

Slotting Application for the 2015-2016 Season Produced by
Hampshire College Theatre Board

Slotting Agent(s) Name(s): _____ *

** if you are co-slotting please fill out two front sheets*

Date: _____

Applying For:

 Slotted Season _____

 Div III Workshop Slot _____

Box: _____

Ext/Phone: _____

Email: _____

Division status during production:

I

II

III

Date to pass Division status: _____

What is your concentration?

Committee:

What is the best means of contacting you during slotting?

What are you slotting?

If you are co-slotting please include one of these sheets for each slotting agent.

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Hampshire College Theatre Program Mission Statement

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

Slotting Committee Goals for 2015-2016 Season

We are looking to curate a whole and cohesive season of productions that speak to the mission statement, the pedagogy of Hampshire College Theatre and the passions of our current theatre makers. We are looking for shows that will succeed in their presented goals and foster positive learning environments. We celebrate our history as a student run program and the incredible possibilities for all students to find their own voices and practices as artists.

Thank you for your interest in slotting a show for the Hampshire College Theatre Program's 2015-2016 season!

As a potential slotting agent (the person ultimately responsible for the show), you are required to attend one of the two slotting workshops, which will take place on *Sunday March 22nd from 1pm-2pm*, and *Tuesday March 24th from 6:30-7:30*. Please make every attempt to attend the scheduled meetings. However, if you are unable to attend, email the committee at hctslotting@gmail.com. Here's a little information about the workshops:

- All potential Slotting Agents should go over the application prior to workshop.
- Representatives of the Slotting Committee will go over the requirements to slot, and what is being taken into consideration in the application.
- Slotting agents should consider diversity as they are putting together their applications.
- There will be a conversation about alternative hierarchies.
- There will be a Q&A session during the slotting workshop.
- Slotting committee will discuss certain production team roles and how to fill these roles with someone who has experience and/or provide mentorship opportunities for newer students or students less familiar with the theatre program.
- Other members of the production are encouraged to attend the slotting workshop, particularly if they are going to be providing a vital voice in the development of the process.

Important Dates:

- Slotting applications must be submitted by 4pm on Tuesday, March 31st.
- Slotting pitches will begin at 12pm on Friday, April 10th, 2015.
- Applicants should be available by phone to answer questions that the slotting committee may have on Friday, April 10th from 7-9pm.
- Applicants will be notified of the Slotting Committee's decision by email on Monday, April 13th at 12pm.
- The 2015/16 season will be publically announced on Monday, April 13th at 4pm.

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- All applicants have 48 hours from the time of the announcement to accept the slot, or appeal the decision through Theatre Board.
- A meeting for all slotting agents and an additional vital team member from each production will be on Friday, April 24th at 12pm. Attendance at this meeting is absolutely mandatory.

2015 SLOTTING COMMITTEE MEMBERS:

Katja Gottlieb-Stier (Chair)

Marisa Melideo

Martin Hutchinson

Amy Putnam

Sophie Kriegel

Peter Kallok

Eric O'Neill

Please email the committee at **hctslotting@gmail.com** with any questions or concerns. Please do not email the committee at their personal email addresses.

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

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

Please attach additional pages wherever necessary.

See the Appendix for additional information:

- Considerations for slotting
- Alternate models for production teams – additionally, please speak to theatre faculty and staff about potential resources
- Expectations of a Slotting Agent
- Notes on Race and Casting
- List of Potential Production Roles
- Important Academic Dates for Slotting

Additionally all slotting agents should familiarize themselves with:

- Production Roles <https://www.hampshire.edu/academics/24275.htm>

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Slotting Requirements

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

Signature Date handbook reading completed

B. If you are working in an alternative production model (i.e. you are not using a production manager) you must have read the Production Manager’s Handbook (available in the box office).

Signature Date handbook reading completed

C. It is a requirement to demonstrate throughout the rest of this application that you have participated in a wide variety of production styles and roles, which will enable you to create and lead a team with respect and awareness for every person, and the position that they hold. Additionally that you have gathered the skills necessary to understand theatrical processes and the work and time involved.

SLOTTED SEASON (number in order of preference):

SLOT	PREFERENCE #	PERFORMANCE DATES	TAKE POSSESSION OF SPACE FOR REHEARSAL/BUILD	SPACE
Slot 1		Oct. 16-18 & 22-24	Sept. 9	TBD
Slot 2		Nov. 17-22	Oct. 26	TBD
Division III Slotted Workshop		Jan. 21-23	Jan. 4	TBD
Slot 3		Feb. 23-28	Jan. 25	Studio/TBD
Slot 4		Mar. 25-27 & Mar. 31-Apr. 2	Mar. 1	Main Stage/TBD

*****Please bear in mind the academic calendar and holidays when selecting your dates.*****

Please note that all dates listed are subject to change.

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On the following pages is a list of numbered questions. Please fill these out in an attached document with each question correctly numbered & under the correct part. (e.g. Part II. Question 3.)

Part I. About the Production

1. Please describe the production that you would like to slot.
2. Why would you like to slot this production personally? Why is this piece/story/experience important to you? How will this fit in with your Divisional work?
3. Why would this piece be good for the Hampshire community – what is the urgency in telling this story now and in telling this story here? How does it align with the Theatre Program’s mission statement?
4. If you are applying to slot something that is text based, please include a summary and attach a scene or segment of the piece. If it is a student written work please include at least ten pages of what you currently have.
5. If your piece is being devised, what is the central question being explored. What is your definition of devising and how will you communicate it to your team? (i.e. How is physical space related to socioeconomic status? This will be explored via dance/movement, sound, and projection.)
6. If your piece is being devised, what tools will you utilize for this exploration? (i.e. images, songs, text that you will bring in etc.)
7. If an original piece, what is your projected deadline for completion of final script? When do you plan to send to your script to your collaborators? What is your plan for developing and workshopping your script?
 - Theatre Board and Faculty/Staff will step in if deadlines are not met.
8. Give an example of how you will address the importance of diversity and multi-cultural perspective in your production? Diversity as defined by:

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 inequalities.

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9. Please give a full character breakdown; including gender, trans identified performers, race and ethnicity if necessary for the production.
10. Are there any specific casting concerns?
11. Please describe the reasons and needs for your preferred slot. Include any members of your team who may be going on leave or overlap with another slotting production.
12. How will the space you are given influence the development of your work?
 - *Please Note: A Master Carpenter is required for all main stage productions building a set*
13. Will there be fight sequences in your show? How will you safely stage them?
14. How will you communicate individual and collective responsibilities and expectations to your team and cast throughout the production process? What methods will you utilize to foster accountability for cast, crew, and management?
15. If slotted, you will be responsible for establishing and maintaining open and productive channels of communication between the company, the production, the Hampshire College Theatre Board, and your committee for the duration of the show. How do you plan to do this?
16. Please include a publicity blurb (about a paragraph) for the production that will be put on the website immediately following the slotting announcement.

Part II. Slotting Agent's Work in Theatre

1. Please attach your résumé. Make sure to include your recent experience in theatre/performance at Hampshire, the Five Colleges, other schools, professional theaters and/or summer stock. Please also include any projects or classes that you have worked on which demonstrate effective leadership skills.
2. As your production is a continuation of your learning process, how will you use Theatre Board, your committee and peer mentoring to move your production beyond your prior knowledge base?
3. Please list two references, students, faculty or others, with whom you have worked in a collaborative creative project. Your references cannot be on your team or the faculty member signing off on your application.
 - Please include your references' name, phone, email and describe in what capacity you have worked with this person.

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4. Please attach two evaluations. They should be from someone with whom you have worked in a creative collaborative process and/or an academic evaluation relating to your work in theatre or another creative discipline.

Part III. The Team & Process

1. We understand that not all theatre fits into a single hierarchical mode of production and therefore not all productions need the same team members. Please describe which roles you feel are necessary in this production and why they are vital to the work that you are doing. At least two of the members of the team must be present at pitch – the slotting agent and at least one member.
2. If you are choosing to work without a production manager how will you ensure that the organizational/administrative needs of the production are met?
3. Taking into consideration the emphasis of your show, and how it relates to your divisional work, please include a list of those team members who you feel are most important to your exploration. Please include name, phone number, email address, divisional status, production title and signatures. We expect at least three positions on your production, in addition to the one being filled by the slotting agent, to be filled prior to pitch. Please see pg. 8

Part IV. Budget

1. Where will the focus be placed in your production in regards to your budget? Is there a design element or other need that will require a specific budget? (i.e. design driven with a focus on costumes etc.)
2. What previous budget and/or bookkeeping experiences have members of your team had?
3. Who holds the royalties for the piece?
4. Are the royalties accessible? Explain. Speak to the Staff Technical Director if you have questions about this.
5. How much will royalties cost for the run of the show?

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Chosen Production Team Roles

NOTE: Signing your name on the list means that you understand the expectations of the role that you are being asked to fill.

Name	Production Title	Divisional Status	Email	Phone	Signature

If more people are committed to your project please list them here or attach additional sheet and make note of it.

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Signatures

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

I have read this student's application and, being familiar with his/her work, I recommend him/her for a slot in the 2015-2016 Hampshire College Theatre Program Season.

Faculty signature: _____

Date: _____

I have read the Hampshire College Theatre Program Handbook and, if applicable, the Production Manager's Handbook and agree to take on the responsibilities of a Slotting Agent if selected as part of the 2015-2016 Hampshire College Theatre Program Season.

Slotting Agent signature: _____

Date: _____

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

Name of production team member

Committee member/academic advisor signature

Name of production team member

Committee member/academic advisor signature

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APPENDIX

Considerations for Slotting

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

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

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Examples of Alternative Theatrical Hierarchies

One general note to consider as you imagine alternative production models: the hierarchical production model exists for a reason: it is efficient, and allows for a large number of shows at a relatively quick turnaround. We highly encourage you to envision new ways of working, but consider all the ramifications for timeline and scale of production as you do so.

Designers in the Room

One change that can shift your process significantly is to for designers to be in the room during rehearsal. A model for this is sound designer Darron West, who years ago began to work in the room with the SITI Company, which has inspired other sound designers to do that same. As a result, the sound became more deeply interwoven into the fabric of the play, the actors movement responded to the sound.

On a related note, a costume designer might sit in the rehearsal room drawing sketches for costumes – in order to draw them with actors' bodies and movement in mind.

In many regional theatres, it is standard practice for the ground plan to be decided before rehearsals begin. This allows the director and actors to know where scenery will be, and to stage scenes accordingly. For devised processes (and even non-devised processes in which you want the design to evolve more organically), you may want the set design to shift as you get to know the characters and the play on its feet, in the room. If so, it is enormously helpful (even essential) for the set designer to be in the room with you.

All of these decisions can help shift the hierarchical division of labor that can sometimes inhibit the organic growth of your work – and, for many, can feel alienating. However, many of them have consequences in terms of timeline: they may push your build time later, which may mean you will have to limit the scale of your design. Consider all of this as you make decisions. Don't think of this as a sacrifice – but as an artistic choice to make about what to prioritize and why.

Design Driven Model

Traditionally, theatre directors, playwrights, or actors take the lead in creating performed projects. What happens when designers initiate theatrical work? How can design speak to an audience? How can design develop narrative, tension, and conflict? Can theatre design elements tell a story?

Design Driven performance, also know as design-led performance, occurs when the performance impulse manifests itself through technology and design expression. The tools: space, light, sound, props, projection, scenery, visual and aural elements drive a theatrical presentation. No script to follow, but words may inspire. A moment, a feeling, a mood, a sensation, a conflict might prompt, but instead of urging/massaging the response through words, one improvises or experiments with design elements – devising with design. The work can follow a traditional model with a stage manager or production manager. The work can include performers (sometimes the designers themselves). The work can evolve from a script. The design informs all aspects of the production.

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Collaborative Ensemble

Playwright/Performer, Director, Dramaturg, Stage Manager, Production Manager, Lighting Designer, Projection Designer, Sound Designer, Costume Designer

In this collaborative ensemble the playwrights are also performers. The impetus for this devised work is the (real life) discovery that one member of the three person ensemble is a distant relative of Harriet Tubman. The piece explores the legacy of the most renowned conductor of the Underground Railroad, and what that legacy means in regards to the continuing incarceration of African-Americans in the 21st century.

Each playwright/performer will be responsible for scripting/devising a 20-30 minute narrative through movement, music and/or text, and for collaborating on the theatrical thread of those narratives. The director will ground the process by creating cohesive movement and music vocabularies; the dramaturg will be responsible for identifying connections between original material and historical narratives, and for supporting the overall arc of the story. Projection and sound designers are integral to the development of the narrative line as well, so both designers will be engaged throughout the devising process. There will, in fact, be improvised 'design moments' during each performance of the 80-90 minute show. Additionally, the stage manager will call the show from the stage, and function as a member of the cast.

The goal of this collaborative ensemble is to experiment with form as much as content, and to reconsider the connection between historical and current events concerning race and lineage in America.

Dramaturgy-driven project

Dramaturgy-driven projects often center around an event, an idea or a question, each member of the ensemble acts as a dramaturg, bringing in material (interviews, research, images, sounds, video, etc.) related to the agreed-upon themes. In the rehearsal studio together they compile elements of these materials into staged "moments" (encompassing movement and design elements as well as words) and move these moments around until they compose a full production. At this point, a member of the ensemble might step out as the director, one as a scenic or lighting designer, others as actors, etc. but this is in addition to their roles as dramaturgs structuring the elements of research into story (stories). It is helpful to have a member of the team take on the role of "script wrangler" to record the devised moments and pieces of research as they emerge. Community involvement is also usually built into this process, and its exciting to think about ways to invite audiences into the rehearsal studio or bring pieces out to share in different ways to generate more material as well as feedback.

(This method is inspired by the Tectonic Theater Project).

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EXPECTATIONS OF A SLOTTING AGENT

Pre Production:

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

Rehearsal Period:

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

Performance Period:

- Attends at least one performance
- Keeps informed of how runs are going
- Checks in with management and director
- Helps to handle any problems that come up

Post Production:

- Make sure all production team members attend Strike and Post Mortem

Notes:

- May play any other role on the production
- Does not have a say in artistic decisions (unless pertaining to your other role on the production)

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NOTES ON RACE AND CASTING

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

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

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

It is our hope that this writing about race and casting will open up further conversations, and additional writing, in particular about gender and gender identity in casting. We invite you to help us widen, and deepen, this conversation. That said, a few thoughts to provoke your thinking:

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

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

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

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

Moving forward

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

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

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

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

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

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

Acknowledgments:

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

~Will MacAdams, Visiting Assistant Professor of Theatre

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List of Potential Production Roles

(for a description please see the Production Manager's Handbook, available in the box office)

Director	Technical Director
Production Manager	Master Electrician
Stage Manager	Master Carpenter
Assistant Stage Manager	Musical Director
Dramaturg	Publicity
Scenographer	House Manager
Costume Designer	Wardrobe Supervisor
Props Designer	Board Ops
Light Designer	Run Crew
Projection Designer	Other assistants as needed in your team
Sound Designer	
Set Designer	

Important Academic Dates for Slotting

FALL TERM 2014

Weds. Sept. 9 – Hampshire Classes begin

Sat. Oct 10 – Tue. Oct 13 – October Break- No classes

Fri. Oct 30 – Hampshire Halloween

Wed. Nov 25 – Sun. Nov 29- Thanksgiving Break – No Classes

Fri. Dec 11 – Last Day of Classes

Fri. Dec 18 – Mon. Jan 4 – Winter Recess – No classes

JANUARY TERM 2015

Mon. Jan 4 - College Opens

SPRING TERM 2015

Wed. Jan 20 – Hampshire Classes Begin

Sat. March 12 – Sun. Mar 20 – Spring Break- No classes

Fri. April. 29 – Last Day of Classes

Sat. May 16 – Commencement