**The goals of this application are as follows:**

* Encourage the creation of opportunities for students to grow and develop skills at a variety of experience levels, from working in process-based workshops to full productions.
* Emphasize process over product.
* Provide opportunities for the growth of designers, managers, and technicians.
* Celebrate our history as a student-run program that strives to provide possibilities for all students to find their own voices and practices as artists.

*The Season Planning Committee recognizes that the shows we plan in the spring are not the end-all be-all of student work in Hampshire College Theatre – and many shows will happen organically that are planned and produced over the course of next year. Theater Board has funds to support these shows as well – so, we suggest that you reach out to Theatre Board, your committee and/or other theatre faculty, Julia Whalen, and Sam Doerne,r with enough time for them to support you in your work.*

**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, ability 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.*

2022 SEASON PLANNING COMMITTEE MEMBERS:

Lauryn McGill

Spencer Cohen

Jasper Peter-Pershing

Blythe Wilde

Will MacAdams

**By filling out this application, you are committing to being the producer for your show. You may also fill other roles on the team (ie, director, production manager, actor, designer) but this application confirms that you are able to:**

**Pre Production:**

* Original conception of the project.
* Fill out the application.
* Assemble the production team before the process begins (once the process begins, this responsibility is shifted over to the designated administrator, such as a production manager or specific facilitator).
* Be in communication with the theatre faculty and staff about where your process is at and what roles still need to be filled.
* Regularly attend, and check in with Theatre Board (regularity to be determined by the slotting cohort and Theatre Board Facilitator).
* Reach out to Theatre Board about collaboratively choosing a TB Liaison for your show.
* Be in regular communication with the rest of the year’s season teams.
* If the work is pre-existing scripted work, acquire the rights before beginning rehearsal.

 **Rehearsal Period:**

* Invite Theatre Board to an early rehearsal or read-through.
* Be in 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 take responsibility for making sure the show goes up. This may include stepping into additional roles if team members drop unexpectedly.
* Keep Theatre Board up to date. The producer if possible, or a representative of the team, should attend meetings throughout the rehearsal process and into tech, and be checking in with the TB Liaison.
* Make sure that the production follows the Content Advisory policy.
* Schedule and attend a Pre-Tech meeting with the staff Technical Director and a relevant Theatre faculty member/advisor (see appendix for details on this).

 **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.

**Note:**

* The Producer is responsible for the safe and proper use of space and equipment, as well as the safety of all members of the team. Though the Producer may or may may not hold keys, they are ultimately responsible for proper care of the space.

**Thank you for your interest in producing a project**

**for the Hampshire College Theatre Program's 2022/2023 season!**

As a potential Producer, you are encouraged to attend the season appli workshops, **Wednesday, March 6th & Thursday March 7th, from 4pm-5:30pm, in the EDH Studio**. Members of your team are encouraged to attend as well particularly if they will play a critical role in the development of your process.

**Important Dates:**

* Season planning applications must be submitted by 4pm on Friday, April 15th.
* Pitches (ie, in person interviews) will be on Wednesday, April 20th, but may continue afterwards due to volume of applicants.
* Applicants should be available by phone to answer questions that the Season planning committee may have on Friday, April 22nd.
* Applicants will be notified of the Season Planning Committee’s decision by email on the evening of Friday, April 22nd.
* Applicants must accept or decline by noon on Monday, April 25th.
* The 2022/23 season will be publicly announced on Monday, April 25th at 4pm via the announcement bulletin board (in the EDH lobby) and community email.
* A meeting for all Prudcers will be held on Wednesday, May 4th from 12-1pm **Attendance at this meeting is absolutely mandatory.**

**Please note that we can accept e-mailed applicaitions if you have scanned the pages that include signatures or submitted it manually under the door of Julia Whalen (Costume Shop Supervisor)**

Please do not handwrite your application.

To be considered for the season, all relevant pages must be *fully* completed. Please attach additional pages wherever necessary.

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

**SEASON APPLICATION FOR THE 2022/23 SEASON**

*Presented by Hampshire College Theatre Board*

**Producer (s) Name(s):** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **\***

\**IMPORTANT: if you are co-producing please fill out one cover sheet and one signature page per producer*

**Applying For: (Please rank your preference)**

 **Fall (Studio/Small Scale)\*\*\*\* Oct 13-16** \_\_\_\_\_\_\_\_

**Fall (Mainstage) Nov 17-20** \_\_\_\_\_\_\_\_

**Spring (Studio/Small Scale)\*\*\*\* Mar 2-5** \_\_\_\_\_\_\_\_

**Spring (Mainstage) April 6-9**  \_\_\_\_\_\_\_\_

**\*\*\*\***With the studio slot we are excited support smaller scale work that won’t exhaust our limited resources. We are excited to support work such as staged readings, one acts, actorless design pieces, comedy shows, small casts shows with minimal production needs.

In the Fall studio slot, we’re particularly open to applications that are led by older students but help bring many first year students into the program and help develop technical theater skills. An example might be a festival of original, short play readings that involve many writers and actors

**Box**: \_\_\_\_\_\_\_\_\_ **Phone**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Email**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 **Division status at the time of this application:**  I II (first year) II (second year) III

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

**What is your concentration**? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Committee (list all members, if you know them at this time)**:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**What is the best means of contacting you during the application process?** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Please provide a one-sentence description of what you are proposing (to be used for the publicity blurb).**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Requirements (ALL applicants must read materials and sign)**

*Note: some of this material is slightly out of date, and we were unable to revise given the large number of shows this semester - we include it as much is still relevant to our work together.*

1. Read the Production Manager’s Handbook (tinyurl.com/hcproductionhandbook).

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Signature Date handbook reading completed

1. Read the Season Planning Appendix (tinyurl.com/hcslottingappendix).

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Signature Date reading completed

**Contents of Appendix (**tinyurl.com/hcslottingappendix**):**

* Considerations for slotting
* Alternate models for production teams (please speak to theatre faculty and staff about other potential resources)
* Notes on Race and Casting
* List of Potential Production Roles
* Notes on Tech
* Content Advisory Policy

***Below is a list of numbered questions. Please fill these out on an attached document with each question correctly numbered / under the correct part. (e.g. Part II Question 3.)***

**Part I. About the Project**

1. Please describe the project that you would like to produce and why. What slots do you feel are the best fit for this work and why?
2. Why would you like to produce this project personally? What is the necessity of sharing this work **here** and **now**?
3. How will this fit in with your divisional work? What academic work (readings, theories, classes, independent studies, advising, etc.) will drive your production work?
4. Questions for those working on a production:
	* If you are applying to produce something that is text based (that you did *not* write), please include a summary and a PDF of the full text of the piece).
	* If you are writing the piece, what is your plan for developing and workshopping it? Include at least 10 pages of what you currently have. What is your projected deadline for completion of the final script?
	* If you are applying to produce something that is devised, describe your devising process. What is the central question being explored? How will you know when your devising process is done?
5. Describe the ways that your project will uphold the mission statement of the Theatre Program.
6. If your production involves performers, how are you approaching casting with intentionality? Describe any challenges that you anticipate in casting and how you will meet them.
7. Do you foresee any unusual budgetary needs that are specific to the work that you are doing ?
8. For text-based work: who holds the royalties for this piece, are they accessible, and how much will they cost? Speak to Julia Whalen if you have questions about this: jwhalen@hampshire.edu

**Part II. The Team & Process**

1. We understand that not all theatre fits into a single mode of hierarchy or purpose and therefore not all projects need the same team make-up. Please describe what roles you feel are necessary in this project and why they are vital to the work that you are doing.
	1. If you are planning to produce a show using a non-hierarchical production model, please describe this model and articulate what you are trying to accomplish with it. How will you ensure that necessary work (ex. composition, design, etc.) is completed?
2. 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 project.
3. How will you incorporate mentorship of less experienced students into your work?
4. Reflect on how you’ve been a supportive member in other people’s work.

**The Producer(s) must be present at pitch in order to be considered.**

For your production you must have someone willing to fulfill the role of Production Manager. This person can be the Producer or another student. Either way that person must agree to the duties of the Production Manager as stated in the Production Manager Handbook.

**Are you the Production Manager ? Yes**

 **No**

**If not, who is ? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Are you planning to play other roles on the production team, in addition to producing the piece (ie, director, performer, etc). If so what, role:**

 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Signatures**

Please discuss this Application with your advisor and have them sign it as well.

**I have read this student’s application and, being familiar with their work, I recommend them for a slot in the 2019/2020 Hampshire College Theatre Program Season.**

**Advisor signature:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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

**I agree to take on the responsibilities of a Producer, if selected as part of the 2022/2023 Hampshire College Theatre Program Season.**

**Producer signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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

\* *IMPORTANT: if you are co-producing please fill out one signature page per slotter*

**Please note**: If you are turning in this application via email, any pages requiring signatures need to be scanned and included or submitted manually under the door of Julia Whalen (Costume Shop Supervisor)

**FREQUENTLY ASKED QUESTIONS**

**Can I apply as a Producer for two slots ?**

You cannot apply for two slots.

**Do co-producers need to complete two separate applications?**

No, but you do need to complete separate cover and signature sheets.

**Can I complete the application if I want to do a theater of the oppressed forum, a series of applied theater workshops, or something else that is not a show?**

We HIGHLY encourage applications that move our season beyond just shows and also expand the language and methodology of our work.

**You are welcome to reach out to the slotting committee for any other questions or clarifications.**