Please fill out the form with your signature at the end and email your proposal to the HBB Manager, Hal Lambert at [jlamb37@lsu.edu](mailto:jlamb37@lsu.edu) **by May 5, 2024** (at the latest). Thank you.

**PART 1: General Information**

1. PRODUCTION LEADER INFORMATION

NAME:

PHONE NUMBER:  
EMAIL ADDRESS:

PRIMARY ROLE: (Producer, Co-producer)

1. TITLE OF PRODUCTION, CREDITS AND PUBLICITY DESCRIPTION. 80 words or less including title and attributions. In one block of text in exactly the following format:

Title with Sentence Capitalization in Bold

*Written/Directed/Conceived/ Performed by\_\_\_\_\_\_\_\_\_\_\_* in italics

Description of the show or the kind of work offered suitable for ad copy in regular type.

1. Major research questions that inform your interest in this guest artist
2. Major composition and performance methods that inform your interest in this guest artist
3. Other reasons you think this residency is worth considering as part of our season (What do you hope to this guest artist bring to our community?)
4. Estimated cost of residency
5. Estimated length of residency
6. Names and Roles of CONFIRMED Collaborators/ Team Members for this guest artist residency
7. Names and Roles of POTENTIAL Collaborators/ Team Members guest artist residency (folks you have discussed your project with that you would like to work with but from whom you do not yet have a confirmed commitment)
8. Needed Significant Collaborators not yet secured (e.g., actors, designers, stage manager, assistant director, choreographer, costume designer)
9. Total estimated production team size
10. Approximate Running time

**PART 2: Production Type**

Please choose one type and provide details under the relevant category as necessary.

And **please clearly indicate whether or not the guest artist can proceed with their production virtually**, if needed.

1. **In-person Live Performance or Workshop at HBB** (with or without virtual back-up)– performers and audience will share time and space in the HBB while practicing updated safety measures
2. **Synchronous Virtual Performance or Workshop** – performers and audience will be in shared time but in different spaces (e.g., Zoom Performance)
3. **Asynchronous Virtual Performance or Workshop** – performers and audience will be in different times and different spaces (e.g., video stored on YouTube)
4. **In-person Live Performance or Workshop in another location** (with or without virtual back-up) This category is to include the possibility of on campus, open air performances
5. Some combination of the above please explain (if your proposed production does not exactly fit any of the categories above)

**PART 3: Tech needs**

This section plays a great importance. Please be specific and clear in your description. Not all shows make significant use of all of our tech capabilities. Please place a \* by any items that are “must haves” for your project. The HBB can provide limited guidance on many production technologies, but it is **your** responsibility to learn them and/or recruit members to your team that can use them safely and effectively.

1. Technological tools needed for the production that the HBB already has (e.g., video camera, photo camera, voice recorder, microphone, projector, laptop, high speed internet, table saw, lights, risers etc. Please be specific and include the needs you may have if you need to switch/adjust to a virtual production)
2. Technological tools needed for the production that you or a member of your team already has
3. Technological training and experience needed for the production that you or a member of your team already has
4. Technological tools that you request assistance in obtaining to complete your production
5. Technological training and experience that you request assistance in obtaining to complete your production
6. Which of the above, if any, do you have physical access to in your personal workspace (not on campus)?
7. What HBB technical training have you attended in the past few years?
8. What other notable technical training do you have, if any?
9. Are you willing to put in the time to learn the technologies needed for your production in the event that you cannot secure a team member to help you with them? Y/N
10. If you are using the HBB for your performance, rehearsals, or as a filming stage do you have a preferred orientation of the space? (e.g., “portrait” or “landscape” audience configuration; installation with no chairs or risers; willing to work with whatever the previous show left, etc.)
11. What, if any, major modifications would you need to make to typical configuration of the HBB? (e.g., painting wall other color than black; using a pool or sandbox)
12. What, if any, are your estimated lighting needs (e.g., one simple wash; lights up lights down; reuse whatever lights are in there from previous production; 150 detailed light cues using both incandescent and LED lights)
13. Estimated sound needs in the space, if any (e.g., no sound cues; live instrumental music; lived mixed digital music; 50 plus sound cues using QLab to isolate speakers)
14. Estimated projection needs, if any (e.g., no projections; live feed video; 12 screens and extensive QLab focusing)
15. Estimated costume needs, if any (e.g., actors in street clothes; most needs available in 331; detailed costumes designed by dedicated designer)
16. Estimated set and prop needs, if any
17. Estimated crew needs (be as detailed as you can about number of people, jobs for each, and hours for each beyond the run of your show)
18. Estimated recording or documentation needs (e.g., still photos of one rehearsal, every show videotaped from different angles, edited)
19. Other significant tech needs not addressed above

