

# HENRY AWARDS – Henry Judge Handbook



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# HENRY AWARDS – Henry Judge Handbook

**Henry Judge Expectations:** You are acting as a representative of the Colorado Theatre Guild, CTG. It is important that you maintain the integrity of the awards process. Please read and adhere to the policies and guidelines below as a CTG Henry Lowenstein Awards Judge.

## Henry Judging Guidelines:

**ORIENTATION AND TRAINING** - You are required to attend an initial Judge orientation training and up to two Judge meetings throughout the year. Meetings and trainings will be scheduled with ample notice for you to prepare to attend. Throughout the Henry Season Judge ballots are audited and Judges may require retraining with Henry staff. Judges may request a score variance report to keep track of their voting trends.

**JUDGING GUIDELINES:** When judging a show, rely on your taste, discernment, evaluative, analytical and inquisitive skills to rigorously consider the production you are assigned to see, based on your breadth of experience. Broaden your theatrical experiences by becoming open-minded to attending diverse productions. If you find you are not a fan of a show's subject matter, please judge the technical aspects of the show fairly and try not to be judgmental of the subject presented by the playwright. Use the rubric provided and other collateral material from the website for additional guidance. Most importantly, enjoy and celebrate THEATRE!

**Judge assignments** will be made through a **Blind Pool Lottery System**. Monthly, Judges will bid to be included in the pool for up to 6 shows throughout Colorado at our member companies. Once the date of an assignment is accepted, fulfill the assignment regardless of location.

- Our member companies range from small black box community theatre companies to professional, Equity\* Union Houses with thousands of seats and multimillion-dollar budgets. *\*An Equity Theatre has a contract with Actor's Equity Association. They pay union Actors and Stage Managers a base rate as well as other benefits (health, pension, etc.). A show at an Equity theatre may have performers who are in the union as well as those who are not.*

**BLIND POOL LOTTERY SYSTEM PROCESS:** On or near the 1<sup>st</sup> -5<sup>th</sup> of each month (\*a month prior to your show assignments) you will receive a list of shows with eligible show titles, production company information including websites, blackout dates, etc.

- You can bid for 6 show assignment slots per Judge.
- You will receive your assignments within a week and have 48 hours to respond with available dates for each show.
- Judges are expected to accept and fulfill all assignments.
- Judges must fulfill 1/3 of their shows outside of their home region.

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**CTG Region Examples:** *Denver Metro (Arvada, Aurora, Lakewood, etc.); Southern Colorado (Colorado Springs and Pueblo); Northern Colorado (Ft. Collins and Greeley); Front Range (Boulder, Conifer, Evergreen, Lone Tree, Parker and others); Mountain Region (Aspen, Breckenridge, Carbondale, Creede, Grand Lake, Lake Dillon, Silverthorne and others).* **Some locations require car travel over an hour and overnight lodging. CTG / Henry administration staff is not responsible for providing transportation, lodging or meals.**

- All shows need a nine (9) Judge panel and the high/low ballots will be removed from each final judging panel, for a total of 7 Judge ballots for eligibility.
- Contact the Henry Coordinator for further questions or concerns regarding the Blind Pool.

### OTHER GUIDELINES:

- Bring theatre box office and Henry Coordinator contact information with you (phone numbers and theatre address), in case of emergency.
- Avoid reading reviews or watching videos of other performances until after your ballot is submitted.
- Research the plot, and character descriptions online but be careful not to set bias or prejudice regarding the show and subject matter or the specific production you will judging.
- Shun theatre gossip when completing your ballot. Be impartial and fair.
- DO arrive early. Do not be late for curtain time. If you will be late, contact the company and try to reschedule the assignment. (*SEE BELOW*)
- DO NOT “request better seats” unless assigned seats are a limited viewing section that will severely hamper your ability to fairly judge the entire performance.
- Please refrain from drinking alcoholic beverages in excess while judging and representing CTG. Colorado is a recreational marijuana usage state so please use discretion when representing CTG.
- DO NOT request additional comps. Most theatres offer 2 comps per Judge. Also, you are responsible for your guest’s behavior while at the theatre.
- Within the theatre community, you hold a position of honor and perceived power in the community. Please be discrete, polite and remember, we are servants to the community.
- Follow **proper audience etiquette** and if you take notes, please keep them out of view of the actors on stage. Do not discuss your thoughts on the show in the lobby or while at the theatre.

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- **See the entire show.** Arrival after curtains up or departure prior to curtains down will invalidate your ballot and can be grounds for dismissal.
- Henry Judges who are theatre writers are required to request tickets through the theatre publicist or box office, for shows they are reviewing or for articles they are writing. Judges are not allowed to judge shows when writing an article about that specific production.
- Communicate with the Henry Coordinator if you think, **for any reason**, you might have trouble being impartial or you may have – even a perceived – conflict of interest. Please review the Conflict of Interest Policy.
- The Henry Coordinator uses email as the primary method of communication with the entire judging pool. Regularly check your email and respond within 24 to 48 hours.
- Attend up to 12 – 60 shows per year / 1 to 5 shows (6 maximum) per month throughout Colorado including the Front Range and Mountain Region. Judges can request a hiatus up to 90 days for personal reasons and will need to resign for periods longer than 90 days.
- Set up a system that suits you to track your assignments, scores and ballots.

**CANCELLATIONS/RESCHEDULING POLICY:** If you must cancel your attendance at the last moment (within one week of your show time), **call the theatre immediately and reschedule** your assignment as regular patron, then notify the Henry Coordinator. If your cancellation is more than one week in advance, notify the Henry Coordinator for rescheduling.

**BALLOT SECRECY:** Do not discuss the show with **ANYONE** prior to submitting your ballot and do not discuss how you scored your ballot with ANYONE after it is submitted. **This includes all social media** (*review the Social Media Policy for Volunteers*). If you're a critic judge who has received your tickets through the publicist or marketing representative for that theater, it is understood you will be publishing a review for that production, but you will not be submitting a ballot as a Henry Judge. Spouses and Significant Others who are both Henry Judges will not be assigned the same show. Spouses may be requested to serve as alternate Judges in cases of emergency (i.e., assigned Judge misses a show because of weather, accident or illness). Please see the full **Conflict of Interest Policy** in "**Henry Award Eligibility Process and Procedures**" on the website: <https://goo.gl/ChHe1H>

**BALLOT SUBMISSION DEADLINE:** Submit your ballot within one (1) week of seeing the show to the on-line ballots. Go to the CTG website <http://ColoradoTheatreGuild.org> and select "**Henry Awards/Judge and Producer Information.**" Look at the **Judge's Links** and select **Henry Ballot On-Line Links**. Or just click on this direct link: <https://goo.gl/U3kZXt> **REMEMBER: YOUR MISSING BALLOT CAN MAKE A SHOW INELIGIBLE!**

**TECHNICAL KNOWLEDGE AND ACCESS TO A COMPUTER AND THE INTERNET:** CTG uses email, online balloting and submission forms, therefore it's important that all Judges have regular access to the internet, a unique email address per Judge and the willingness to learn how to use all recent technology with assistance from the CTG Henry staff.

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**GROUNDS FOR DISMISSAL AND SUSPENSION:** Numerous cancellations, no-shows, tardy ballots, discussing ballots, arriving late, leaving early or any other behavior deemed inappropriate by the CTG Board of Directors or the Henry administration staff are grounds for dismissal. Please note the following policy for all Volunteers/Judges.

*As a Henry Judge, you are judging performances on behalf of the Colorado Theatre Guild (CTG); it is a privilege and an honor, not a right. Our Judges are board-selected and approved volunteers. CTG reserves the right to withhold judging assignments, suspend and/or dismiss any Judge without notice for any reason. Dismissal or suspension might be after due consideration and evaluation by the Board of Directors or by the recommendation of the Henry Coordinator and Henry Committee, once any notification of inappropriate behavior or conduct unbecoming a Guild representative has been received. This is a volunteer position; the board has no obligation to show cause for dismissal. Judges may appeal this decision in writing, but there is no guarantee that a Judge will be reinstated or allowed to reapply. Furthermore, our member companies have the right to request a Judge NOT be assigned due to any perceived conflicts of interests or past issues with a Judge; this is at the will of the board and is nonnegotiable.*

**History of the Colorado Theatre Guild (CTG) and the Henry Lowenstein Awards Program (The Henry Awards):**

[http://www.coloradotheatreguild.org/?page\\_id=2599](http://www.coloradotheatreguild.org/?page_id=2599)

**Who is HENRY LOWENSTEIN?** Whose Legacy are we representing?

<https://history.denverlibrary.org/colorado-biographies/henry-lowenstein-1925-2014>

<https://www.denvercenter.org/blog-posts/news-center/2014/10/07/henry-lowenstein-father-of-denver-theatre-passes-away>

# **HENRY AWARDS – Henry Judge Handbook**

Please sign and return this page:

I have read and agree to follow the Henry Judge Expectations and Policies set forth in this document.

Signature \_\_\_\_\_ Date \_\_\_\_\_

# HENRY AWARDS – Henry Judge Handbook

## SCORING THE BALLOT

Here are some generally agreed upon guidelines and suggestions to help you navigate your way through the process.

### **First, a tip:**

It's natural that the way you score shows might morph a bit over the year. You might find yourself getting tougher as the year goes on and you see more shows. Or the opposite. Are your scores in April consistent with the way you scored in October? Here's a way to track your tendencies and hopefully keep you consistent: Keep your own list that tracks each of your scores BY CATEGORY as the year goes on. Start a journal – or keep a master word document on your desktop. Make a heading for every award category, and as you fill in a new ballot, add your latest scores.

That way, as you fill out each new ballot, you can refer to your previous scores from weeks and months ago, helping you to better gauge where the current person being judged really “fits into” your overall paradigm.

For example, in the category of “Best Actor,” say you think you want to give Joe Blow a 44. First, go to your journal and place Joe Blow on your “Best Actor” list, which you should keep ordered by score, from high to low. You might find yourself with a list looking like this:

### **BEST ACTOR**

Jon Doe 45

**Joe Blow 44**

Larry Doe 42

Buddy Doe 42

Tommy Doe 32

Jimmy Doe 25

Freddy Doe 19

Nicky Doe 18

Teddy Doe 12

In effect, a 44 for Joe Blow would mean you're saying that (in the end) you'd still prefer that Jon Doe (45) get the Henry Award over Joe Blow (44) – though you probably wouldn't mind seeing Joe pull a nomination, too. If that doesn't sit right with you, adjust your score for Joe accordingly. You **cannot** change Jon's earlier score, but if you think Joe was better, you can change his score to, say, 46 before you submit your latest ballot.

By the end of the year, you ought to be able to go down your list of scores in every category and feel comfortable that they go “in order” of how you really felt about them.



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## HOW TO SCORE:

- **\*Start with 25:** Go into any show thinking that everyone in every category is at the center of the scale: 25. You've yet to be impressed or disappointed. As the performance progresses, your "internal meter" should rise or fall based on your objective and visceral response to the performance. So, if someone botches lines, doesn't get the depth of his character (whatever your considerations are from the rubric), the score goes DOWN from 25 – or UP if the opposite is true.
- **\*It's a 1-50 scale: Use it. If your rankings never fall below 25, then, in effect, you are using your own personal scale of 25-50, and that's unfair to the other voters and productions who are using 1-50.**
- **\*Be stingy with high scores:** 50 does not just mean excellent. It means, you can't imagine how a performance, a play, a scenic design, etc., could possibly be better. You might go an entire year without giving a 50 for anything—and **that's OK**. Ideally, when the year is up, and scores are counted, each category on your ballot will have 5 top candidates averaging somewhere in the mid to possibly high 40s. If everyone is employing the same scale, we all ensure that CTG will honor 7 worthy performances in every category.  
  
**\*NOTE: If by year-end, you submitted 15 Best Actor candidates, all bunched within the 45-50 range, you have not done anyone any favors – and you're not doing your job: Help CTG determine the best 7 performances in each category, period.**
- **\*Don't go soft:** If you see a show or performance that you believe has no business being honored with a nomination or an award at the season's end, you owe it to those that do to be honest. Be blunt and score low. By scoring an undeserving show low, you are creating that necessary gap that ensures those that ARE deserving will rise to the top. If enough Judges go "nice" on a mediocre show, that's how we end up with a possibly undeserved nomination in a top-seven finish.
- **\*Don't try to over-compensate** for how you presume other Judges might score. If you fear others might submit inflated grades, you will become one of those Judges submitting inflated grades. You must take it on faith everyone is employing the same strict standards of excellence.
- **\*Score the performance before you,** do not compare the production to another production or a past performance of the same show.
- **\*What if I don't like the content matter?** SCORE THE TECHNICAL EXCELLENCE ACCORDING TO THE RUBRIC. We are assigning shows blindly and you will not "like" all subject matter, and you may even be offended by some show topics. Please be impartial and fair and score your ballot on the technical excellence of the Direction, Acting, Tech Design and Ensemble work.

**Guiding Principle:** While your (noble) instinct may be to throw a given performance a few extra points because they're small and greatly exceeded your expectations (or if you don't think they'll be fully appreciated by other Judges), consider this: Your priority is to always keep in mind what's in the best interest of CTG and its reputation.

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*If you help inflate a score just so someone will get a nomination, when you know it's not truly among the 5 best performances of the year, you will make some surprised Actor or company enormously happy but bring embarrassment upon the Colorado Theatre Guild.*

**FINALLY**, hundreds of productions are considered every year. From a pure numbers standpoint, only a small fraction will receive nominations, and of those, only 20 percent will “win.” Remember, the Henry Awards are not about an even distribution of wealth. They are about honoring the **very best** in Colorado theater, period. Ours is a theater community with great disparities in talent, budgets, experience and overall quality. Not every company should get a Henry Award annually. Awards must go to the very best. Be cognizant of your expectations and how that may affect your voting. An amateur performance on the cheap might blow you away because you weren't expecting it. A professional show might satisfy you just fine, but you might not be as impressed because you were expecting that. Don't let your naturally varying expectations cloud your judgment when considering what really were the best 5 performances of the year – attribute points accordingly.

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## 2 Different Systems to Consider a 50 Score

### Star System:

1-10 = 1 Star  
11-20 = 2 Stars  
21-30 = 3 Stars  
31-39 = 4 Stars  
40-49 = 5 Stars

### Grading System:

#### F - Failing Score

1-4 = F-  
5 - 7 = F  
8-10 = F+

#### D - Below Average Score

11-14 = D-  
15-17 = D  
18-20 = D+

#### C - Average Score

21-24 = C-  
**25-27 = C** (remember – 25 should always be your starting point. “C” student is an average student. A “C” show is an average show.)  
28-30 = C+

#### B - Above Average

31-34 = B-  
35-37 = B  
37-39 = B+

**A - Excellent** This is the meat of the matter, where 1 point will make a difference. This is some of the best performance, design and direction you’ve seen. You must be judicious. 40s should be used for those you think should have a nomination / win opportunity.

40-44 = A-  
45-47 = A  
48-49 = A+

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## 50 – SUPERB!

50 is a category all its own. This score is reserved for that oh-so rare occasion when you know you will not see anything better in at least another year, or ever.

### OTHER POINTS OF CLARIFICATION:

#### WHAT MAKES A GOOD ENSEMBLE?

The ensemble category considers an **entire company's quality of acting**. Consider all parts of a cast together and how that affects the whole.

The original intent of the category was to find a way to honor Actors in plays without obvious distinctions between leads and support characters. But just because a play or musical does, that should not affect your consideration of its greater ensemble. Think of it this way: An outstanding ensemble means all the parts are working in harmony. You cannot have a weak link, **whether your ensemble is 30 or 2. Everything must work.** One badly cast support character should knock a production out of this category. For "Les Mis" that means not a weak link among a cast of 30. If you also believe that the actors in a two-character play work so well off one another that they constitute their own ensemble, so be it. If you think it's more impressive than 30 people must and do work well together than 2, then adjust your scores accordingly.

#### CANCELLATIONS OR STOPPAGE

If a show is stopped by the production company for any reason and you are dismissed from the theatre (power outage, illness of company member, technical or personnel issues, etc.), please contact the Henry Coordinator for instructions.

**UNDERSTUDIES / SWINGS / DOUBLE CASTING:** IF YOU ATTEND A PERFORMANCE AND THE CASTING HAS CHANGED IN ANY WAY, YOU MAY NOT SUBMIT A SCORE FOR THE ACTOR THAT WAS CHANGED. (*Note: You must insert the number 1 for that Actor so the online ballot will be accepted.*)

**Please contact the Henry Coordinator as soon as you are aware of any of the below circumstances:**

- Cast Changes
- Understudies / Swings
- Double Casting

See details in the section below titled: THE HENRY LOWENSTEIN AWARDS ELIGIBILITY PROCESS AND PROCEDURES 2018-2019

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Contact the Henry Coordinator with any questions or emergencies as soon as possible!

## HOW TO WATCH DIRECTING by Christy Montour-Larson

When it comes to evaluating what is good directing, I believe there are a few key elements to keep an eye out for.

- 1. Telling the story.** A Director's job is telling the story as clearly and evocatively as he or she can. Can you follow the story? Is this a valid interpretation? Should this Director consider playwriting instead?
- 2. Mid-wife or Mother:** Is the directing intent on clarifying the story and delivering the play's message, or does it seem to be "showing off"? If it's "showing off," does that assist your pleasure or detract from it?
- 3. Emotion:** We attend theatre to feel. Were your emotions properly engaged? Does the play still resonate with you 24 hours later? Is the acting moving (a drama) or delightful (a comedy), or is it simply proficient? A good test of the Director's "heart."
- 4. Blocking:** Does the Director use the space in an interesting way? Is it in some sense wonderful to watch? If you were to watch the play without hearing the dialogue, would the movement tell the story? Does the behavior on the stage seem to fit the circumstances of the text?
- 5. Acting:** Is the acting good? Is there truthful behavior that fits the given circumstances of the world of the play? Do the actors relate to each other in a way that creates a chain of actions and reactions? Do you believe the relationships between people on stage? A good Director has something to do with drawing out the Actors' strengths and hiding their weaknesses – do you see growth in Actors familiar to you? Do you see old habits or stock choices creeping in?
- 6. Rhythm and Pacing:** If you listened to the play as music, would you hear interesting rhythms? Is the play a good mix of fast and slow, loud and soft? Pace is a delivery system for meaning.
- 7. Design:** Good sets and costumes might speak well of the Director, but they could be achieved without much input from her/him. Bad sets and costumes imply the Director either lacks taste or control. If the designs are not unified, where was the Director's input?
- 8. Beauty:** What is "theatrical" about this production? Does it have any visual, aural or acting surprises? Anything beautiful? Anything you haven't seen before? Is it generous in giving the audience pleasure?

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**9. Variety:** Is there a lot of variety, or is it all pretty much one note? Variety in rhythm, tone, emotion or theatrically is a good sign the Director's hand is present.

**10. Unity:** Aristotle believed the greater the unity, the greater the work of art. Stanislavsky said "Anything is the death of art." Are there detailed, specific choices being made? Does it feel like there are random choices? Does the play come together at the end? Has the Director given closure and built its impact? You should be carried along; it shouldn't end with a whimper.

**Christy Montour—Larson 11/11/16**

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## Judging Criteria for New Plays / Musicals

### SCORING A NEW PLAY

It is acceptable to rate a new play, say, 35 in the category of “outstanding play,” and 45 in the category of “outstanding new play.” In the former, you are considering the play against all others that were performed this year. In the latter, you are considering it only against the other new plays, a much smaller pool.

- **Theme/Clarity** – Is a clear use of the theme and purpose clearly stated? Is the use original and interesting?
- **Content** – Is the subject matter or situation of the play relevant, creative and/or controversial?
- **Style** – Has the playwright established a definitive method or style? Has the playwright shown strength of writing style and clear viewpoint?
- **Characterization** – Are the characters credible, compelling? Is there a protagonist of some type? Is there an antagonist? Are the characters in the play developed? Are the roles defined?
- **Plot** – Does something happen? Does the plot seem fresh? Is there conflict and tension enough to sustain the duration of the play? Has the storyline been clearly defined? Has the action of the play been chronologically developed? Is there evidence of:
  - Exposition
  - Complication
  - Climax
  - Conclusion
- **Dialogue** – Does it sound natural and right for the plot and locale? Is the word usage or phrasing consistent with the character? Does the dialogue advance the plotline or develop the character’s background?

### Additional Consideration for Musicals

- **Structure** - Structure includes form, rhythm, tune, lyrics, texture and appropriateness for the genre or style of the piece.
  - Is the structure clear overall?
  - The key elements of form, rhythm, tune, lyrics and texture are generally appropriate for the genre or style of the music. Does the structure support the intention of the piece?
  - Is the relationship between the key elements balanced and well considered?
  - Does it successfully explore the genre and style of the music?
- **Instrumentation/vocalization**
  - How effectively has the composer or songwriter explored the characteristics of the instruments and/or voice; their range, melodic and rhythmic capabilities?
  - Has the composer explored the instruments and/or voices in relation to the chosen genre and style?
  - Are there effective combinations of instruments and/or voices to give an interesting texture?
- **Creativity** - This is about new musical ideas in terms of structure and the use of instruments or vocals. The composer / songwriter may take a fresh or original approach to genre or style. There may be novelty in some aspects of the composition such as melody or lyrics or a riff.
  - Is there intention to produce emotional and intellectual meaning?
  - Does the piece show some creative aspects?
  - Is there some originality in either the structure or the use of instruments and voices?
  - Does the piece either strive too hard for originality or loose meaning or offer no fresh ideas?
  - Does the composition hold the attention, include fresh ideas and is it convincing?

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- Does the originality enhance the intended genre or style or even create something completely new and meaningful?

*From the Official THE HENRY LOWENSTEIN AWARDS ELIGIBILITY PROCESS AND PROCEDURES 2018-2019*

### **I. JUDGING AND BALLOT PROCEDURES: Henry Judges will serve as CTG volunteers.**

**A. Publication of an Official Ballot:** The CTG Henry Coordinator will publish the Official Henry Ballots to the pool of Henry Judges for each Eligible Production as soon as the 'final' ballot is received from the show producer (see **Part I.A.5**)

**B. Henry Judge Selections:** A **Blind Pool Lottery** will be conducted by the Henry Coordinator. Nine (9) Henry Judges will be blind selected to a panel to attend a production using a lottery generator application. Judges will not be assigned to companies where they attended the previous two (2) productions.

**C. Judge Ballots:** Henry Judges shall submit a completed Official Henry Ballot to the Henry Coordinator within **one (1) week** of attending an Eligible Production. The Henry Coordinator will ensure that each Official Henry Ballot is filled out in its entirety. Once completion is verified, all Official Henry Ballots will be securely monitored.

**1. Ballot Secrecy:** *Ballots are not to be revealed or discussed by Judges with any person(s) whether it be in-person or via any other written or verbal form, including social media, emails, blogs or articles, until after the Henry Season has ended and awards have been presented. Immediate dismissal and indefinite suspension from being a Henry Judge is the consequence for revealing a ballot.*

**D. Tabulation:** At the end of the Henry Season all Official Henry Ballots will be tabulated. Recipients with the highest scores in each category shall be announced as nominees for that category. EXCEPTION: the score for the “Best Season by a Company” will be calculated as provided in Part II E, below.

**E. Winner:** At the Henry Awards event, the nominee with the highest score in each category shall be announced the winner of the Henry Award for that category and presented a Henry Lowenstein Award.

**F. Best Season by a Company:** At the end of the Henry Season, the Henry Coordinator shall work with the CTG Board of Directors to determine nominations for the category of “Best Season by a Company”. The number of total category nominations and point scores may be taken into consideration to calculate both nominees and winner.



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**G. Understudies:** Henry Judges are presented with a ballot form that is populated with the Principal and Supporting cast as provided by the producer. If an understudy performs for a show where a Henry Judge is scheduled to attend, it is the responsibility of the Producer to reschedule that Judge to a performance when the performer, not the understudy, is on. Failure to do so may invalidate that performer for Henry Award consideration if the minimum number of Judges do not see the primary Actor.

**H. Cast Changes:** In the event of a cast change during a run, it is the responsibility of the Producer to schedule Judges to see the new Actor. Failure to do so may invalidate that performer for Henry Award consideration if the minimum number of Judges do not see that Actor.

**I. Double Casting:** In the event that more than one Actor is cast in a single role, the Producer must designate one of the performers as the Primary Actor. Henry Judges should be scheduled to attend a show when the Primary Actor is performing. Failure to do so may invalidate that performer for Henry Award consideration if the minimum number of Judges do not see that Actor.

**J.** The Colorado Theatre Guild has discretion to interpret the foregoing judging and ballot procedures and, if necessary, to change or amend those procedures at any time.

### II. Conflict of Interest Policy

**Conflict of Interest Policy Changes: (Judges must make known any COI. Production Companies can also make known any COI or perceived COI with a Judge.)**

**Current Conflict of Interest Updated Policy (June 1, 2018):** In a continuing effort to remove and/or reduce bias and favoritism among our judging pool, we have implemented the following Conflict of Interest Policy. These situations or relationships have been deemed to hold a specific conflict of interest or a perceived conflict of interest:

- **Show Selection:** Henry Judges are not allowed to pick shows they adjudicate. Judges will be assigned to shows through a “Blind Pool Lottery” by the Henry Coordinator. They will only select their available dates. Judges must see 1/3 of their shows throughout the Henry Season outside of their home region. Regions are defined in the Henry Judge Expectations document.
- **Relational Conflicts:** Henry Judges cannot have a standing relationship with a theatre, which could include year-round staff, ensemble membership, or any ongoing commitment (board membership, public relations, marketing, volunteer, etc.)
- **Employment/Independent Contractor Status:** Henry Judges who have worked at a given theatre at some point in the six months prior to the show’s opening or auditioned for the specific show being judged **OR** have been in

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consideration for a staff role in a production are considered to hold a conflict of interest. (i.e., Director/Musical Direction/Designer.)

- **Personal Differences:** Henry Judges who have long-standing or serious professional or personal differences with a theatre. Production companies must notify the Henry Coordinator of these situations. Producers will receive a list of current Judges and updates regularly.
- **Spouses and Significant Others:** If a spouse or significant other is also a Judge, they will NOT judge the same show or talk about the show with their spouse/SO until after the ballot is submitted. Spouses can be alternate Judges for shows.
- **Familial ties and relationship: Spouses, Significant Others and Family members:** Henry Judges who have a family member, defined as husband, wife, child, significant other or any other close family relationship, cannot judge a show with that individual serving as Producer, Director, Designer, Tech Staff or Crew, Actor, or Musician, etc.
- **Theatre writers (journalists, bloggers, critics, press)** are not permitted to judge any show for which they are writing any article or blog.
- **Violations of these conflicts would indefinitely suspend the ability to be a Henry Judge.**

### III. Henry Judges Selection and Training Procedures

- A. The Henry Awards Coordinator, aka as the Henry Coordinator (HC), will be responsible for selection and training of Henry Judges under the guidance of the CTG Board of Directors.
  - 1. Provisional Judges are individuals who serve as Judges provisionally, as need arises, and are not a part of the regular judging pool. Provisional Judges may be past Henry Judges, CTG Board members or other Volunteers trained and selected by the Henry Coordinator.
- B. An “**Open Call**” for Henry Judges will be conducted yearly in the Spring to supplement the judging pool, as needed, and under the discretion of the Henry Coordinator. Provisional Judges will also be trained by the Henry Coordinator. Once a Judge has been

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assigned for one full Henry season, he or she is permanently eligible to judge, barring dismissal or resignation. Resigning Judges in ‘Good Standing’ are welcome back to the pool after filling out a new application and completing training.

### C. Henry Judges Categories

- a. **Peer Professional Judges** - Directors, Designers, Actors and other working or retired performing arts professionals.
- b. **Educators/Academics** - Individuals who teach or study the performing arts in Elementary through Post Doctorate schools and institutions.
- c. **Non-Reviewing Theatre Critics or Arts Writers** - Journalists, bloggers, critics, press, who are not writing about or critiquing the production under consideration.
- d. **Citizen or Theatre Lover Judges** - Individuals from the private sector who are not performing arts professionals, educators, academic or theatre writers.

**D. Henry Judge Expectations:** Judges will be governed by the updated Henry Judge Expectations & Policies posted on the CTG website.

**E. Dismissal and Suspensions:** Judges may be dismissed or suspended at the will of the CTG Board and under the discretion of the HC. Judges who do not adhere to the Henry Judge Expectations & Policies will be given notice.

**F. Resignation:** Judges may resign by giving written notice within 10-business days to the HC. If a judge has remaining assignments the HC will assign replacement judges or provisional judges.

**G. Judge Hiatus:** A Judge may request up to 90 days hiatus from the judge pool for personal reasons. After 90 days, the Judge will be removed from the pool and can reapply in the next open call.

**H. Henry Judge Diversity Statement:** It is the policy of CTG and Henry Lowenstein Awards Committee to provide equal opportunity to all volunteers regardless of age, color, national origin, citizenship status, physical or mental disability, race, religion, creed, gender, sex, sexual orientation, gender identity and/or expression, genetic information, marital status, status with regard to public assistance, veteran status, or any other characteristic protected by federal, state or local law. In addition, CTG will provide reasonable accommodations for qualified individuals with disabilities.

- a. The Colorado Theatre Guild’s goal is to increase representation of women, people of color, veterans, individuals with disabilities and under-represented and under-served communities.
- b. **Volunteer Position:** A Henry Judge position is a volunteer position. Judges must adhere to all Henry Judge / Volunteer policies.

## HENRY AWARDS – Henry Judge Handbook

### **NOTES:**

**HENRY AWARDS – Henry Judge Handbook**  
**HENRY AWARD EVALUATOR CRITERIA RUBRIC**

**PERFORMANCE CATEGORIES:** *(Ensemble, Lead/Supporting Actor/Actress)*

<b><u>CRITERIA</u></b>	<b>FAIR 11-20</b>	<b>GOOD 21-30</b>	<b>VERY GOOD 31-40</b>	<b>EXCELLENT 41-50</b>
<b>ACTING</b>	<ul style="list-style-type: none"> <li>• Basic understanding of character</li> <li>• Can be heard and understood</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding of characters objectives</li> <li>• Remains in character throughout the production even when not the main focus of the action</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to react on stage as the character</li> <li>• Understanding of the role place within the larger production</li> <li>• Interacts well with other characters</li> </ul>	<ul style="list-style-type: none"> <li>• Complete and consistent absorption of the character and the ability to fully communicate that character to the audience</li> </ul>
<b>SINGING (IF APPLICABLE)</b>	<ul style="list-style-type: none"> <li>• Ability to sing on pitch</li> <li>• Ability to execute rhythmic requirements of the music</li> </ul>	<ul style="list-style-type: none"> <li>• Elements of phrasing and interpretation are present</li> <li>• Pleasant voice</li> </ul>	<ul style="list-style-type: none"> <li>• Maintains character while singing</li> <li>• Material attacked with enunciation and proper vocal technique</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding and execution of the musical style of the show</li> <li>• Ability to express the character through the song</li> <li>• Excellent vocal technique and tone</li> </ul>
<b>MOVEMENT</b>	<ul style="list-style-type: none"> <li>• Moves with ease</li> <li>• Able to execute staging/choreography</li> </ul>	<ul style="list-style-type: none"> <li>• Moves relaxed</li> <li>• Better than average execution of staging/choreography</li> </ul>	<ul style="list-style-type: none"> <li>• Moves with precision and animation</li> </ul>	<ul style="list-style-type: none"> <li>• Movement reflects the character (i.e. age, social status, history, etc.)</li> <li>• Flawless execution of staging/choreography</li> </ul>
<b>STAGE PRESENCE</b>	<ul style="list-style-type: none"> <li>• No evidence of nerves or distraction (i.e. fidgeting or playing w/ costume)</li> </ul>	<ul style="list-style-type: none"> <li>• Relaxed</li> <li>• Focused</li> <li>• In the Moment</li> </ul>	<ul style="list-style-type: none"> <li>• Gestures flow from characterization</li> <li>• Adds to a scene rather than distracts from it</li> </ul>	<ul style="list-style-type: none"> <li>• Commands attention and focus from the audience</li> <li>• Performance enhances and adds value to the overall</li> </ul>

## HENRY AWARDS – Henry Judge Handbook

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### **DIRECTION**

<b><u>CRITERIA</u></b>	<b>FAIR 11-20</b>	<b>GOOD 21-30</b>	<b>VERY GOOD 31-40</b>	<b>EXCELLENT 41-50</b>
<b>INTERPRETATION</b>	<ul style="list-style-type: none"> <li>• Basic understanding of the story and themes of the musical</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to communicate the story and themes of the musical to the cast and others involved in the production</li> <li>• Sound interpretation of and adherence to the script regarding elements of time period and location</li> </ul>	<ul style="list-style-type: none"> <li>• Contributes a unique vision that propels the story</li> <li>• Evidence of character development work with actors</li> </ul>	<ul style="list-style-type: none"> <li>• Complete understanding of the story and themes of the musical and the ability to guide cast in the telling of that story</li> <li>• Director’s vision evident in each moment and all elements of the production</li> <li>• Audience is engaged and emotionally involved in the story</li> </ul>
<b>STAGING BLOCKING</b>	<ul style="list-style-type: none"> <li>• Good traffic flow</li> <li>• Actors are not upstaged</li> </ul>	<ul style="list-style-type: none"> <li>• Interesting traffic flow</li> <li>• Appealing stage pictures</li> </ul>	<ul style="list-style-type: none"> <li>• Interesting stage pictures</li> <li>• Smooth transitions between scenes</li> </ul>	<ul style="list-style-type: none"> <li>• Stage pictures contribute to and aid in the telling of the story</li> <li>• Seamless transitions between scenes</li> </ul>

## HENRY AWARDS – Henry Judge Handbook

<b>COORDINATING OF ALL ELEMENTS OF THE PRODUCTION (Set, Costumes, Props, Lights, Performances, Music, Etc.)</b>	<ul style="list-style-type: none"> <li>All elements of the production have been taken into consideration</li> </ul>	<ul style="list-style-type: none"> <li>All elements of the production have been given uniform consideration</li> </ul>	<ul style="list-style-type: none"> <li>All elements of the production have been given uniform consideration and contribute to the telling of the story and serve the needs of the script</li> </ul>	<ul style="list-style-type: none"> <li>All elements of the production are inter-related, contribute to the telling of the story, serve the needs of the script, and help to communicate the vision of the director</li> </ul>
<b>UTILIZATION OF EXISTING RESOURCES</b>	<ul style="list-style-type: none"> <li>Mounts show in company's existing space</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates some creativity in meeting the challenges of existing space</li> </ul>	<ul style="list-style-type: none"> <li>Uses creativity in design and innovative staging to meet challenges of existing space</li> </ul>	<ul style="list-style-type: none"> <li>Turns challenges of company's existing space into assets for the production through creative and resourceful staging and ingenuity of design</li> </ul>

### MUSICAL DIRECTION

<u>CRITERIA</u>	<b>FAIR 11-20</b>	<b>GOOD 21-30</b>	<b>VERY GOOD 31-40</b>	<b>EXCELLENT 41-50</b>
<b>ACCURACY</b> <ul style="list-style-type: none"> <li>Rhythm</li> <li>Notes / Pitch</li> <li>Harmony</li> <li>Diction</li> <li>Dynamics</li> <li>Lyrics</li> </ul>	<ul style="list-style-type: none"> <li>Singers can perform the music at a basic level</li> <li>Songs are memorized</li> <li>Lyrics are clear and intelligible</li> </ul>	<ul style="list-style-type: none"> <li>Attempts at harmonies are evident</li> <li>No sharp or flat singing and/or playing</li> <li></li> </ul>	<ul style="list-style-type: none"> <li>Harmonies achieved</li> <li>All playing is in tune</li> <li>Chorus sings and musicians play as a unit</li> <li>Some dynamics used</li> <li></li> </ul>	<ul style="list-style-type: none"> <li>Singers know and can perform the music at a superior level</li> <li>Harmonies are blended</li> <li>Rhythms and notes performed with accuracy</li> <li>Dynamics add meaning to the musical performance</li> </ul>
<b>INTERPRETATION</b> <ul style="list-style-type: none"> <li>Transitions</li> <li>Phrasing</li> </ul>	<ul style="list-style-type: none"> <li>Musical cues picked up w/o hesitation</li> <li>Entrances made without hesitation</li> <li>Singers demonstrate a basic understanding of what they are singing</li> </ul>	<ul style="list-style-type: none"> <li>Tempi is appropriate for the style and dramatic moment of the piece</li> <li>Singers able to make entrances</li> </ul>	<ul style="list-style-type: none"> <li>Underscoring contributes to dramatic moment</li> <li>Tempi adds intensity and enhances the dramatic moment</li> <li>Phrasing adds to</li> </ul>	<ul style="list-style-type: none"> <li>Production propelled forward by music</li> <li>Singers demonstrate a complete understanding of what they are singing about</li> <li>Music is seamlessly woven</li> </ul>

## HENRY AWARDS – Henry Judge Handbook

	about	w/o staring at conductor <ul style="list-style-type: none"> <li>• Underscoring is unobtrusive</li> </ul>	development of the story and character	w/ dialogue
<b>MUSICAL STYLE</b>	<ul style="list-style-type: none"> <li>• Evidence of a grasp of musical style of the score is present – if not in performance, then in intention</li> </ul>	<ul style="list-style-type: none"> <li>• Most of the score is performed in a manner consistent with the style of its composition</li> </ul>	<ul style="list-style-type: none"> <li>• Entire score performed in appropriate style based on the score, the historical setting of the piece, or the vision of the specific production</li> </ul>	<ul style="list-style-type: none"> <li>• Singers demonstrate complete understanding of style of the score and/or production and execute the material in an appropriate and compelling manor</li> </ul>

### CHOREOGRAPHY

<u>CRITERIA</u>	<b>FAIR 11-20</b>	<b>GOOD 21-30</b>	<b>VERY GOOD 31-40</b>	<b>EXCELLENT 41-50</b>
<b>EXECUTION</b>	<ul style="list-style-type: none"> <li>• Performers know steps</li> <li>• Steps are equal to the ability of the performers</li> </ul>	<ul style="list-style-type: none"> <li>• Accurate performance of steps</li> <li>• Sound dance technique (turn-out, body position, etc.) that does not ask performers to do something beyond their flexibility or training</li> </ul>	<ul style="list-style-type: none"> <li>• Energy demonstrated by performers</li> <li>• Performers dance with unison and precision</li> <li>• Smooth transitions from scenes/songs into dance segments</li> <li>• Steps are challenging but within performers' range of achievement</li> </ul>	<ul style="list-style-type: none"> <li>• Dance steps reflect character</li> <li>• Dance propels the story forward</li> <li>• Dance style/steps agrees with and/or augments the overall vision of the show</li> </ul>
<b>VARIETY</b>	<ul style="list-style-type: none"> <li>• Diversity in steps and patterns</li> </ul>	<ul style="list-style-type: none"> <li>• Use of interesting patterns and steps</li> </ul>	<ul style="list-style-type: none"> <li>• Creative use of set, costumes and/or props to frame and enhance the dance</li> </ul>	<ul style="list-style-type: none"> <li>• Inventive movement that reflects character while also providing a showcase for the dance abilities of the performers</li> </ul>



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<b>USE OF SPACE</b>	<ul style="list-style-type: none"> <li>Balanced use of performers on stage</li> <li>All areas of playing space utilized well</li> </ul>	<ul style="list-style-type: none"> <li>Spatial awareness demonstrated in placement of dancers and flow of dance segments</li> </ul>	<ul style="list-style-type: none"> <li>Use of levels and interesting or visually appealing formations</li> <li>Use of creative entrances and exits</li> </ul>	<ul style="list-style-type: none"> <li>Excellent use of stage space, levels and formations</li> <li>Complete integration of movement elements with other performance/ production elements</li> </ul>
<b>AUTHENTICITY</b>	<ul style="list-style-type: none"> <li>Some attempt at the appropriate style of dance called for by the time setting of the show</li> <li>Choreography adapted from or based on previous productions is credited in the production’s program</li> </ul>	<ul style="list-style-type: none"> <li>Steps all authentic to the period and culture of the production</li> </ul>	<ul style="list-style-type: none"> <li>Period authenticity demonstration throughout the movement of the show – not just dance sequences</li> </ul>	<ul style="list-style-type: none"> <li>Dance segments completely reflect the period and culture of the show while also providing a showcase for the dance abilities of the performers</li> </ul>

### **COSTUME ACHIEVEMENT**

<u><b>CRITERIA</b></u>	<b>FAIR 11-20</b>	<b>GOOD 21-30</b>	<b>VERY GOOD 31-40</b>	<b>EXCELLENT 41-50</b>
<b>VISUAL PICTURE / WORKMANSHIP</b>	<ul style="list-style-type: none"> <li>Full cast is costumed</li> </ul>	<ul style="list-style-type: none"> <li>Full cast dressed appropriately for their role in the production</li> <li>Clothes are “finished” with no un-sewn hems</li> </ul>	<ul style="list-style-type: none"> <li>All characters are accessorized</li> <li>Clothes are neatly finished with details and trim</li> </ul>	<ul style="list-style-type: none"> <li>Costume designates characters’ status, personality and relationships</li> <li>Color palate adds to the overall look of the production</li> </ul>
<b>FIT / EASE OF MOVEMENT</b>	<ul style="list-style-type: none"> <li>All costumes are appropriate size</li> </ul>	<ul style="list-style-type: none"> <li>Costumes are properly hemmed according to style/period</li> <li>Costumes do not hinder performance</li> </ul>	<ul style="list-style-type: none"> <li>Costumes are tailored to fit the individual actors</li> </ul>	<ul style="list-style-type: none"> <li>Tailored to fit and flatter individual actors</li> <li>Allow for total freedom of movement</li> </ul>

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<b>ORIGINALITY / CREATIVITY</b>	<ul style="list-style-type: none"> <li>Individual costumes are color coordinated</li> </ul>	<ul style="list-style-type: none"> <li>Costumes for the entire cast are coordinated</li> </ul>	<ul style="list-style-type: none"> <li>Preliminary color palate is used</li> </ul>	<ul style="list-style-type: none"> <li>Costumes coordinate with director’s concept and interpretation of the script</li> <li>Advanced use of color palate enhances theme and mood of scenes</li> </ul>
<b>PERIOD AUTHENTICITY</b>	<ul style="list-style-type: none"> <li>An attempt to reflect time and place and style</li> </ul>	<ul style="list-style-type: none"> <li>Overall look of time and place achieved</li> </ul>	<ul style="list-style-type: none"> <li>Details of costuming contribute to audience’s knowledge of the time and place of the show</li> </ul>	<ul style="list-style-type: none"> <li>Individual costumes achieve time and place authenticity with accessories that also reflect time and period</li> </ul>
<b>MAINTENANCE</b>	<ul style="list-style-type: none"> <li>Costumes stay intact throughout the performance (shirts tucked in, hats stay on, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>Most costumes are cleaned and pressed</li> </ul>	<ul style="list-style-type: none"> <li>All costumes are cleaned and neatly pressed</li> </ul>	<ul style="list-style-type: none"> <li>All costumes are in excellent condition</li> </ul>

## LIGHTING DESIGN

<u>CRITERIA</u>	<b>FAIR 11-20</b>	<b>GOOD 21-30</b>	<b>VERY GOOD 31-40</b>	<b>EXCELLENT 41-50</b>
<b>ILLUMINATION</b>	<ul style="list-style-type: none"> <li>Set and performers are visible</li> </ul>	<ul style="list-style-type: none"> <li>Lights are focused on the action</li> <li>Minimal spill onto non-essential elements (i.e. Proscenium, curtains, floor, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>Lights are completely focused on the playing area</li> <li>No spill into non-essential areas</li> </ul>	<ul style="list-style-type: none"> <li>Lighting design highlights action in a scene as well as entrances and exits</li> <li>Lighting helps to tell the story by focusing the audience’s attention on key elements, performance and/or scenes</li> </ul>

## HENRY AWARDS – Henry Judge Handbook

<b>ARTISTIC EXPRESSION</b>	<ul style="list-style-type: none"> <li>Set and performers are visible</li> </ul>	<ul style="list-style-type: none"> <li>Some use of color, patterns, gobos and texture                             <ul style="list-style-type: none"> <li><i>Def. Gobos- (in a theater) a partial screen used in front of a spotlight to project a shape.</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Color, patterns, gobos and texture are used to enhance the scenes</li> <li>Lights contribute to the telling of the story</li> <li>Specials and area lighting used for dramatic intensity or theatrical effect</li> </ul>	<ul style="list-style-type: none"> <li>Fully reflects directors' vision of the production</li> <li>Contributes to and helps define the show's theme and/or the director's vision of the show</li> <li>Light adds value and appeal to the overall stage picture and enhances the scenic design</li> </ul>
<b>TECHNICAL EXECUTION</b>	<ul style="list-style-type: none"> <li>Set and performers are visible</li> </ul>	<ul style="list-style-type: none"> <li>Minimal delay in cues for blackouts and/or spots</li> <li>Cues built with some degree of time sensitivity</li> </ul>	<ul style="list-style-type: none"> <li>No delay in execution of cues</li> <li>Cues are executed with finesse and are not abrupt or jarring</li> </ul>	<ul style="list-style-type: none"> <li>Lights change in a manner that is almost unobtrusive and has a subliminal effect</li> <li>Execution of light cues is integrated with other transitional elements (i.e. Scene shifts)</li> </ul>
<b>TIME AND PLACE</b>	<ul style="list-style-type: none"> <li>Set and performers are visible</li> </ul>	<ul style="list-style-type: none"> <li>Lights convey basic time of day (i.e. Daylight vs. Moonlight)</li> </ul>	<ul style="list-style-type: none"> <li>Intensity of light appropriate to geographic location (i.e. Tahiti vs. NYC)</li> <li>Intensity of light appropriate to indoor or outdoor settings</li> </ul>	<ul style="list-style-type: none"> <li>Nuance achieved in the indication of time of day (i.e. Dusk vs. Night and dawn vs. noon)</li> <li>Timing of light cues helps tell the story and establish time and place (i.e. sun setting throughout the course of a scene)</li> </ul>

### SCENIC DESIGN

<u>CRITERIA</u>	<b>FAIR 11-20</b>	<b>GOOD 21-30</b>	<b>VERY GOOD 31-40</b>	<b>EXCELLENT 41-50</b>
<b>ESTABLISHES TIME AND PLACE</b>	<ul style="list-style-type: none"> <li>Minimum indication of time and place of the production is evident in the scenic design</li> </ul>	<ul style="list-style-type: none"> <li>Most set elements help define time and place</li> </ul>	<ul style="list-style-type: none"> <li>Continuity regarding time and place is evident from scene to scene</li> </ul>	<ul style="list-style-type: none"> <li>Every scene reflects time and place as required by the script</li> </ul>

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<b>PRACTICAL / FUNCTIONAL</b>	<ul style="list-style-type: none"> <li>• Most scenes have scenery</li> </ul>	<ul style="list-style-type: none"> <li>• All scenes have scenery</li> <li>• Set leaves playing space for the actors</li> </ul>	<ul style="list-style-type: none"> <li>• Set pieces and props are usable by performers (i.e. Staircases, props and set are in proportion)</li> </ul>	<ul style="list-style-type: none"> <li>• All scenic elements work smoothly and are consistent</li> <li>• Set is completely painted with attention to detail</li> </ul>
<b>EFFICIENCY</b>	<ul style="list-style-type: none"> <li>• Transitions between scenes take a minimum of time</li> </ul>	<ul style="list-style-type: none"> <li>• Smooth transitions are made between most scenes</li> <li>• Changes executed with minimum crew</li> </ul>	<ul style="list-style-type: none"> <li>• Smooth, organized transitions are made between all scenes without stopping the action of the show</li> </ul>	<ul style="list-style-type: none"> <li>• Seamless transitions between all scenes</li> <li>• Scene shifts are an organic and integrated into the overall look and feel of the show</li> </ul>
<b>EFFECTIVE USE OF STAGE SPACE</b>	<ul style="list-style-type: none"> <li>• Set fits in the space</li> </ul>	<ul style="list-style-type: none"> <li>• Set is proportional to the stage space and to the actors</li> </ul>	<ul style="list-style-type: none"> <li>• Multiple levels employed to provide additional playing spaces and variety in staging</li> </ul>	<ul style="list-style-type: none"> <li>• Entrances and exits are integrated into the design and allow for variety in blocking and stage movement</li> </ul>
<b>ARTISTRY</b>	<ul style="list-style-type: none"> <li>• Set is painted</li> <li>• Minimum indication of theme or director’s vision evident in the design</li> <li>• Made and/or rented objects are used appropriately</li> </ul>	<ul style="list-style-type: none"> <li>• Set is painted with colors and textures that are appropriate</li> <li>• Set has a finished look – no raw edges or unpainted surfaces</li> <li>• Most set elements help define mood</li> </ul>	<ul style="list-style-type: none"> <li>• There is attention to detail in the painting</li> <li>• Trims, patterns, and decorative painting enhance most scenes</li> <li>• Colors and textures selected add to the stage picture and helps define theme</li> </ul>	<ul style="list-style-type: none"> <li>• Attention to detail is evident throughout design</li> <li>• Set fully reflects directors’ vision of the production</li> <li>• Scenery contributes to and helps define the theme of the production and/or the director’s vision of the show</li> <li>• Visual elements coordinate from scene to scene</li> </ul>

### SOUND DESIGN

<u>CRITERIA</u>	<b>FAIR 11-20</b>	<b>GOOD 21-30</b>	<b>VERY GOOD 31-40</b>	<b>EXCELLENT 41-50</b>
<b>BALANCE</b> <ul style="list-style-type: none"> <li>○ Singers</li> <li>○ Leads/Chorus</li> </ul>	<ul style="list-style-type: none"> <li>• Basic balance between singers and players</li> <li>• Amplified aspects of the production are not distorted</li> </ul>	<ul style="list-style-type: none"> <li>• Amplified aspects of the production (i.e. Leads w/ mics) do not overpower other elements</li> </ul>	<ul style="list-style-type: none"> <li>• Balance in all areas exists throughout the entire performance</li> <li>• Amplified elements to not disrupt or stand out</li> </ul>	<ul style="list-style-type: none"> <li>• Singers and players can be heard equally without overshadowing each other</li> <li>• Amplification is used to enhance the overall musical</li> </ul>

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<ul style="list-style-type: none"> <li>○ Musicians/Singers</li> <li>○ Amplification</li> </ul>	<ul style="list-style-type: none"> <li>• Chorus does not overpower leads or vice versa</li> </ul>	<ul style="list-style-type: none"> <li>• Appropriate volume level achieved</li> </ul>	<p>from overall musical sound of the production</p>	<p>sound of the production</p> <ul style="list-style-type: none"> <li>• Placement of band enhances overall sound</li> </ul>
<p><b>TECHNICAL EXECUTION</b></p>	<ul style="list-style-type: none"> <li>• All cues are executed, even if there is a noticeable delay</li> </ul>	<ul style="list-style-type: none"> <li>• Minimal delay in cues within and between scenes</li> <li>• Cues are decently timed</li> </ul>	<ul style="list-style-type: none"> <li>• No delay in execution of cues</li> <li>• Cues are executed with finesse and are not abrupt or jarring</li> </ul>	<ul style="list-style-type: none"> <li>• Sounds are woven almost unobtrusively, sometimes having a subliminal effect</li> <li>• Execution of sound cues is integrated with other transitional elements (i.e. Scene shifts)</li> </ul>
<p><b>PERIOD AUTHENTICITY</b></p>	<ul style="list-style-type: none"> <li>• An attempt to reflect time and place and style</li> </ul>	<ul style="list-style-type: none"> <li>• Sounds appropriate to time and place</li> </ul>	<ul style="list-style-type: none"> <li>• Choice of sounds contributes to audience’s knowledge of the time and place of the show</li> </ul>	<ul style="list-style-type: none"> <li>• Sound cues go above and beyond other technical elements to contribute to storytelling</li> </ul>
<p><b>ARTISTRY</b></p>	<ul style="list-style-type: none"> <li>• Sounds are recorded with decent quality</li> <li>• Minimum indication of theme or director’s vision evident in the design</li> </ul>	<ul style="list-style-type: none"> <li>• Sounds are pleasing and appropriate in tone and volume</li> </ul>	<ul style="list-style-type: none"> <li>• Attention to detail at start and stop of recorded sounds</li> </ul>	<ul style="list-style-type: none"> <li>• Sounds fully reflects directors’ vision of the production</li> <li>• Sound is coordinated, cohesive, and contributes to the vision of the show</li> </ul>

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## Other Elements to Consider:

Other things to consider about the overall show that aren't necessarily a part of the scoring system but happen to enhance your experience as an audience member:

- Curtain Speech: Did it set the tone of the show? Was it too long? Was it necessary? Could the information have been taken care of in the program?
- Overture and Entr'acte: Did it set the mood of the show? Were the orchestrations good?
  
- **OVERALL ACTING**
  - Sense of Character: Does the group understand the show? The time periods? Who they are?
  - Acting: Did the actors tell the story? Did they act as though no audience was watching? Did they interact with each other or recite to the audience? Were they confident?
  - Execution of Blocking: Do actors know how to move to accentuate the dialogue?
  - Pacing/Energy: Does the dialogue have a natural flow? Do people pick up cues quickly? Do they react within lines?
  - Voice Projection: Are they speaking loudly and clearly?
  - Voice Inflection: Do they speak like "normal" people? No "attack" delivery of sentences?
  - