



THEATRE CHARLESTON AWARDS RULE BOOK

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MISSION

Theatre Charleston Awards are the Lowcountry's comprehensive theatre awards created by The League of Charleston Theatres to recognize excellence in theatrical performance, production and design.

The Theatre Charleston Awards strive to promote live theatre and increase awareness of the richness of the local performing arts community in the Charleston area.

SEASON

The Awards season runs from August 1st to July 31st and culminates in an awards ceremony, held in late August.

Any eligible play whose opening date falls within this period shall be considered in that year's cycle. Exceptions may be made for shows running in both July and August. The Theatre Charleston Awards Review Committee will determine in which awards season such a show will be placed. The final date for voting will be August 10th.

When the season ends, the Award results are tabulated and audited determining the nominees in each category based on all of the scores entered online throughout the season. Nominees are typically announced in August.

CATEGORIES

There are 20-30 Awards categories each season. Current categories are:

CATEGORIES FOR PLAYS

Outstanding Play
Outstanding Director/Play
Outstanding Leading Actor/Play
Outstanding Leading Actress/Play
Outstanding Supporting Actor/Play
Outstanding Supporting Actress/Play
Outstanding Ensemble/Play

CATEGORIES FOR MUSICALS

Outstanding Musical
Outstanding Director/Musical
Outstanding Leading Actor/Musical
Outstanding Leading Actress/Musical
Outstanding Supporting Actor/Musical
Outstanding Supporting Actress/Musical
Musical Direction/Musical
Choreography/Musical
Outstanding Ensemble/Musical

DESIGN CATEGORIES (COMPETE ACROSS PLAYS AND MUSICALS)

Scenic Design
Lighting Design
Costume Design
Sound Design

These categories are subject to change based on the productions submitted each season and the makeup of the member theaters. Categories will be determined by the Awards Review Committee each year.

HONORARY CATEGORIES

Outstanding Theatrical Achievement of the Year
(Honoring a season of excellence on stage)

Theatre Hero Award

(Honoring outstanding achievement behind the scenes (designer, producer, donor, board member, staff member, volunteer)

The Honorary Categories are subject to change from year to year. Categories and recipients will be selected by the League of Charleston Theatres Board of Directors each year.

PEOPLE'S CHOICE

Theatre Hero

(donor, volunteer, administrator, etc.)

Thespian of the Year

(individual working throughout the community)

2 or 3 fun categories to-be-determined at the end of the season

These will reflect major moments within the season and may include things like “best kiss”, “best fight”, “best awkward moment”, “best improvised moment”, etc.

CATEGORY DEFINITIONS

ENSEMBLE – This category includes all cast members, including understudies and replacements, who perform in the initial run of the production that is scored by voters. It does not include musicians or other performers who are not part of the formal cast.

There is no formal definition of ‘Ensemble’, as opinions about what constitutes a quality ‘ensemble’ vary wildly in the theatrical community. Voters are instructed to score each Ensemble based on their own definition, following the principle of scoring highly in this category casts who they believe should be considered for the Ensemble awards.

A cast must include at least 3 performers (who are not understudies or replacements) to be considered in the Ensemble category).

INDIVIDUAL ACTING CATEGORIES – The decision about whether performers are considered as Lead or Featured performers is left to the sole discretion of the producers at the time of registration. All performers are eligible as both individuals (Lead/Featured) and as members of the Ensemble – the producer does not need to designate performers relative to the Ensemble category.

When registering for the Awards, a producer can list as many performers in each category (Lead Actor, Lead Actress, Featured Actor, Featured Actress) as they see fit.

If a performer plays multiple roles in a production, producers must list them on the Awards ballot only once when registering the show. Producers will credit them with multiple roles, instead of being listed multiple times on the ballot, once for each role.

OUTSTANDING PLAY/MUSICAL - These are overall production categories. Voters judge the overall achievement of the play or musical and all of its elements. This award is presented to the producers of the production.

The script (original or not) is considered an aspect of the ‘overall’ production and is included in the voters’ assessment.

CHOREOGRAPHER/MUSIC DIRECTOR - Choreographers and Music Directors may only be considered in their category for musicals, not for plays that include music and/or dancing/movement.

PRODUCTION ELIGIBILITY

In order for a production to be eligible for Theatre Charleston Awards consideration:

1. The production must be produced by a Member Theater of THE LEAGUE OF CHARLESTON THEATRES in good standing. Becoming an Associate Member is a matter of filling out a Member Application (available on the Theatre Charleston website), being approved by the League of Charleston Theatres Board of Directors and paying annual dues (which vary depending on the annual revenues of the organization).

There is also a ONE TIME ONLY \$100 Rider Membership option available for brand new theatre companies who do not yet meet the eligibility requirements for Associate Membership. This Rider is only available once to new theatre companies who have produced in the season, but have not yet met the full year requirement for membership.

2. The production must be listed on the TheatreCharlestonAwards.com website and fully registered for awards consideration within 2 days after Opening Night. No show can register for the Awards more than two days after opening night, because voters only have 2 days to submit a vote after they see a performance. If a show registered more than 2 days after opening night, then a voter's scoring might be prevented from being counted in the system.
3. The production must qualify under the 'Produced for Charleston' and the 'No Duplicate Registration' Rules:

For the purposes of these rules, a **production** is defined as a combination of a script (regardless of revisions) and any TWO of the following elements:

- Venue
- Any named individual producer or producing organization
- Director
- Any Lead or Supporting Actor or Actress, or Ensemble Member
- Any Designer, Choreographer or Musical Director

The 'Produced for Charleston Rule':

A production is eligible for Theatre Charleston Awards if it is produced solely for a run in the tri county area surrounding Charleston or as a co-production between a Charleston-based theatre and one other theatre outside of the tri-county area, regardless of which city presents it first. It is ineligible if it is being presented in Charleston after a finite run in another city.

The 'No Duplicate Registration Rule':

No production may be re-registered in the same category for Theatre Charleston Award consideration within the same season, or in consecutive seasons.

No production or individual artist (performer, director, designer, choreographer, musical director) who has won a Theatre Charleston Award for any play or musical may be re-registered for Theatre Charleston Award consideration for the same role or artistic element of that play or musical, in any subsequent production or season.

The only exception to the 'No Duplicate Registration Rule' is that if a production fails to get eight registered votes submitted (and is thereby not considered for nomination), and is produced again in the future, the production is permitted to re-register.

4. Producers are expected to submit their entire mainstage season for consideration. The Theatre Charleston Award Registration Fee is \$30 per show for companies with less than 5 shows and maximum of \$150.00 for companies with 5 or more per season. This fee must be submitted to the League of Charleston Theatres 2 weeks prior to opening night. This fee increases to \$60 per show if paid after the deadline. Registration fees will not be accepted after the third day following opening night. These fees help support the ongoing operations of the Theatre Charleston Awards system, and help pay costs of producing the Awards Ceremony and related events.
5. The production must run at least four performances.
6. Productions running as part of any local festival (e.g., MOJA, Piccolo Spoleto, Spoleto USA) are not eligible.
7. The producer must offer at least **16 complimentary tickets** to Voters across at least four different performances. Theatre Charleston Awards voters can reserve these tickets through the online system. Producers can adjust their allotments or move tickets to different dates at any time, so long as they leave at least 16 in the system (including those already claimed by voters). Producers do not have to offer voters a free 'companion' ticket to go with their reservation, though they are encouraged to do so for at least some performances.
8. At least 8 Theatre Charleston Award Voters must attend and vote on a production for it to become eligible for Theatre Charleston Award Nominations. The League of Charleston Theatres cannot guarantee that any given production will receive the required 8 votes to be eligible for Theatre Charleston Award Nomination. It is the responsibility of the producer to register the production in a timely manner, and to market the production to Theatre Charleston Award Voters and the broader community to encourage voter attendance.

The League of Charleston Theatres will provide all producers with a mailing list of all current Theatre Charleston Award Voters, and encourages producers to send invitations to the voter pool. In addition, the League of Charleston Theatres will email a full list of Theatre Charleston Award registered productions to all voters every week, highlighting any productions that are about to close without meeting the 8 voter minimum.

The Theatre Charleston Awards system requires voters to be randomly assigned to productions 25% of the time when they claim complimentary voter tickets, which has the dual advantage of helping shows meet their 8 voter minimum, and mixing the pool of voters who attend any particular theatre's productions.

In the event a production does not make its 8 voter minimum, it will be removed from eligibility by the tabulators at the end of the season, and the registration fee will not be refunded.

VOTER SELECTION

A Theatre Charleston Voter is a patron, artists, educator or journalist in the Charleston community:

Who has demonstrated continued participation in the Charleston theatre community as a working artist, instructor, journalist or patron

Who has excellent critical thinking skills

Who can evaluate each voting category with an objective eye and apply the established scoring system to each element of a production

Who can use discretion and not discuss Theatre Charleston Award eligible productions that are currently running with producers, actors, directors, designers or other voters

Who will not divulge or discuss votes with anyone

Who has a passion for promoting awareness, support and appreciation for the Charleston theatre community

Who has respect for artists and producers

The pool of voters includes 50-60 individuals who are selected by the Theatre Charleston Awards Review Committee and League of Charleston Theatres Board of Directors each spring. Voters may serve as many consecutive terms as voters as they wish, provided that they are approved via the voter selection process for each term. The process for selecting voters is as follows:

1. Applications for voters are made available on or about February 1.
2. Voters are selected each year for a one year term. Current voters wishing to renew voting status will be asked to fill out a simplified voter renewal application.
3. All prospective voters submit a written application by March 1. (See appendix with voter application) Applications will include relevant background and qualifications, plus full disclosure of potential conflicts of interest. Voters may include theatre artists, practitioners, theatrical instructors, teachers and scholars, journalists specializing in performing arts and knowledgeable theatre goers.
4. The Review Committee will meet to review and vet the applications by the end of April, and submit prospects to the Board of directors for approval by early May. Individuals will be informed of their approval by mid-May. An orientation meeting will be held in early July and the season will begin August 1st.
5. All approved voters must complete a training process every year.
6. Training will consist of an interactive, in-person session that goes over new major changes to the rules or system for each year, and includes an interactive discussion about the purpose of the Theatre Charleston Awards and voting scenarios with the committee.
7. A voter's commitment during the year includes the following:

- a. To attend and score at least 8 productions. (There is no maximum.) This number is subject to change based on unusual production registration numbers.
- b. To attend and score productions produced by at least 5 different companies.
- c. To attend the Theatre Charleston Awards Ceremony.
- d. To remain current with Theatre Charleston as an individual supporter (\$50/year).
- e. Sign the Voter Code of Conduct.

VOTER POLICIES

Voters are able to vote on any eligible registered production that they attend, no matter when or how they received tickets to the production.

Voters are required to identify themselves at the box office whenever they attend a show with OR without an official voter reservation.

Voters must submit their scores **online** within **48 hours** of the performance attended. If a voter has not voted by 48 hours after the production begins, the show will be removed from his/her "Cast Your Vote" section and the voter will be unable to vote on the production.

Voters may vote on any eligible production they attend, EXCEPT:

- Artistic Directors cannot vote on their company's productions.
- A voter who is an official contributor to a production in any way, usually indicated by being named with a job title in the program, is not permitted to cast a ballot for that production.

If an understudy performs in the performance a voter attended, the voter can still vote on the production as a whole. In addition:

- In the **Acting Ensemble** category, the work of the entire group of performers is included, including the understudy. Voters may vote as usual.
- In the **Individual Actor** category, only the particular actor/actress listed on the Scoring Sheet (not the understudy) may be scored. The voters should use the red X to avoid scoring that role in the individual (Lead/Featured) category.

In order to vote voters must **see the entire production**. If a voter leaves early or arrives late they must not vote, and they must **cancel** their reservation to vote through the online interface.

From Opening Night to the originally announced closing date, and with the exception of "pre-scheduled and advertised understudy performances", any current Voter is allowed to vote on any registered production they attend, regardless of how they acquired the ticket (Season subscriber, individual ticket-buyer, guest of someone else, etc.) Note that this means voters cannot score previews or invited dress rehearsals. In the event of an extension beyond the originally announced closing date, the producer may choose to cut off voting to all future Voters at that time.

VOTING PROCESS

When a Producer registers a production for consideration, they offer at least 16 complimentary tickets to voters through a secure online interface. These tickets must be offered across at least four performances, and can be placed on any performance dates as the producer chooses. Producers are only required to offer one ticket per voter, though they may choose, on any given performance, to offer additional 'companion' tickets for voters to use if they wish. (Handicapped voters will work out arrangements directly with the theatre if a companion seat is necessary for them to reasonably attend.)

As soon as those tickets are offered, voters may reserve them through the online voter interface, which also allows voters to cancel or reschedule as necessary. Producers can check their will call list at any time by contacting Theatre Charleston staff, and are notified by email when a voter cancels or reschedules. In addition, producers will receive an email notification of will-call lists 24 hours before each performance date.

If a voter attends an eligible production without reserving a complimentary voter ticket, they are able to self-activate in order to vote on the performance (unless that performance was specifically blacked out by the producer before opening). When a voter self-activates, an automatic email is sent to Theatre Charleston and to the producer contact for the production for security purposes. If for any reason it is determined that the voter DID NOT attend the production on the date in question, the Review Committee will investigate and/or take disciplinary action.

Once a voter has either reserved tickets or self-activated, and then has attended a performance, the online system opens up the ballot for the voter to vote on the production. The voter may vote in any eligible category on a 100 point scale that ranges from a low score of 0.1 to a high score of 10.0. When circumstances arise where a vote should not be scored (when there is an understudy performance in a lead or supporting category) voters should use the 'Red X' and not submit a score for that category.

Once the voter has entered his or her score, they submit the full ballot, which is sent in to a secure database. An email copy of the voter's scores is sent to the voter for record-keeping.

Once a voter has submitted their ballot, their voter page indicates that the ballot has been submitted, and the producer's page indicates that the voter has submitted their scores.

PROMOTING PRODUCTIONS TO VOTERS

As every production must have at least 8 votes submitted to be eligible for nomination, it is important for producers and voters to promote eligible productions to prospective voter attendees. This can be done in several ways:

1. Emailing or mailing invitations to voters. Producers will be given a spreadsheet of email and mailing addresses of the voters, and are welcome to send them a postcard, letter, email or other invitation once for each production.
2. LOCK THE VOTE. Every week on Tuesday morning, Theatre Charleston staff email all voters with an email summary of every production currently available for voters to see, and highlights any

productions which are about to close without meeting their 8 vote minimum to encourage voters to attend those productions specifically.

3. The Voter Facebook Message Board- A private Facebook group will be created for each season of voters. Here current voters are encouraged to communicate with each other about a production that should be seen by the voting community – especially ones that have not yet met their minimums. Voters are told not to share any specific details about a production – only to say “you should go see this show.” – and never to do that for productions they are personally involved in creating.

ASSIGNMENT SYSTEM

Voters have the option of being randomly assigned to attend a production on a date of their choice. If a voter requests tickets on a specific date, the computer system will select a production that has voter tickets available and will issue those tickets to the voter.

Voters can use this system at any time, and are required to do so for every fourth complimentary voter ticket they reserve through the system.

Voters cannot ‘bank’ assignments by being assigned several times in a row. If a voter is assigned several times in a row of their own volition, they will still have to be assigned after the next time they have ‘chosen’ four complimentary tickets.

The system chooses which tickets to assign using the following logic, given the date/time the voter has indicated that they are available:

- If a production has had less than 8 voter reservations, it is top priority.
- If a production has had at least 8 voter reservations, but less than 3 of those were ‘assigned’, it has secondary priority.
- If a production has had at least 8 voter reservations, and at least 3 were ‘assigned,’ it has last priority.

Within this ranking, the system then also examines the voter’s attendance record, and prefers to send voters to theatres that they have not previously attended. If they have visited all the available theatres in that ranking level, then the system chooses based on how distant the venues are from the voter’s home (preferring those closer to where the voter lives).

If all aspects are weighted equally, the system assigns tickets at random.

When a producer puts tickets on the website, they will appear immediately on the ‘assigned’ and ‘choose’ systems, without waiting for a certain number of ‘assigned’ voters for any given production. The preference for shows that do not have ‘assigned voters’ in the assigning system will still exist.

The system also holds one ticket for each date in reserve for ‘assignment only’ until at least three voters have been assigned. At that time, those reserved tickets are released back into the system for voters to

claim at will. Those tickets are also released 96 hours ahead of the performance time, to make sure they can be used.

All voters, whether assigned or choosing, are only guaranteed one ticket. Producers may, at their discretion, offer the voters a second complimentary companion ticket.

TABULATION

At the end of each season, the results are tabulated by finding the average (mean) of all the votes cast in each category from the entire season. The system and ballots are audited by an outside auditing firm to ensure that all rules and policies have been followed. The auditing firm also certifies the nominees and recipients for each season.

The top 5 scorers (highest average scores) in each category will be announced as Final Nominees. The list of nominees, ordered alphabetically and without point totals or rankings, will be delivered by the outside tabulators to the Theatre Charleston Executive Director.

Producers will be notified of their nominees prior to public announcement. All nominees will be publicly announced by Theatre Charleston before the Awards Ceremony.

The production or artist in each category with the highest score will be announced at the Awards Ceremony as the recipient of the Theatre Charleston Award in that category.

In the event that there is an exact tie for the top score between two artists or productions, then both artists/productions will be the Award recipients. This can also apply in the same way to three-way ties and so on.

Staff, Board and Review Committee members of Theatre Charleston are not permitted at any time to have access to individual voter ballots or the final numeric average scores for the nominees/recipients.

PEOPLE'S CHOICE

Additional categories will be announced at the end of each season by Theatre Charleston as "People's Choice" Awards.

After receiving the categories with clear descriptions of what each nominee should encompass, all Theatre Charleston **Individual Members** will be asked to nominate one person/event for each category. The people/events with the top 5 highest number of nominations will be named the official nominees.

Awards Gala ticket buyers will vote on the nominees in these 4 or 5 categories. The highest number of votes in each category will be named the winner.

THEATRE CHARLESTON AWARDS GOVERNANCE

The Theatre Charleston Awards are governed and managed by three distinct bodies: The League of Charleston Theatres Board of Directors, the Theatre Charleston Awards Review Committee, and the staff of the League of Charleston Theatres, also known as Theatre Charleston.

The staff of Theatre Charleston has no authority to make changes to the Theatre Charleston Awards rules and categories, but handle all day-to-day management of the Theatre Charleston Awards systems and handle production of the Award Ceremony.

All decision making power for the Theatre Charleston Awards lie with The League of Charleston Theatres Board of Directors. The Board is responsible for recruiting and appointing members to the advisory committee known as the Theatre Charleston Awards Review Committee.

The Theatre Charleston Awards Review Committee is a diverse group of at least 5 Charleston theatre professionals, working artists, instructors, journalists, and patrons who meet up to five times a year to oversee the Theatre Charleston Awards process and systems. The Committee is also in charge of recruiting and overseeing the body of Theatre Charleston Awards voters who score productions throughout the year. The Theatre Charleston Awards Review Committee acts as an advisory board and all final decisions are made by the Board of Directors.

Ideal candidates for Review Committee:

Representatives from greater Charleston Area theatre companies, as well as working theatre artists, designers, technicians, theatre instructors, performing arts related journalists and patrons with an exceptional level of theatrical background. In some instances Committee members can also be current voters.

New members are chosen through an application and interview process. Recommendations for committee members are solicited from Theatre Charleston Organizational Members, current Review Committee members, the Board, Staff, Voters, Award nominees/winners, and other stakeholders in the community.

Duties of Theatre Charleston Awards Review Committee include:

Soliciting and analyzing feedback from stakeholder to the Theatre Charleston Awards.

Evaluating and recommending changes to rules and regulations each season.

Selecting the pool of voters each spring.

Making immediate decisions throughout the year regarding rule violations or Theatre Charleston Eligibility.

Members of the Review Committee commit to:

Two 1 year terms with an option to an additional 3rd term pending Board Approval.

Regular 2 hour meetings with Theatre Charleston Staff (up to five each season)

Approximately 5 to 10 hours of additional committee work each year.

Consistent availability of email for electronic discussions.

Attendance at the Gin and Jazz Award Kick off and subsequent Theatre Charleston Award Ceremony.

Current Review Committee Members (as of 2/14/14) include:

Emily Wilhoit- Executive Director of League of Charleston Theatres, Actress, Season 1 & 2 Voter

Hope Grayson- President of the Board of Directors for Midtown Productions, Actress

JC Conway- League of Charleston Theatres Board Member, Artistic Director of Flowertown Players

Keely Enright- League of Charleston Theatres Board Member, Producing Artistic Director of the Village Rep on Woolfe

Maggie Hendricks- Executive Director of the Charleston Regional Alliance for the Arts

Mark Gorman- League of Charleston Theatres Board Member, Artistic Director of South of Broadway Theatre Company, Actor and Director, Season 2 Voter

Richard Heffner- Former Producing Director of the Footlight Players

Valerie Morris- Dean of the College of Charleston School of the Arts, Season 1 & 2 Voter

In any case where the rules of the Awards are unclear or do not address a specific situation, the Review Committee shall make a decision as necessary, which shall be considered final.

Any stakeholder in the community (artist, voter, producer, etc) who has suggestions or questions for the Review Committee may submit them through the Theatre Charleston staff. All communications will be taken to the Committee for consideration and/or response.



THEATRE CHARLESTON AWARDS RULE BOOK

APPENDIX A: VOTER APPLICATION

CELEBRATING EXCELLENCE IN CHARLESTON THEATRE

VOTER APPLICATION 2014/2015 SEASON

We are currently seeking Theatre Charleston Awards voters to serve from August 1, 2014 to July 31, 2015.

A Theatre Charleston Awards Voter is someone –

Who has demonstrated continued participation in the Charleston theatre community as a working artist, instructor, journalist or patron.

Who has excellent critical thinking skills.

Who can evaluate each voting category with an objective eye and apply the established scoring system to each element of a production.

Who can use discretion and not discuss with producers, actors, directors, designers or other voters those Theatre Charleston Award-eligible productions which are currently running.

Who will not divulge or discuss votes with anyone.

Who has a passion for promoting awareness, support and appreciation for the Charleston theatre community.

Who has respect for artists and producers.

Duties of a Theatre Charleston Awards Voters-

Attend productions of all genres in all types of venues throughout the greater Charleston area using complimentary TC Voter tickets.

Score all aspects of production on each attended performance within 48 hours of attendance.

Understand that every 4th complimentary ticket may be randomly assigned to a production on the date of the voter's choice.

Serve one year (August to July).

Join Theatre Charleston as an individual supporter (at least a \$50 level or above).

Attend a minimum of 8 eligible performances at a minimum of 5 different companies during one-year term.

Attend one mandatory orientation meeting in July 2014.

Attend Theatre Charleston Awards Ceremony in summer 2015.

**2014-2015 THEATRE CHARLESTON AWARD VOTER APPLICATIONS ARE DUE BY
5:00 PM APRIL 1, 2014**

To apply:

-Read all Duties for Theatre Charleston Voters listed above and make sure that you understand and are willing to comply with all points. If you have questions, please email them to Theatre Charleston at emily@theatrecharleston.com.

-Complete the questions on the following page.

-Attach a copy of your resume. If you are a theatre artist, please include both theatrical and general work resumes if available. If you do not have a current formal resume, please attach detailed information on your general work history.

-Email or mail application and resume to Theatre Charleston at emily@theatrecharleston.com or PO Box 279, Charleston, SC 29402. All applications MUST be received by 5:00, April 1st.

-Once all materials have been received, you will be notified that your application is being processed. After reviewing the initial round of applications, Theatre Charleston may ask applicants to provide answers to a critical analysis form for a non-related production or scene and/or may be asked to interview with the Theatre Charleston Review Committee in mid to late April. The applications will be evaluated and scored by members of the Theatre Charleston Review Committee. All applications will be notified of their status by May 30, 2014.

Please be aware that the competition to be a Theatre Charleston voter is strong and the committee is filling a limited number of voter positions. Thank you for your time and your willingness to serve the greater Charleston theatre community.



THEATRE CHARLESTON AWARDS VOTER APPLICATION.

Please complete the following questions.

If you have any trouble completing this form, simply include your answers to these questions in an email to Theatre Charleston.

1. Name

2. Phone Number

3. Email Address

4. Have you read and understood the duties of being a Theatre Charleston Voter as indicated at the beginning of the application?

Yes

No

5. Describe in detail your background as a theatre patron and/or participant.

6. How long have you been associated with Charleston area theatre?

7. Describe your theatre going habits, including how regularly you attend and what types of productions and venues you typically frequent.

8. Are you affiliated in an official capacity with any theatre in the area? If so, please describe your position.

9. Why should you be considered for a position as a Theatre Charleston Awards Voter for the 2014-2015 Season?

THEATRE CHARLESTON AWARDS

SAMPLE BALLOT

This ballot is for voter applicant reference only and should not be completed as part of the application.

OVERALL PRODUCTION	_____	Score _____
Director	_____	Score _____
Set Designer	_____	Score _____
Lighting Designer	_____	Score _____
Sound Designer	_____	Score _____
Costume Designer	_____	Score _____
Lead Actor	_____	Score _____
Supporting Actor	_____	Score _____
Ensemble	_____	Score _____

SCORING REFERENCE GUIDE

2012-2013 Numeric scoring guidelines

Brilliant, Flawless, Best of the Best, World Class	10 (A+)
Outstanding, Exceptional Throughout	9.0 – 9.9 (A)
Excellent, Exceptional In Many Ways	8.0 – 8.9 (A-)
Very Good, Exceptional In Some Ways	7.0 – 7.9 (B)
Good, Better Than Average, Solid	6.0 – 6.9 (B-)
Average, Meets Production Needs, No Notable Flaws, Decent	5.0 – 5.9 (C)
Below Average, Lacking In Some Way	4.0 – 4.9 (C-)
Less Than Adequate, Some Notable Flaws	3.0 – 3.9 (D)
Many Notable Flaws	2.0 – 2.9 (D-)
Shoddy, Embarrassing, Truly Awful, The Worst.	0.1 – 1.9 (F)



THEATRE CHARLESTON AWARDS RULE BOOK

APPENDIX B: POINTS TO CONSIDER

Theatre Charleston Award Voter Points to Consider

WHEN VOTING ON A PRODUCTION, YOU MAY CONSIDER THESE POINTS WHEN DECIDING ON YOUR SCORES IN EACH CATEGORY. NOTE THAT THESE ARE ONLY GUIDELINES TO HELP YOU EXPLORE YOUR SCORING - THESE QUESTIONS DO NOT DICTATE EXACTLY HOW AN ARTIST OR PRODUCTION MUST BE EVALUATED - ULTIMATE DECISIONS SHOULD BE BASED ON THE INDIVIDUAL VOTER'S EXPERIENCE AND DISCERNMENT:

DIRECTING

UNITY of theme in the design elements. Does it look like there was thought put into the world of the play from a design point of view?

It doesn't have to have a lot of money behind the design but it shouldn't look slapped together.

Is the staging competent and interesting? Or does it seem like the director did not put any thought into where actors stand on the stage?

Is there an arc to the story that has been created by the director?

Did the director have a good grasp of the material?

Did they bring something new and interesting to the production?

Was the play well cast?

Were the performances polished?

If a style was imposed on the play was it to the detriment or enhancement of the play.

Was the play dumbed down or altered to pander to an unsophisticated audience.

Were the actors served well by the direction?

Were the sets and costumes appropriate?

Were music and sound effects properly employed?

Production Concept - is there a unifying concept? Can one detect an overriding metaphor, something that limits the choices and creates The World of the Play?

Unifying Production Elements - created because of the above - designers may design it, but the director is the final arbiter

Playwright's Intents - has the director been true to the Intents of the playwright as can best be surmised by what's written?

Anachronisms - has the director made good choices that belong in the World of the Play? Has he/she allowed anachronisms to exist because it's easier or due to sloppiness?

Visualization - e.g., blocking, use of space, integration of production elements, curtain call

Rhythm/Tempo

Emotion - the actors execute it, but the director orchestrates the emotional flow of the show

Casting - has the director cast well?

Can the voter distinguish the difference between the playwright's intents, interpretation by the director, and execution by the artists?

ACTING

Does the actor serve the play? Does she/he help tell the story?

Is the actor in her/his body? Do they appear comfortable in their own skin?

Is the actors' voice emanating from the center? Does it sound connected to the body or is it thin and disconnected?

Is the actor affecting the other characters in the scene or are they in their own world, disconnected from others in the scene?

Is the actor making strong choices and committing to them?

Is the actor living in the moment? Or, do they appear aware of being watched?

Has the actor prepared enough to deliver a performance that is absolutely believable and personal?

Does the actor convey physically and vocally the style of the piece whether it be a classic, farce, drama, musical or contemporary comedy?

Does the performance seem pushed or is it completely relaxed and natural?

ENSEMBLE:

There are many, many opinions about what makes a great 'ensemble' - in the case of this category, the Theatre Charleston Awards rely on the discernment of the individual voters - please score in the Ensemble category based on what your own opinions may be on what cast should receive the TC Award.

MUSIC DIRECTION:

The musical director is ultimately a collaborator. He should combine musical taste, leadership and a collaborative sense of storytelling.

The musical director can (and should) be a combination of any, or all of these facets: Rehearsal pianist, "repititeur" (from opera-- the guy who goes over the notes for the singers to learn), conductor, accompanist, therapist and colleague.

His collaboration starts with the director to make sure that the musical story is told, making sure all the words are heard and being sung appropriately which means he looks after the lyricist and composer as well.

Is the production an original work? If so, the musical director's job is much more involved. They had a much bigger hand in the "sound" of the show.

Did the musical director do any of the arrangements (vocal, dance and/or music)? The musical director should be given more credit if he/she produced some great arrangements.

Is the musical director also the conductor? If so, give a little more credit to a conductor who gives a spirited performance. How tight does the orchestra sound? Much of that is at the mercy of the sound designer but nonetheless, it should be considered. Very important - The vocal performances of the actors should count for 50% of being considered for an award.

How is their diction as a group?

Can you understand the lyrics that are being sung, especially in big group numbers? Again, if the sound is bad, you can't penalize the musical director but all those things should be considered.

Outstanding musical direction is more than just having taught the notes and playing or conducting the notes.

Is the cast inspired musically? Does difficult music seem easy? Is the cast competing with the orchestra/ band/ accompanist or supported by the same?

Does the music sparkle?

Is the band "hot" or "flat"?

Does the show flow with the music or stop every time a song comes along?

Does the music seem part of the musical /another "cast participant" or are you taken out of the story by the music being dull and clueless about what is going on on the stage?

Awful musical direction is loud and unconnected to the stage... and in which maybe there is no musical focus- everyone is out for themselves...

CHOREOGRAPHY:

Look to see if the choreography serves the show in terms of the story, does it inform as well as entertain?

Does it tell you who the characters are?

Does it have the proper style for the period and the show?

Does it play to the strengths of the performers?

Is it original and creative?

Does it have an emotional impact; does it heighten the mood of the scene?

Does the choreography possess a varied vocabulary and technical knowledge?

Is the choreography stylistically sensitive and in balance with the play and/or the music chosen for the production?

i.e.: Is it time period appropriate?

Does it advance the story line, is it a dream sequence or flashback, is it simply a moment of entertainment or is it unmotivated, unnecessary and shoe horned in?

Is it complimentary to the actors who are executing the moves or is it awkward and full of "steps for steps sake"?

If it is a play and the "choreography" is musical staging used to facilitate set moves and scene transitions, is it artful and imaginatively conceived?

Is the staging/choreography bold, impressive, innovative and ground breaking in any respect?

ALL OF THE DESIGN AREAS:

The design(s) should help the performers and the performance express the story, meaning and theme of the play.

The design needs to make sense in the context of the script and performance.

The design(s) needs to be well executed, in design terms and in theatrical terms.

How does the design support the production, or does the production struggle against the design?

How does the design reflect the intention of the production, including establishing a period, reflecting a psychological state, generating an emotional response, or any combination of these?

Is the design an integrated element of the production, or is it merely a theatrical garnish?

In the best case, the design will provide a window into the life of the play that is revelatory, that helps the actors and director find a depth of meaning that is new to the audience and perhaps defines the meaning of that play at this point in time.

Do the designs (Scenic, Costume, Lighting and Sound) seem well collaborated and integrated with each other and with the direction, performances and playwriting?

SCENIC DESIGN:

The Scenic Design should express good principles of design and use of space.

It should be visually appealing for the audience and/or should express the show's concept.

Does the Scenic Design create a proper sense of atmosphere?

Does the Scenic Design convey period, place and character effectively?

Does the Scenic Design distract or add-to the telling of the story? Ideally it should eventually disappear and the characters playing out their stories should stay in the forefront.

Is the Scenic Design intrinsically interesting, innovative or captivating?
Does the Scenic Design create a viable acting space?
Do the physical placement of elements: walls, doors, furniture, entrances, levels, etc. make sense?
Does the movement of the actors onstage flow naturally?
Does the Scenic Design speak to the truth of the play? Does it seem natural or correct?
Is it well crafted? Is it constructed and painted well?
Does it fit within the Theater space well?
Are the details telling?
Does the Scenic Design reveal new information through the course of the play?
Does the Scenic Design work from the premise of a space that is constructed, updated, transformed and/or filled?
Does the Scenic Design express a unique and relevant point of view?

LIGHTING DESIGN:

Lighting Design should capture the intrinsic qualities in the play and relate and describe them in terms of light.
Is the Lighting Design strong, clear and consistent with the overall production style?
Are the actors visible enough?
Are the performers able to communicate their intentions visibly through appropriate lighting?
Is the Lighting Design well composed?
Is the Lighting Design innovative and/or imaginative?
Does it compliment the actors, set and costumes?
Does the Lighting Design help focus the audience's attention to and about the stage?
Does the Lighting Design help set the tone and mood of a scene?
Is there anything about the Lighting Design that is new or exciting?
Is the movement of the light rhythmically consistent with the style of the production?
Are cue placements appropriate, or do they seem arbitrary?
Does the Lighting Design guide the audience from one scene to the next in a considered way?
Does the Lighting Design draw my attention to the important action on the stage?
Does the light act as a visual guide to the play?
Are the Cue's integrated with the rest of the show? Do the changes happen with acting beats?
Is the timing and feel of the changes helping move the energy of the play forward?
Is the color of the light appropriate for the style of the production?
Does it complement the scenery and costumes and reveal the actors in a way that is not garish?
Does the use of color support any symbolism or emotional context that is consistent with other stylistic elements within the production?

COSTUME DESIGN:

Does the Costume Design suit the play (and the genre or style of the play) and reflect the production concept?
Does the overall Costume Design fit the needs of the play? Is everything all of one world?
Does the Costume Design support, enhance and/or define the characters in terms of age, status, personality and style?
What do the costumes tell you about the character? Can you tell who the person is by what they are wearing?
Does the Costume Design enhance the actor's interpretation of the character?

Is the Costume Design harmonious with the other design elements of the set and the lighting?
Is the Costume Design innovative and/or imaginative?
Does the Costume Design evolve through the course of the performance?
Are the costumes correct for the period or concept?
If it is a period piece, how well do the costumes evoke the period and the subtleties of the characters within that period?
Do the costumes suit the actors and fit them well? Are the costumes functional for the actors?
Can the actors inhabit the clothes or do the clothes overpower the actors?
Do the costumes fit the class of the person?
Is the Costume Design well executed in fit, and construction?
Does the Costume Design use fabric, color, texture, line, form and silhouette to advantage?
Is there a through line in the Costume Design from beginning to end?
How much attention has been paid to detail?
How do Hair and Make-up aid the overall effect?
If a musical, does the movement of the costumes complement the movement of the actor?
Do the costumes feel effortless?
Does the Costume Design tell the character's story without calling attention to them as costumes?

SOUND DESIGN

How does the Sound Design support the pace and tempo of the production?
Does the Sound Design communicate an exciting aural experience?
Can the performance be heard and understood by everyone?
Does the Sound Design enhance the audience's experience by conveying specific emotion or information?
Does the Sound Design contribute constructively to the production and in harmony with the work of the actors and other designers?
For a Play: How does the Sound Design create an appropriate aural environment for the world of the play?
For a Play: Is there a level of artistry and integration of the sound-scape with music?
For a Play: If microphones are used, are they discreet, visibly and audibly?
For a Play: Is the Sound Design distinguishable from any music composition?
For a Musical: Are all of the performers and musicians audible, clear and understandable?
For a Musical: Is there a proper balance of vocals and instruments?

OTHER ASPECTS FOR CONSIDERATION:

PLAYWRITING:

Does the play create "a world" that is both unique and coherent?
Do characters do what is logical for those characters to do?
Do they speak as those characters ought?
Is their behavior a natural extension of who they are?
Does the plot make sense?
Is the tone consistent?
Is "the world" – whether based in reality or not – plausible according to its own rules?

Does the structure support “the world?”

Does the plot make sense within “the world?”

Does the style support “the world?”

Does the dialogue sound real (within the chosen style) or cliché?

Does the play do what it set out to do (i.e., entertain, provoke, inspire, thrill, etc.)?

Does each scene/character have a purpose? Are they driving the story forward or revealing something new?

Are characters distinctive from one another, particularly in the way they speak?

Are the stakes high enough?

If there is a central “issue,” does the playwright present all sides?

Does the play tell you what to think or feel, or does it ask you to make your own decisions?

How long after the play starts does it take for the story to begin?

How long after the central character learns or changes does it take for the play to end?

Are you still thinking about the play after it is over?

Does the play inspire visceral feeling?

Are you emotionally vested in the outcome?

Do you remember specific lines, character traits or moments?

Do you care about what happens to the characters?

Does something happen? Is there an event? If no event, is there a climax?

Is this a story that needed to live on stage?

What makes it theatrical?

Is there an urgency for telling this particular story?

If any “rules” are broken, is it justified?

Ultimately, do you buy the whole picture?

Theatre Charleston Awards Scoring Reference Guide

2012-2013 Numeric scoring guidelines

Brilliant, Flawless, Best of the Best, World Class	10 (A+)
Outstanding, Exceptional Throughout	9.0 – 9.9 (A)
Excellent, Exceptional In Many Ways	8.0 – 8.9 (A-)
Very Good, Exceptional In Some Ways	7.0 – 7.9 (B)
Good, Better Than Average, Solid	6.0 – 6.9 (B-)
Average, Meets Production Needs, No Notable Flaws, Decent	5.0 – 5.9 (C)
Below Average, Lacking In Some Way	4.0 – 4.9 (C-)
Less Than Adequate, Some Notable Flaws	3.0 – 3.9 (D)
Many Notable Flaws	2.0 – 2.9 (D-)
Shoddy, Embarrassing, Truly Awful, The Worst.	0.1 – 1.9 (F)



THEATRE CHARLESTON AWARDS RULE BOOK

APPENDIX C:

VOTER CODE OF CONDUCT

TC Awards Voter Code of Conduct

Theatre Charleston Awards are the Lowcountry’s comprehensive theatre awards created by the League of Charleston Theatres to recognize excellence in theatrical performance, production and design. The Theatre Charleston Awards strive to promote excellence in theatre and increase awareness of the richness of the local performing arts community in the Charleston area.

As a Theatre Charleston Awards Voter, you are the foundation of these awards. When you serve as a Voter, you represent not only yourself, but Theatre Charleston, the TC Awards program and the greater Charleston theatre community. The Theatre Charleston Awards are only as meaningful as the dedicated community members that serve as Voters throughout the season.

Theatre Charleston does not permit manipulation of the TC Awards program by either the Voter or the Producer. The Theatre Charleston Awards Review Committee will investigate reports of rule violations. A Voter/Producer alleged to have violated the rules will have an opportunity to respond to a complaint prior to final action being taken. If, in the final analysis, the Awards Review Committee determines that it is in the best interest of the program that a Production/Voter be dismissed, the Production/Voter will be notified in writing of that determination. The TC Awards Review Committee reserves the right to make the final determination in all cases.

TO APPROVE YOU AS A THEATRE CHARLESTON AWARDS VOTER FOR THE 2013/2014 SEASON, WE ASK THAT YOU AGREE TO THE FOLLOWING.

I, as a TC Awards Voter for the Theatre Charleston Awards for the 2012/2013 season, confirm that I commit to:

- Having integrity in my TC Awards-related activities, including not sharing my username/password with anyone, not sharing my scores with anyone, being respectful at all times to other voters, artists, producers, box office managers and Theatre Charleston board and staff, contacting the theatre immediately if I will not be able to use my reserved tickets, agreeing to only vote on a production or artist if I can do so without bias, and committing to only voting if I see an entire performance, start to finish.*
- Giving my utmost effort to determining the scores that I submit on any given artist or production are as well-considered and specific as possible, including making sure that I submit my vote within the 48 hour submission window, and giving myself time specifically to think about the distinction between artists’ work within a given production.*
- Serving the Greater Charleston theatre community as a voter, by agreeing to vote on at least 8 productions at a minimum of 5 distinct companies. In addition, I commit to take action to help as many eligible productions meet their 8 voter minimum as possible.*
- Attending, if at all possible, the Theatre Charleston Awards Ceremony in the summer of 2014.*

I have read and understand the Policies and Procedures document as well as the above requirements.

Print Name _____

Signature _____ Date _____

Theatre Charleston Awards Voter Online Registration

In order to register you in the online voting system, we will need the following information:

Name _____

Phone _____ Email _____

Address _____

City _____ State _____ Zip _____

Please note the above information will be distributed to producers as outlined in your voter orientation.

PLEASE WRITE YOUR DESIRED USER NAME AND PASSWORD. THIS IS WHAT YOU WILL USE TO LOG IN TO THE ONLINE SYSTEM. (Please note – it is NOT case sensitive)

Username _____

Password _____