**PART 4. Academic Status**

1. Indicate your major area of study/affiliated department
2. Indicate your academic year—e.g., faculty, PhD/MA/UG student and year
3. Indicate if you or other members of your team will seek credit for the project—e.g., Practicum students or Independent Study
4. Indicate if you currently have any academic ‘incompletes” or are on “academic

probation” (Your response will be kept confidential)

**PART 5. Past Experience**

1. Have you ever produced a guest artist at HBB? Please write down the last three including the title and date:
2. Can you make a short evaluation of the last guest artist you produced? Did it work the way you envisioned it? Would you think of it differently if you were producing it today? Any other realizations?
3. Shows you have directed/devised and choreographed at HBB, LSU or elsewhere (Please provide a selected list including the title, location, and date)
4. Shows in which you have been a cast member (at HBB)
5. Performance courses you have taken (at LSU)
6. Major behind-the-scenes roles you have played for HBB productions (please indicate which, if any, you would like to count towards the “Major service” component of your Directors’ Contract)
7. Any other performance-related experience (selected)
8. Technical experience and training you have pertinent to HBB equipment
9. Technical experience confirmed members of your team have relevant to HBB equipment
10. Technical aspects for which you anticipate needing training to successfully complete the production

**PART 6. Schedule Preferences**

1. What is the duration of the proposed performance or workshop?
2. Please provide three preferences of slot as specific as possible (e.g., early, middle, late Fall or Spring), and add if there are any slots the guest artist cannot make at all

**PART 7**. **PRODUCER’S CONTRACT**

Please fill out and email the attached “producer’s contract” with your proposal to the HBB Manager, Hal Lambert at [jlamb37@lsu.edu](mailto:jlamb37@lsu.edu) **by May 5, 2024** (at the latest).

Department of Communication Studies – Performance Studies Area

The HopKins Black Box Director’s Contract

To Be Turned in with your Request to Produce Proposal

To insure producers understand and accept the responsibilities entailed in directing a show in the HopKins Black Box, we ask that you read and sign the following contract. As a director of a show or project for the Department of Communication Studies -- Performance Studies HopKins Black Box, I understand that I will become a part of a performance cooperative that relies on me to fulfil certain obligations. I understand that I will be expected to:

1. Abide by the policies and procedures of the HopKins Black Box as stated in the “Director’s Handbook.” (a copy may be attained from the HBB manager)
2. Take full responsibility for the meeting the needs of the guest artist residency—although the Performance Studies faculty, Black Box Manager, and students will provide me with assistance as outlined in the “Director’s Handbook”
3. Be the primary contact person for the guest artist and coordinate their visit with CMST office staff and HBB staff
4. Respect the Black Box Manager’s unique role in managing our collective material and labor resources
5. Provide assistance to other Black Box directors in exchange for help I receive on my show or project. I understand that during the season I produce my show I will be expected to play

a. MAJOR behind-the-scenes role for another production: Run lights, sound, or other media for a production that, in length of run, is similar to my own; OR

b. Assist with the “load in” of at least two productions—e.g., hang & focus lights; provide significant set, prop or costume aide; OR

c. Run the box office for at least four performance nights of a production; OR

d. Some combination of the above or other major service for a specific show to be

determined in consultation with the Black Box Manager

6. Make specific commitments regarding point #4 above at the beginning of the fall

semester

a. I understand that I will be given an opportunity to seek out a mutually beneficial

opportunity with another director, but if I am unable to find one during orientation week of the season I direct, the Producing Director and HBB Manager will assign me to a production team based on that production’s needs.

b. In some circumstances, with the discretion of the HBB Manager, I may be able to fulfil this obligation based on major service provided the year

7. Attend the mandatory Directors/Producers Meeting that is held during orientation week of fall semester

8. Attend—and lead a work team if necessary—for at least two HBB Work Calls, typically held at the beginning of each semester

9. Read the most updated version of the HBB Handbook once prior to submitting this

proposal and once again prior to the “Orientation”

10. Be aware and prepared to work with the potentially adjusted tasks of my role as an HBB community member and core collaborator in the upcoming season (due to the changing nature of HBB productions based on safety measures of the pandemic or other equally challenging social circumstances)

I HAVE READ AND AGREE TO THE CONDITIONS NOTED ABOVE. I understand that failure to meet the above obligations may result in my losing the privilege to direct this season and/or in future seasons.

Date:

Signature: