hampshire College Theatre Handbook* as reference material.
- Theater Board members are responsible for keeping all Theatre Board members up-to-date on Theatre Board activities in case of illness or absence.
- **Failure to fulfill these responsibilities is grounds for dismissal.**

Facilitator:

The Facilitator holds the position for a two-semester term. They are responsible for presenting an agenda each week and running the meetings according to the agenda. The Facilitator acts as a representative of Theatre Board to the larger community particularly when working with the administration, outside community members, and Guest Artists. The Facilitator also collects submissions and requests for the weekly agenda from the community and other Theatre Board members. During the meetings the facilitator is responsible for remaining conscious of time and staying on the agenda while also keeping track and including as many voices in the conversation as possible. Additionally, the facilitator remains informed about goals within the theatre community and works throughout their tenure to bring positive change in the program.

The agenda should include at least the following:

- Personal Check-Ins
- Guests and budget request proposals
- Show updates with representatives from slotted shows
- Faculty Staff update
- One specific goal for the board to work on relating to policy, recurring community issue, or special event (i.e. diversity in the program, Open House, Theatre Board and community relationship, etc.). This goal should be announced to the community in advance through the E-Blast
- Closed meeting for voting

The Facilitator ensures the following is addressed each semester:

- Open Houses
- Theatre Community Meetings as needed
- Assignment of Liaisons
- Budget for the following academic year
- Transitions between slotted shows
- Assistance to Faculty sponsored events
- Slotting meeting (spring only)
- Faculty/Theatre Board Retreat and Theatre Board “Only” Retreat (at least once a semester)
- New Play Festival and One-Act Festival
- Facilitating election and position change process

Finances and Administration: The Facilitator shall be listed as the Theatre Board contact to the Administration and shall be Theatre Board's representative along with the Budget Coordinator in all financial matters. When meeting with the administration it is recommended that a smaller group comprised of the Fac/Staff Liaison, Facilitator, Budget Coordinator and Secretary represents Theatre Board as to minimize confusion. Before all meetings with the administration, the Facilitator must make sure all of Theatre Board is in agreement on matters to be discussed.

Working with Theatre Board Members: The Facilitator works closely with all members of Theatre Board to make sure everyone's questions have been addressed when decisions are made and to check in to see progress of specific jobs and projects. The Facilitator is responsible for the progress of the Board by setting goals throughout their tenure and ensuring everyone is included the change process.

Budget Proposals: The facilitator conducts the voting process in the closed portion of theatre board meeting. They work with the Budget Coordinator and the rest of theatre board on budget policy.

Theatre Board Contact: The Facilitator is listed as the contact to Theatre Board; they are responsible for keeping in contact with members of the community. Often, the Facilitator is sent material from outside theatres and Guest Artists, that information should be communicated to the rest of the Board. Additionally, the Facilitator has access to a Google account for purposes of keeping a contact email address other than the personal “hampshire.edu” address in order to have contact with other members of Theatre Board and the larger theatre community. The address is HCTfacilitator@gmail.com.

Transitions: The Facilitator is also responsible for making the transition from one Theatre Board to the next as smooth as possible. It is recommended that an apprentice be elected in the Spring semester who works with the present Facilitator before fully stepping into the position in the Fall semester. It is the intention that both the current Facilitator and their apprentice would work together throughout the Spring semester so that a smooth transition can take place, but also so that the new Facilitator may set their own goals and agenda moving into the next school year.

Handbook: All Theatre Board members need to have a strong knowledge of what’s contained within this handbook, but they are not responsible for other member’s jobs and checking in. However, the Facilitator needs to be aware of all member responsibilities and have a thorough understanding of what each job entails; that means that they need to be extremely familiar with this handbook.

Budget Coordinator:

The Budget Coordinator holds the position for a two-semester term. The Budget Coordinator is responsible for keeping the financial records of Theatre Board. The Budget Coordinator shall be the liaison to any people or groups seeking financial arrangements with Theatre Board, this includes students and faculty. The Budget Coordinator must update the books on Theatre Board's account as new information regarding its finances comes in. Expenditures of all sorts will be coming in to Theatre Board so it is the Budget Coordinator's duty to manage and facilitate their processing. By the end of each production, the production manager of each show must present a reconciled budget of the show to the budget coordinator. Additionally, any items purchased using Theatre Board money must be inventoried at the close of the show and returned to Theatre Board. After each show, and at the end of the semester, the budget coordinator will reconcile the budget with the staff technical director. At the beginning of each year, the Budget Coordinator must do an overall budget breakdown. Here is a sample budget that was used in the 2012/2013 academic year:

Lab Supplies: \$13,600 (Three Mainstage shows, two Studio shows, and two slotted workshops; additionally, all non-slotted workshops)
Guest Artists / Professional Services: \$5,000
Computers: \$300
Small Equipment: \$500
Equipment Maintenance: \$500
Office Supplies: \$100
Duplications: \$800
Publications: \$300
Discretionary: \$524
Royalties: \$1,000
Department Fund Wages: \$1,000

Total Budget: \$23,624

It is important to keep in mind that the budget is flexible and fluctuates through the academic year. Main stage slotted shows require a \$2,600 budget while studio slotted shows require an \$1,800 budget. However, in some cases, Slotting Committee has the authority to change slotted show budgets given circumstances including, but not limited to, Slotting Agent requirements and technical necessities for shows. Additionally, these numbers must fluctuate with the cost of supplies and materials. If the cost of materials and supplies goes up, it is also necessary to re-evaluate the full budget and propose a higher budget to the administration.

RFPs and Production Budgets: With anyone who uses (after approval) the Theatre Board budget line, the Budget Coordinator shows them how to fill out a request for payment form and distributes paperwork on budget guidelines. The Budget Coordinator works with any student who uses Theatre Board funds by collecting RFPs (request for payments) when all purchases are made. They ensure that anyone submitting RFPs creates a written budget breakdown including all receipts to turn in when all purchases are made or after strike of a production. Throughout each production process, receipts need to continually come to the Budget Coordinator as to pay back students as quickly as possible. The Budget Coordinator makes sure that shows' producers are keeping accurate books and receives a final budget breakdown from the Show's Producer when a show closes.

Working with the Staff Technical Director: The Budget Coordinator makes sure all information is filled out and forwards completed RFP forms and receipts to the Staff Technical Director. Though the Staff Technical Director isn't in control of how Theatre Board spends or organizes the budget, the Staff Technical Director does organize reimbursements and prints out budget "actuals" weekly and gives them to the Budget Coordinator. The budget coordinator meets with the staff technical director on a weekly basis.

Guest Artists: When a Guest Artist has been approved to come to Hampshire, the Budget Coordinator is in charge of setting up payment. This entails sending a contract to the Guest Artist and facilitating the process of payment through the school of Interdisciplinary Arts.

Budget Guidelines Contract: In order to make the students accountable for their budgets and ensure that the Budget Coordinator isn't constantly checking to make sure students are spending their money correctly and following policy, the Budget Guidelines are handed out to any student (Workshop or Slotted Show) who is overseeing the budget for a project. This paperwork is signed and turned back into the Budget Coordinator as a way for Theatre Board to enforce accountability.

Box Office: During the strike of each slotted show, the Budget Coordinator totals the ticket sales profit and puts it into the Box Office Safe. Of that money, \$200 goes towards petty cash for the Costume Shop Supervisor and \$100 goes towards petty cash for the Staff Technical Director. The remainder is used at Theatre Board's discretion and is either kept in the safe or deposited into the Theatre Board account (a process facilitated by the Staff Technical Director). That money is often used to pay for Theatre Board events or permanent equipment.

Note: RFPs and the paperwork for budget guidelines is contained within the appendix of this document. The Budget Coordinator is responsible for any updates.

Secretary:

The Secretary holds the position for a two-semester term. The secretary is responsible for taking notes during all theatre board meetings and some special events, including retreats. The secretary should record notes from meetings in the form of minutes and distribute them to the Theatre Community, both through the Theatre Community listserv and by posting them on the Theatre Board Bulletin Board. The secretary should be familiar with all the proceedings from previous meetings based upon the official minutes. If the Secretary is unable to attend a meeting for any reason, an alternate (member) should be designated for taking notes and writing up the meeting's minutes. At the end of the semester, the Secretary should collect and organize the minutes and put them into the official Theatre Board archives.

Documents: The secretary is responsible for sending all changes made to the *Theatre Handbook* and *The Book of Common Knowledge* to the Staff Technical Director so the online version of the *Theatre Handbook* can be updated as regularly as possible. Theatre Board members handle job specific changes and documents. Post-mortem notes are added to the official archives and important notes should be added in revisions to *The Book of Common Knowledge*. The secretary keeps a digital archive of the entirety of all written records in the form of a USB storage device. This device should include all copies of the minutes, all editions of the *Theatre Handbook* and *The Book of Common Knowledge*, as well as any other official documents, but should also include a record of notes from closed sessions. *TBOCK* exists in two different forms:

- Binder Copy – Includes the whole document and all Postmortem notes.
- Common Copy – Includes everything except specific Postmortem notes.

Confidentiality: Notes from closed meetings must not be released to the community unless deemed appropriate by the Board through voting. During sessions where Theatre Board is closed to the community, the secretary should continue to record notes for later reference, but these should not be distributed in the minutes.

History: The names and contact information of each Theatre Board from semester to semester is held by the secretary and handed down between elections. This serves as a way to see who has served on Theatre Board in previous years and if anything in their time is particularly relevant to the current Board.

Printing: Each semester the *Theatre Handbook* needs to be reprinted and distributed to account for new students, lost copies and any edits that have been made. Each academic year, copies are printed twice, once in January (allowing time so they can be distributed at the spring Open House) and once in May (for the following year's first Open House). Each edition is dated and numbered, so it's clear to distinguish between old and revised copies. It should be noted that Theatre Board documents should be available in hard copy in their respective mailboxes (outside of the Scene Shop). To get an idea of how many copies need to be made, consider how many students have worked on all of the slotted shows of the semester and then add a few dozen.

Space Monitor/Workshop Coordinator:

The Space Monitor/Workshop Coordinator holds the position for a two-semester term. In the past, Theatre Board has split up this position but it seems to be more practical if held by one person. The Space Monitor has students fill out space contracts if they wish to use the space. The Space Monitor holds keys to the theatre spaces and makes periodic checks to ensure that productions are using spaces properly. They are also responsible for informing Theatre Board and the Staff Technical Director of safety issues and accidents. After every event in the theatre spaces, they go through every space that was used and file a Housekeeping Report to make sure the spaces are in the same condition or better than they were before the workshop. The monitor submits the Housekeeping Report to Theatre Board that is filed in the Theatre Board archives and can be referred to during Slotting. The Space Monitor communicates all responsibilities and space logistics to show producers.

Keys & Locking: The Space Monitor is not required to unlock the space for students at the last minute and must be given 24 hours notice before unlocking a space. Traditionally, the Space Monitor opens the space, locks it, and props it open for the Workshop students so at the end of the evening, the monitor doesn't need to return to lock the space. It is recommended that the Space Monitor goes through the building each day, after classes, and makes sure everything is locked. Workshop students are rarely given keys to specific rooms, but Slotted Show production team's are; keys distributed to students are at the discretion of the Staff Technical Director.

Div III students may pick-up keys to the space from the staff technical director for overnight use. The keys may be picked up after noon, and MUST be returned by noon on the following day.

Key-List for Space Monitor:

- Studio Theatre
- Studio Booth
- Dressing Rooms
- Mainstage Theatre
- Light Booth
- Sound Booth
- Scene Shop

Alternative Spaces: Although the Space Monitor isn't responsible for maintaining or facilitating the use of any alternative spaces students wish to use, the Space Monitor should make all students looking for space aware of alternatives in the event that both theatres are booked. Most alternative spaces are reserved through either Special Programs or the Greenwich/Enfield House Office.

Locations: Kiva, Centrum Gallery, Red Barn, Franklin Patterson Hall, SAGA, and the Music and Dance Building

Phone Numbers:

Public Safety: 413.559.5424

Special Programs: 413.559.5610

Greenwich/Enfield House Office:

413.559.5383

Slotting and Space Use: Though slotted shows do not follow the exact same regulations as workshops (i.e. budget limit, dark time, class conflicts, keys, time in the space etc), they are held to the same safety, clean-up upon strike, and budget guidelines. For that purpose, in the time leading up to a Slotted Show, the show producer and Slotting agent must fill out and sign a Slotting Contract and turn it in to the Space Monitor.

Calendar: The Space Monitor is responsible for making and maintaining a calendar for the EDH spaces on which students may request time. At the beginning of each semester, the Space Monitor

meets with Faculty to get their class times, presentations and locations to add to the calendar. This calendar is posted online as well as on the Theatre Board bulletin board. This is advertised and made easily accessible to the Theatre Community. If theatre events are brought to the attention of Theatre Board through anyone in the community, the Space Monitor adds them to the calendar. Before space is given out to students, with the exception of slotted shows, the festivals are placed in the calendar.

Equipment: If students wish to use equipment in the spaces, they must have the knowledge to use it. The Space Monitor doesn't finalize space use until the Staff Technical Director signs off on the student's use of the equipment/ space to safeguard the use of difficult equipment.

Accident Reports: In the event of an accident in the spaces, the Space Monitor informs Theatre Board and holds copies of the reports.

Note on Contracts: Students cannot be given space until their contracts are filled out. There are no exceptions.

Note: The Space Contract, Workshop Contract, Division III Workshop Contract, Slotting Contract and Housekeeping Report are in the appendix of this document. The Space Monitor/Workshop Coordinator is responsible for any updates.

Community Contact:

The Community Contact holds the position for a two-semester term. The Community Contact disperses Theatre Board and Theatre Program information to the community through all available modes of communication. They are responsible for keeping track of other non-Theatre Board performances occurring on the Hampshire Campus and bringing these events to the attention of Theatre Board. The Community Contact advertises the slotted season, non-slotted shows, workshops, auditions and other events that might be of interest to the community through the weekly Theatre Community E-Blast.

Communication Standards Maintained by the Community Contact:

- Hampshire College Theatre E-Blast
 - Instead of emails sent as the Community Contact receives them, they organize the emails into one newsletter that comes out at least once a week.
- Working with Delegates to poster and flyer
- Theatre Board Bulletin Board (Includes show season, announcements, meeting information, and contact information for Theatre Board members)

Upcoming Show Publicity: Each semester there are numerous events that are not part of the Slotted Season. The Community Contact collects the information from faculty, staff, and students and advertises these events in E-Blasts and on the Hampshire College Theatre Board Bulletin Board. This information is also given to Delegates so they can make flyers and inserts.

Database: At every Open House, the Community Contact passes around a notepad and asks for people's names, contact information and interests. Then they add it to the Theatre Community Database. This database serves as a way for production teams to come to Theatre Board and ask for recommendations of possible interested people to work on their shows. For privacy concerns this is internal to Theatre Board, but contact information can be made available upon request.

Faculty and Staff Liaison:

The Faculty/Staff Liaison holds the position for a two-semester term. This position serves as the key communication between the faculty, staff and Theatre Board. The Liaison attends weekly faculty/staff meetings, takes relevant notes, and reports back to Theatre Board. The Liaison is also responsible for ensuring that the faculty and staff are aware of production progress and Theatre Board events and questions; they invite faculty and staff to all these events. The Liaison should keep confidential anything that comes up in faculty/staff meetings related to individual students academic concerns and other confidential material. If at any point the Liaison is unsure if information is appropriate to share with Theatre Board they should ask faculty and staff. It is important to remember that while the job of the Liaison is to be the communication between faculty/staff and Theatre Board, the liaison is also a member of the Theatre Community, and should participate actively in discussions, as well as encourage the faculty or staff member present at Theatre Board meetings to help share the faculty and staff point of view in discussions.

Space Use: The liaison works with the Space Monitor and show liaisons to get specific contact information for production team administrators and the show technical director. This information is then forwarded to the Faculty and Staff so compromises can be made easily when there is a lack of usable space for classes.

Announcements: When there are auditions, crew positions open, shows going up, or community events the liaison must ask the Faculty and Staff if it is appropriate for representatives to make these announcements in these classes. If the class has a teaching assistant, it is recommended that liaison communicate with them about all announcements, though the liaison should check in during Faculty/Staff meetings to make sure announcements are being made.

Class Visits: At the beginning of each semester, the liaison also organizes Theatre Board's class visits. Before visiting the Liaison asks the faculty when to stop by. The structure of the visit is as follows:

- Introduce Theatre Board and its role in the program.
- Announce when and where Theatre Board meets.
- Collect emails for the Theatre Community Listserv and additional theatre interests for the Theatre Community Database.
- Distribute audition and open crew position information.
- If relevant, provide crew requirement information.

Crew Requirements: In most 100-level theatre courses, there is a crew requirement for students. The liaison assists the faculty/staff in finding possible opportunities for students to fill their requirements. The liaison provides contact information and appropriate information for requirements opportunities. There are two sheets the liaison should forward to Faculty/Staff to hand out in their classes, they should also make sure these forms are available to students in EDH and online.

1. Initial contract for students, which includes contact for information for the semester's slotted shows producers. This form is looked over and accepted by the professor when it is turned in. The Faculty/Staff liaison updates the form each semester so it is accurate to the season.
2. An evaluation sheet to be filled out by the show's administrator upon completion of the requirement.

Accident Reports: Since Accident Reports are turned into the Staff Technical Director, the Faculty/Staff liaison is responsible for obtaining a copy and turning it in to the Space Monitor.

Note: The Crew Requirement paperwork is in the appendix of this document. The Faculty/Staff Liaison is responsible for any updates.

Property Monitor:

The Property Monitor holds the position for a two-semester term. The Property Monitor takes responsibility for all lending of props, costumes, set pieces, and other theatre equipment. Tools and any electrical equipment (light, sound, or video) are lent out at the discretion of the Staff Technical Director.

Borrowing: The Property Monitor can lend properties to on or off campus productions, workshops, or other activities. The Property Monitor must ensure that the borrowing of any items does not conflict with the current slotted show or current needs of classes. The Property Monitor provides Borrowing Contracts to be signed by the Staff Technical Director or Staff Costume Supervisor (as appropriate), the Property Monitor, and the borrower. The Property Monitor is then responsible for the borrower's adherence to said contract, especially concerning maintenance and return of all items.

Reports: Additionally, the Property Monitor is responsible for providing reports about all Borrowing Contracts to Theatre Board. Furthermore, relationships are to be formed with the Staff Technical Director as well as with the Staff Costume Supervisor in order to make borrowing more efficient.

Lofts: The Props Loft and Costume Loft are to be maintained and organized by the Property Monitor along with help from the community, work study students and through the discretion of the Staff Technical Director and Staff Costume Supervisor.

Advertising: It is the Property Monitor's responsibility to stress and advertise to the community that they can borrow items from the theatre. Signs should be posted at least on the shop door, the costume shop door and the Theatre Board bulletin board. This sign should contain contact information for the Property Monitor and basic guidelines for borrowing.

Regulations: The Property Monitor must be given at least 24 hours notice, through email, before any borrowing takes place. This must be advertised in any official posters. Additionally, the Property Monitor cannot allow the borrowing of power tools, this is at the Staff Technical Director's discretion.

Equipment: At the end of each academic year, the Property Monitor is responsible for updating any equipment lists. If they have no prior knowledge of equipment, they can set up a meeting with the Staff Technical Director or delegate the task to another student and confirm with Theatre Board when it is completed. The Audio/Video work study students are a good resource for gathering this information.

Audio, Video and Light Equipment: Though the Property Monitor is not responsible for the borrowing of this equipment, they need to make students aware of how to borrow it. This type of equipment is not lent out on the same regular basis as other property, but it is a possibility. The Staff Technical Director is responsible for this equipment, but the Property Monitor can explain to students how that process works.

Equipment Rentals: If Theatre Board or the Theatre Program cannot lend out specific equipment or they don't have it in the inventory, there are rental companies with costume, lighting, video, and sound equipment. The Property Monitor is not responsible for this equipment, but rather informs the Theatre Community of additional resources.

Key-List for Property Monitor:

- Green Room
- Studio Theatre
- Scene Shop
- Props Loft
- Costume Loft

Note: The Borrowing Contract is in the appendix of this document. The Property Monitor is responsible for any updates.

Delegates:

Delegates hold the position for a one-semester term and there are two Delegates on Theatre Board each semester.

Delegates are asked to take on a series of responsibilities that vary according to what is occurring in Theatre Board and the Hampshire Theatre Community at any particular moment. Delegates usually assist anyone on Theatre Board who is in need of help, either because of workload for their particular position or because they have a specific project that does not necessarily fit under their job description. Often, Delegates take on a series of projects throughout the semester to assist in improving the program and Theatre Board's efficiency. At Theatre Board meetings the Delegates take notes for the Box Office and communicate that information to the Box Office Manager.

Examples of Delegate Responsibilities:

- Writing letters to the College Administration
- Organizing Theatre Community Events
- Taking over Positions for members who step down
- Facilitating the Process of Cleaning the Spaces
- Creating a Division III wall in EDH
- Assisting the Community Contact in publicizing Theatre Board events
- Assisting any Theatre Board member

Upcoming Shows/Events: Delegates are responsible for creating, printing and distributing Hampshire College Theatre upcoming show flyers and program inserts. The flyer includes the current semester's class performances, auditions, Slotted Show and Workshop performances and includes dates and times. The Community Contact already has all of this information, the Delegates just need to organize and distribute the information.

If anyone is missing from a Theatre Board meeting, one of the Delegates will assume their responsibilities and serve as an alternate for that meeting. The Delegate must take job specific notes and brief the absent member before and after the meeting.

Delegate History: The purpose of Delegates and their responsibilities has changed significantly over the years. They were originally low-commitment, non-voting "alternates" who were only required to show up when another member wasn't present, but it was clear that a position like this could be used more efficiently and it wasn't very practical for a student to fill in for another student if they had little knowledge about current issues. In the spring of 2006, the "alternates" became full "Members;" they were required at all meetings and had the ability to vote. At that point they were called "Members," but that was confusing, for obvious reasons, and their title was changed to "Delegate" in the fall of 2008.

Theater Board Archivist:

The Theater Board Archivist organizes old Theater Board notes to be useful for future Board members to reference. They also collect and organize information regarding past slotted shows for theater community members to use as reference for future shows. This position is still being created and will be updated as more job duties occur. The archivist is not a voting member of Theatre Board.

Theatre Board History

Hampshire College Theatre History and Notes on Policy

Budget Line: For many years, Theatre Board was funded by FiCom through Community Council, where in 2005/2006, they had a \$16,500 budget. With FiCom's budget, Theatre Board did not have the same budget each year, and they had to make sure the program would stay alive from year to year. In the spring of 2006, Community Council made the decision to cut funding to any student group that funds Divisional work. Though Hampshire Theatre facilitates the use of the theatre to many non-theatre concentrators and productions are often composed of many non-theatre concentrators, it still funded Divisional work. Community Council agreed to fund Theatre Board for one more academic year (2006/2007), but heavily reduced the budget line to \$12,500.

There was the question of where the money would come from, but at the same time, there was a guarantee in funding because if Hampshire College stopped funding Theatre Board, the Theatre Program would be reduced to courses and a lack of practical work and productions. At the end of the 2007 spring semester, Theatre Board secured a stronger and larger budget from the Dean of Faculty's office in the amount of \$25,000. It was upsetting to the Theatre Community that they were dropped from Community Council's funding, but the change in budget lines made more sense and the system became easier and the budget increased.

Budget Caps: Theatre Board has capped budgets for workshops; in the transitional year between being funded by FiCom and the Dean of Faculty's office, the workshop cap (for Division III students) was \$500. With an increased budget, Theatre Board increased the cap to \$800. However, the number is never advertised because it is encouraged that students budget their project from the ground up. This has helped because students ask for the money they need rather than what they can have. That being said, caps fluctuate with the size of the Theatre Board budgets as well as how many students have the need to be funded. In years where there are many Division III students looking to put together a production, the cap is lowered in order to make sure all students are funded.

Division III's and Space Use: The time allocated for Division III students has also fluctuated over the years. There have been week maximums, two week maximums and seven days maximums. Unlike budget caps, this doesn't fluctuate from year to year. Theatre Board always enforces accessibility and by giving away a lot of time, many students are left without space. It's a way Theatre Board has ensured being careful with their space as well as the needs of students. The seven day model has proved to work best because it allows an easy roll over from workshop to workshop and it's enough time for the load in of a set, a couple of dress rehearsals and several performances. With the model of load-ins and changeovers, it is an ideal and fair system, as well as a good example for time management for realistic space use in the professional world.

At one time, it was considered acceptable for Division III students to sign up for space back to back and have the space for one project over two weeks. It was quickly learned that this allowed for a monopolized space and it was difficult to set up regulations. It also set up the dangerous precedent where, if this model were used, many students would be left without space regardless of how many students would be Division III that specific semester. The general rule that Theatre Board has developed is that even if there are multiple Division III students working on one project, it's still one project and therefore gets the maximum of seven days and is held to the same rules as any other Division III project.

Theatre Board and Faculty: There have been many different models for Theatre Board's relationship to Faculty and Staff. Early on, Theatre Board and Faculty/Staff all met at the same time, but it was acknowledged that the two groups have different responsibilities in which both groups need to be aware of decisions that are made, but they don't need to be there for the discussion and decision making process. With that system, there's the potential for groups to make decisions without a system of checks and balances, but that's why the Faculty/Staff Liaison attends Fac/Staff meetings and a Fac/Staff representative attends Theatre Board meetings. When there's a lot at stake in either meeting, often more of each group attends the others' meetings.

Theatre Board and the Fac/Staff's relationship fluctuates from year to year. When a Theatre Board is elected that doesn't have a good grasp of things, Fac/Staff often plays a larger role in advising, but in a year where Theatre Board is doing an excellent job managing, Fac/Staff take a step back and Theatre Board's responsibility increases. Though Theatre Board interacts consistently with the Fac/Staff, it is important to set up relationships so that problems and issues can be discussed between each group confidentially; meaning that a Theatre Board member can go to a Faculty member (and vice-versa) to speak on issues and problem solve privately. Setting up these relationships has improved each groups accountability to each other as well as dynamics between groups.

Search Committee: When the Theatre Program is looking to hire new Staff or Faculty, a search committee is created that consists of current Faculty, Staff and students. Faculty and Staff candidates attend Theatre Board meetings, but that is the only responsibility Theatre Board has (as an entity) in searches. Whether or not Theatre Board members serve on the committee is to the discretion of the Faculty and Staff. Theatre Board, of course, should assist and support the committee, but the responsibility of managing candidate visits does not fall on Theatre Board.

Crew Requirements: Up until the fall of 2007, there was no universal system for crew requirements, which left students with incompletes, slotted productions un-staffed and a head ache for show producers and Faculty. It was agreed that a universal system would be adapted so that shows would be staffed with minimal work by Faculty, Staff and Theatre Board. The rules and regulations are within the crew requirements paperwork in the appendix. Faculty/Staff decides which courses have these requirements, and the purpose of requirement for their class but the system from class to class for how they are completed is universal. Crew requirements are primarily for slotted shows because that is the priority of Theatre Board and our Theatre Program.

Current Goals for Theatre Board (added by Facilitator Nicole Daniels, Spring 2012 – Fall 2013): In this current term of Theatre Board there is an emphasis on bringing in more students of color, international students, and women into the program. The current Theatre Board is actively doing outreach to communities on campus that have not been explicitly welcomed into the Theatre Program in hopes that the program can be more inclusive and better reflect the larger world. Additionally, the current Theatre Board is focusing on improving how Theatre Board is seen in the community and devising ways to better facilitate the liaison process and Theatre Board's relationship with shows (slotted shows in particular). Also there has been significant work put into creating better ways for meetings to be facilitated by incorporating goals, visual tools, and group work so all types of learners can be part of meetings and board members can feel positively about work accomplished.

Technical Specifications

- Studio Theatre
 - Dimensions 22'x35'x20'
 - Fire Code- Maximum Capacity 75 people including cast and crew
 - Permanent Grid
 - ETC Express 24/48
 - 30 Dimmers
 - 1-1 Ratio
 - Lighting Instruments
 - Parnells
 - Parcans
 - Frenells
 - Baby Zooms
 - Analog Sound Board
 - 4 Audio Patches
 - Support for 4 Speakers (1 Amp)
 - 2 Channels of Control
 - 2 Emergency Exits
 - 2 Dressing Rooms
 - Sound/Light Booth
 - iMac- QLab

- Mainstage Theatre
 - Dimensions 40'x50'x15'
 - Fire Code- Maximum 100 people including cast and crew
 - Movable Grid
 - Catwalk
 - ETC Express 24/48
 - 30 Dimmers
 - Spaghetti Board
 - 110 Light Patches/ Two Plugs per Patch
 - Lighting Instruments
 - Parnells
 - Parcans
 - Frenells
 - Digital Sound Board (YAMAHA 01Vv2)
 - 8 Audio Patches
 - Support for 8 Speakers (4 Amps)
 - 8 Channels of Control
 - Audio Interface (8 Channels)
 - iMac
 - Processor
 - Ram
 - Hard Drive
 - QLab
 - 1/8" in/out

- Floating Equipment
 - MacPro
 - Intel Xeon Quad-Core 2.8GHz

- 6 GBs RAM
- 500 GB
- 160 GB HD
- 6 DVI Video Outs
- QLab, FinalCut Pro, CS3, MSOffice
- 1/8" in/out
- Powerbook G4
 - 1.33 GHz PowerPC G4
 - 768 MBs RAM
 - 1 Mini-DVI Out
 - 1/8" in/out
 - QLab, CS1, MSOffice
- Toshiba TLP-X10 Projector
 - 2000 Lumens
 - 400:1 Contrast Ratio
- (3) Optima EP761 Projectors
 - 3200 Lumens
 - 2200:1 Contrast Ratio
- (3) 50" VGA
- 6'x8' Rear Projection Screen
- (4) 15" LCD Monitors
- 2 Roboscans
- LED Light

Fire Codes:

- Mainstage Maximum Capacity-100, including cast and crew.
- Studio Maximum Capacity- 75, including cast and crew.
- You may not have ANYTHING blocking the exits.
- No audience seat can be within three (3) feet of scenery and all paths must be clear and three (3) feet wide.
- No audience member must cross more than seven seats to reach an aisle.
- You must not block a fire extinguisher.
- You must always have at least two fire exits available. The signs must be illuminated and visible at all times. The exit may not be across the set.
- Any audience member step of more than eight inches must have a step unit or a railing.
- No lighting instrument may come in contact with fabric.

APPENDIX

LIAISON QUESTIONNAIRE

Theatre Board Show Liaison: The following questions serve as a starting point for having a dialogue with people within a production team or acting within a show. These questions are addressed in order to lessen potential problems through the production process without taking away the responsibility of a show. Questions are relative to specific positions and some relate to everyone involved, let them know that you will check in periodically and give them your contact information immediately.

LIAISONS:

- **SERVE AS MEDIATORS AND COMMUNICATORS.**
- **ARE PREDOMINATELY A RESOURCE FOR PRODUCTION TEAMS AND CASTS.**
- **COMMUNICATE BETWEEN SHOWS AND THEATRE BOARD.**
- **CHECK IN WITH THE SHOW ADMINISTRATORS REGULARLY.**
- **HAVE A CONVERSATION ADDRESSING SPECIFIC QUESTIONS WITH AS MANY PEOPLE AS POSSIBLE IN THE PRODUCTION TEAM AND CAST.**

- **Everyone:**
 - **Do you understand how space use works?**
 - Are you comfortable?
 - Is there anything you need?
 - How is the show doing?
 - Have you read the *Theatre Handbook*?
 - Have you read *TBOCK*?
 - Are you new to this position or are not completely comfortable or competent in this position?
 - Have you talked to someone who has filled this position before and is highly knowledgeable?
 - Are you aware of the schedule for cue to cue and tech-week?
 - Are you aware that you must be present at strike and post-mortem?
 - Are you committed to the show?
 - Are you aware that you can't work in the space alone if you using tools or ladders?
 - Do you know about Accident Reports?
 - Are you worried about anything?
 - What can I do to help you?
- **Division III Workshop Agents:**
 - Have you talked to the Space Monitor about when the space should be locked and opened?
 - Are you aware of space capacity?
 - Have you spoken with Staff Technical Director/ concurrent slotted show producer about shop use and equipment use?
 - Would you like a postmortem?
- **Administrators:** Are all of the positions on the production team filled?
 - Do you need help finding people?
 - Have you tried advertising in classes?

- Have you postered?
 - Have you posted to Theatre Community listserv?
 - Did you try the Magic Board?
 - Do you have your front-of-house staff?
 - Do they know how to communicate with the Box Office Staff?
 - Have you talked about hierarchy within the production team?
 - Does anyone have veto power?
 - Have you talked about any potentially sensitive themes within the show?
 - Have you made the production calendar clear to all people involved in the production?
 - Is the calendar accessible?
 - Is build time in the space specified?
 - Are due dates specified?
 - How often do you announce dates?
 - Have you talked to the Staff Technical Director about the key system? Do it.
- **Producer:** Do you have your budget outlined?
 - Have you spoken with the Budget Coordinator on Theatre Board to discuss your responsibilities?
 - Are there royalties to be paid?
 - If you've been loaned programs for a script company, do you know how and when to return them?
- **Production Team:** Have you talked about expectations?
 - Have you talked about collaboration among the designers and directors?
 - Do you think that you are all on the same page?
 - Do you have an assistant? Would you like one?
- **Director:** Have you talked about expectations of the actors?
- **Actors:** Do you know about the expectations given to you by the director?
 - Are you comfortable with your director and the other actors?
 - When is the script supposed to be memorized?
 - How's that going?
- **Stage-Manager:** Do you need a run crew and ASM?
 - Do you have a run crew and ASM?
 - Have you talked to them about expectations?
- **Master Electrician/ Stage-Manager/ Technical Director/ Costume Designer:** Have you talked to the staff TD/costume shop supervisor?
 - Do they know what you might need from them (in help and materials)?
 - Do they have a copy of the script?
- **Set Designer/Technical Director:** Are you aware of fire regulations in the spaces?
- **Set Designer:** Do you have a reliable paint crew?
 - Have you talked to them about expectations?
 - Are you communicating with the TD?
- **Technical Director:** Are you making a safely constructed set?
 - Do you have a reliable build crew?
 - Have you talked to them about expectations?
 - Do you know where to find everything?
- **Light Designer:** Do you know what instruments you have access to?
 - Do you know about the limitations of the spaces?
 - Are you communicating with the ME?
 - Do you have a light operator?
- **Master Electrician:** Do you know how the light board/dimmers (wattage)/practicals

- work?
- Do you have a crew for hang & focus?
 - Have you talked to them about expectations?
 - Are you communicating with the light designer?
 - **Costume Designer:** Have you done fittings for all of your actors?
 - Do you have a reliable build crew?
 - Have you talked to them about expectations?
 - **Sound Designer:** Do you know how to run the sound system?
 - Do you need sound effects?
 - Have you talked to the Staff Technical Director about our sound effects library?
 - Do you have a sound operator?
 - **Graphic Designer/Publicist:** Do you know when you'll have all the information for programs?
 - Do you know that you have to double check with faculty on all publicity (especially posters)?
 - Are you aware of all of the outlets to help publicize a show?
 - Do you know about the *Publicist Handbook*?
 - Have you found people to help you poster?
 - Have you talked to newspapers/ radio stations?
 - Have you spoken with five-college faculty?
 - Do you know about the Magic Board?
 - Have you used the internet for advertising?
 - Did you consider getting a table at SAGA or getting "table tents"?
 - Did you know that if you are paying royalties for the show, there are specific requirements for publicity?

Hampshire College Theatre
Space Contract

This contract must be completed and signed by you (the space use contact), the staff technical director (Amy Putnam <apia@hampshire.edu>), and the Theatre Board Space Monitor (Harry Grillo <hctspacemonitor@gmail.com>), in that order, before using the Hampshire College Theatre spaces. Please complete all sections applicable to your use of the spaces. Anyone using the spaces must also have read the Theatre Handbook (available in the box office in EDH).

If you have any questions, please contact the Space Monitor.

Section 1

Basic Information

Your Name (Contact Name) Group (If Applicable)

() ____ - ____
Phone Number

Email Address

Title of Event

Name of Faculty Advisor

Will this event involve public performances in the theatre space? Yes No

Short description of event:

Dates of space use:

Space(s) Requested (Check all that apply):

Mainstage Theatre Scene Shop Dressing Room(s)
 Studio Theatre Costume Shop Green Room

Section 2

Other Requests

Confirmed use of theatre space(s) DOES NOT imply access to any equipment, props, tools, costumes, or technical assistance, nor access to funding from Theatre Board. For information regarding access to any of the above, please contact the appropriate member of theatre board or theatre staff.

- Props and Costumes:
Phi Anh, Theatre Board Properties Monitor
<hctpropsmonitor@gmail.com>
- Equipment/technical assistance (Lighting, Sound, Video, etc) and Tools:
Amy Putnam, Staff Technical Director
<apia@hampshire.edu>
- Funding from Theatre Board:
David Chang, Theatre Board Budget Coordinator
<hctbudget@gmail.com>

Section 3

Space Policies and Rules

EDH THEATER SPACE USE POLICY

Slotted Shows will always have first priority on the theatre space during their production time. If the slotted show is not using the alternate space, it may be reserved by other shows. The slotted show can evict reserved users at any time, if they need the space.

Classes that use the theatre space have first priority on the alternate theatre space during their class time.

AT OTHER TIMES:

Any member of the community can reserve the theatre space from the Theatre Board space monitor with at least one week's notice.

Their name will then appear on the sign-up schedule posted on the theatre door for the time that they requested.

If you happen to notice that the theatre space is empty and no-one has signed up for that time, you may add your name and use the space, knowing that a slotted show or reserved user may evict you at any time.

You may only use the space in this way for up to two hours. If you need the space for longer than two hours you should contact the Theatre Board Space monitor a week in advance.

The theatre spaces will be locked each evening. If you want to be in the space after hours, you must reserve through the Theatre Board Space monitor a week in advance.

There are 2 keys for the theatre space available for the use of Theatre Div III students. These keys may be picked up from Amy Putnam's office between 1pm and 4:30pm and must be returned by noon the following day. If there is any abuse of this policy, it will be immediately cancelled.

A list of the Theatre Div III students will be given to public safety, so that they will not be evicted from the space after hours.

Slotted Show Technical Directors should turn in a space request calendar to the Theatre Board space monitor by the second production meeting.

Both Theatre spaces will be dark (unused) 1/2 hour before all show calls. The alternate space may not be used during a show call.

Use of the scene shop must be reserved through Amy Putnam (Staff Technical Director)
(Section 3, continued)

RULES OF THE SPACE

You may NOT use the lobby furniture.

You must leave the space as clean if not cleaner than when you found it – this means returning chairs to the storage racks.

You must remove all of your garbage. There is no one here to clean up after you. Please respect the others using the space.

The lights are located to the right of the main entrance in the Main Stage.

The lights are located to the right and left of the main entrance in the Studio.

Unless you have reserved the space through the space monitor, and signed a Space Use Contract you may NOT:

- use any of the rolling platforms
- use any of the lighting equipment
- use any of the sound equipment
- move the grid
- hang any curtains

You may use the cubes provided in the rehearsal space, but you must return them to their storage locations when you are finished.

Please do not stand on the chairs – It causes them to break.

You must vacate the space immediately if someone who has reserved the space asks to use it.

The current slotted show may ask you to leave the space if they need to use it.

You may not use the space for ½ hr before or after a class.

You may not use the scene shop or anything that is in the scene shop without permission of the staff technical director.

Please remember to turn out the lights when you leave. Except the one marked “ghost light”. In the scene shop, please leave the light outside the TDs office on.

You may not use the dressing rooms, or anything stored in them, unless you have reserved them with the Space Monitor.

Everyone MUST wear SOLED SHOES in the space at all times.

HAMPSHIRE COLLEGE THEATRE HOUSEKEEPING REPORT

To be filled out by the Space Monitor once the contracted party is finished using it and attached to the contract.

Contracted Student _____ Dates of Space Use _____

<u>Space</u>	<u>Check if Used</u>	<u>Check if Okay</u>	<u>Description (if needed)</u>
Mainstage			
Floors			
Walls			
Catwalks			
Grid			
Doors			
Cleaned			
Mainstage Booths			
Boards			
Computers			
Other equipment			
Cleaned			
Studio			
Floors			
Walls			
Catwalks			
Grid			
Doors			
Cleaned			
Studio Booth			
Boards			
Computers			
Other equipment			
Cleaned			
Scene Shop			
Equipment			
Garage Doors			
Cleaned			
Costume Shop			
Equipment			
Cleaned			
Green Room			
Furniture			

Walls			
Floor			
Bookshelves			
Archives			
Dressing Rooms			
Mirrors			
Lights			
Sinks			
Counter Tops			
Floor			
Walls			
Doors			

I, the undersigned, have inspected the spaces listed above and have either approved their condition or spoken with the Staff Technical Director and Theatre Board to determine the next course of action.

Space Monitor Signature _____ Date _____

Hampshire College Theatre
Slotted Show
Space Contract

This contract must be signed by the Slotting Agent, Production Manager, Director, and Stage Manager. Please read all rules and policies below before signing.

Title of Production

Policies

Slotted Shows will always have first priority on the theatre space during their production time. If the slotted show is not using the alternate space, it may be reserved by other shows. The slotted show can evict reserved users at any time, if they need the space.

Slotted Show Technical Directors should turn in a space request calendar to the Theatre Board space monitor by the second production meeting.

Both Theatre spaces will be dark (unused) 1/2 hour before all show calls. The alternate space may not be used during a show call.

Rules

You may NOT use the lobby furniture.

You must remove all of your garbage. There is no one here to clean up after you.

Please do not stand on the chairs – It causes them to break.

The lights are located to the right of the main entrance in the Main Stage.

The lights are located to the right and left of the main entrance in the Studio.

Please remember to turn out the lights when you leave. Except the one marked “ghost light”. In the scene shop, please leave the light outside the TDs office on.

Everyone MUST wear SOLED SHOES in the space at all times.

If you have any questions, please ask the Staff Technical Director (Amy Putnam <apia@hampshire.edu>) or the Theatre Board Space Monitor (Harry Grillo <hctspacemonitor@gmail.com>) BEFORE signing below.

I, the undersigned, have read the Theatre Handbook with regards to Space Use as well as the rules and policies above and understand the rules and regulations. In addition, I will ensure that all members of this production have been informed of these rules. I will enforce these rules within the production.

Budget Guidelines:

Greetings Theater Community Member,

You have received funding from the Theater Board budget to fund your project! With this money also comes responsibility. We made a list of requirements, expectations, and helpful hints so that we can ensure you get your money back. It is important to remember that Theater Board's budget is very tight and we do the best we can to allocate fairly, but we sometimes have to lay down certain rules to protect the integrity of future projects. Please make sure that everyone on your production team is aware of these regulations.

PLEASE READ THIS CAREFULLY. YOU ARE ACCOUNTABLE TO THESE GUIDELINES. BY SIGNING THIS YOU ARE AGREEING TO ALL OF THE BELOW STATEMENTS. FAILURE TO ADHERE COULD MEAN LOSS OF FUNDING TO YOUR PROJECT.

1. We cannot refund WAL-MART or SAMS CLUB purchases. This is a Hampshire College policy.
2. We need proof of payment for each and every item. We expect that you will have a receipt for every item. If a receipt is lost go to the Budget Coordinator to get a form to fill out. You will need a bank statement to verify your purchase.
Note: Using a credit or debit card makes things much easier in the event of a missing receipt.
3. If you buy something online we need a bank statement.
4. If there is a receipt that looks suspicious you may need another proof of payment.
5. We need original copies of all receipts. NO PHOTOCOPIES.
6. It is your responsibility to make a copy of the receipts for you own records. The Budget Coordinator will only make copies of purchase forms.
7. Receipts must be turned in within the month the items were bought. All receipts must be turned in by the end of the production.
8. All RFPs are to be turned into the Budget Coordinator, NOT the Staff Technical Director. All RFPs are processed by the Budget Coordinator before being reconciled with the Staff Technical Director.
9. Fill out and check your purchase forms. Please use a calculator and double-check your math. You cannot imagine how many times people forget to fill out something. If your paperwork is incorrectly filled out, it will delay our ability to reimburse you.
10. After you have handed in all your receipts, you must hand in a final budget report. This should include how much you spent total and where the money was allocated.
11. Please remember that the money you do not spend goes to other students. Slotted shows should be respectful by limiting the amount of food/extravagances you purchase during the show. If it is noticed that an disproportionate amount of your budget is going to good or other suspicious items, your budget will go back to theater board for evaluations and could be in danger of being cut.

12. Non-slotted shows cannot use their budget for food unless it is used during the performance in some way.
13. Students that receive funding from Theater Board for their productions may not suggest donations for the purposes of profit or reimbursement for individuals.
14. It is not the responsibility of the Budget Coordinator to hound you. If you do not follow these rules, you cannot expect to be reimbursed.

I, the undersigned, have read the Budget Guidelines and understand the rules and regulations. I agree to adhere to these rules and to inform Theater Board of any complications or abnormalities.

Student Signature

Date

Any questions about the budget process and how it works should be addressed to the Budget Coordinator at any time. It is better to deal with any questions earlier rather than later. Theater Board is available at all times during your production as a resource. Please come to us with any problems you may be having and we can help solve the problem. Your Theater Board Liaison is also a great resource. Good luck and we all hope for your success!

Theater Board Budget Coordinator,
Eric O'Neill
hctbudget@gmail.com

PERSON RECEIVING BUDGET:

Print Name:
Title of Project:
Date of Project:
Divisional Status:
Hampshire Box Number:
E-mail:
Phone Number:

FOR BUDGET COORDINATOR:

Total Budget Given Out:
Budget Breakdown:

Sample Budget Breakdown

Pre-Production

Total Allotted:	\$1,800
Set	\$500
Costume	\$300
Lights	\$80
Sound	\$30
Props	\$100
Make-up	\$50
Stage Management	\$40
Food	\$100
Publicity	\$100
Misc.	\$500

Post-Production:

Department	Item	Purchased From	FFP # or School credit card	Date on receipt	Cost	Dpt. Total Spent	Total Spent
Set (allotted \$1050)							1054.22
	Lumber	rkmlies building materials supplier	school credit card (Amy)	3/4/2013	118.66		
	Sheet goods returned	rkmlies building materials supplier	school credit card (Amy)	3/11/2013	-32.64		
	Lumber, sheet goods, and furring	rkmlies building materials supplier	school credit card (Amy)	3/12/2013	467.8		
	Lumber and sheet goods	rkmlies building materials supplier	school credit card (Amy)	3/21/2013	275.03		
	Lumber and sheet goods	rkmlies building materials supplier	school credit card (Amy)		44.85		
	Paint	Home Depot	FFP #1 (Mitchell)	3/29/2013	180.52		
	Screws	Rocky's	FFP #2 (Arianna)	3/18/2013	12.73		
Costumes (allotted \$500)							385.93
	Clothing and accessories	TJMaxx	FFP #3 (Bena)	4/3/2013	49.96		
	Fabric	Jbann Fabric and Craft Store	FFP #3 (Bena)	3/22/2013	63.22		
	Clothing and makeup	Target	FFP #3 (Bena)	4/9/2013	59.79		
	fabric and paint	Jbann Fabric and Craft Store	FFP #3 (Bena)	4/9/2013	32.47		
	Hair coloring	OVS Pharmacy	FFP #3 (Bena)	4/5/2013	16.46		
	Makeup	OVS Pharmacy	FFP #3 (Bena)	4/5/2013	52.96		
	Shoes	DSW	School credit card (Beth)	3/13/2013	111.07		
Lights (allotted \$50)							30.08
	Plastic Lighting Panels	Home Depot	FFP #1 (Mitchell)	3/26/2013	30.08		
Props (Allotted \$100)							92.3
	Curtains, pourers, bags, megaphone	Amazon.com	FFP #4 (Grace)	3/4/2013	49.18		
	Syringe	Amazon.com (Super Medical Supply)	FFP #4 (Grace)	3/4/2013	4.04		
	Fake Cigarettes	Amazon.com (Zowie Fun)	FFP #4 (Grace)	3/4/2013	5.94		
	Glass Vials	Amazon.com	FFP #5 (Grace)	3/10/2013	4.74		
	Motorola Cell Phones	Ebay.com (Paypal, Pushgirl1984)	FFP #5 (Grace)	3/23/2013	18.5		
	trick stage knife	Amazon.com	FFP #5 (Grace)	4/1/2013	5.4		
	trick stage knives	Amazon.com	FFP #5 (Grace)	4/1/2013	4.5		
Sound (Allotted \$25)							9.12
	(4) song files	itunes	School credit card (Amy)	2/23/2013	4.86		
	(4) song files	itunes	School credit card (Amy)	3/18/2013	4.26		
Stage Management (allotted \$185)							150.26
	Food for Tech	Big Y		4/6/2013	105.29		
	Food for Tech	OVS pharmacy		4/9/2013	44.97		
Publicity (allotted \$140)							127
	Programs	Duplications	TB duplications account	4/11/2013	32		
	Programs	Duplications	TB duplications account	4/11/2013	8.12		
	scripts	Duplications	TB duplications account	2/26/2013	8.92		
	scripts	Duplications	TB duplications account	2/5/2013	3.2		
	scripts	Duplications	TB duplications account	2/13/2013	22.3		
	posters	Duplications	TB duplications account	4/3/2013	48		
	scripts	Duplications	TB duplications account	3/26/2013	4.46		

*These are examples are for Producers after a budget is already granted. For a **Budget Proposal**, the breakdown is similar to pre-production, but there is detail in every department. For example: Why do you need \$300 costumes? What do you plan on buying? Why is it essential to your show?*

These aren't a "standard" format. Every producer does this differently, it just needs to be clean, clear and well organized.

Sample Budget Proposal:

12/2/08

Julia Phillips (Producer)
 Budget Proposal
 "Untitled" Division III Performance
 Mainstage Theatre March 13th-17th, 2009

Dear Theatre Board,

The "Untitled" performance is about to go into pre-production and I'm writing to request a budget to fund the show. We've looked through the stock platforms, wood and the props loft and we are confident that we aren't asking for anything that doesn't exist in the inventory already.

"Untitled" is a show about one woman exploring plutonic relationships with men and looking at the interactions they have. Often times, original work at Hampshire College is centered around men and the co-writers wish to move away from that. The writers, David Mamet and Liza Minnelli, have been workshoping the piece together for six months now and they're looking to have a final draft by mid-January. They will both co-star in the show and play many different characters.

Though we have limited time in the space and we know we can't go too extravagant, realistically, with this script, we would still like to highlight several things in the performance. In order to do that, we've come up with some things we'd like to purchase. We checked prices at several different locations and came up with cheapest solutions we could find.

- **Set**
 - 4 4X8' Sheets of luan for us to create the atmosphere. We'd like to create cutouts that mimic the feeling of a TV music special from the late 1960s. Each sheet is \$12.87.
 - To paint the set and the floor, we're looking to get five different colors of paint (gallon buckets). Each bucket is \$19.98.
- **Set Total:** \$151.38
- **Costumes**
 - For our costumes for Liza and David, we've had our costume designer create a custom made suit and dress for the two them, respectively. They are two tone costumes and we only need two fabrics in order to fabricate. 3 yards of black cotton at \$3.99 a yard. 5 yards of gold chiffon at \$9.99 a yard.
- **Costume Total:** \$61.92
- **Budget Total:** \$213.30

Thanks for your time and email or call with any further questions,

Julia Phillips
 "Untitled" Producer
[email](#)
 phone number

Note: These prices may not reflect reality. We do not fund food or the payment of cast and/or crew or pay anyone on the cast or crew.

HAMPSHIRE COLLEGE THEATRE **CREW REQUIREMENT CONTRACT**

In order to get your crew requirement filed, contact a show's producer and find a position, fill out this form and return it to your professor as soon as possible. Please keep your schedule in mind and understand that if everyone signs up for the last show of the semester, not everyone will be able to fulfill their requirements.

Date:

Production:

Student:

Show Administrator:

Class:

Show Administrator Signature:

Professor:

Position(s) To Fill:

Contact Information For Slotted Shows:

Mainstage

Studio

In order to get credit (and an evaluation) for the crew requirement the students must:

- Work on a slotted production in any position. That means completing all work, attending all required meetings, attending strike and fulfilling the requests of the production (this should be at least twenty hours of work). If one takes on a full position to a production, they are expected to complete the work regardless of how many hours they have put in. To find positions, students may speak to the Theatre Board Community Contact.
 - Administrators within a production are expected to give the students written documentation to give to faculty as proof for filling the requirements. Administrators can also change exactly how the requirements work based on what needs to be done and when.
- It is up to the student, not the faculty or the production administrators to complete these requirements. If the twenty hours are not completed within a single production or job, it is expected they fill the requirement in another production or job.
- Examples of positions to fill requirements:
 - Build/Paint Crew
 - Costume Crew
 - Run Crew
 - Light or Sound Operator
 - Assistant to any production team position (i.e. assistant to the stage manager, technical director, props master etc)
 - **Ushering does not count towards your crew requirement.**
- ***Failure to complete these crew requirements is grounds for an incomplete in the class that has the requirement.***

HAMPSHIRE COLLEGE THEATRE
CREW REQUIREMENT EVALUATION

It is the student's responsibility to fill this form out upon completion of their crew requirement and then pass it into their professor. If you request a typed evaluation from your administrator, make sure you ask ahead of time.

Date:

Production:

Student:

Show Administrator/Supervisor:

Class:

Show Administrator Signature:

Professor:

Position(s) Filled:

Notes:

SHOW ADMIN: Attach a typed sheet if a longer evaluation is requested for Divisional work or portfolio. If a self-evaluation for the class's crew work is required by the professor, please attach.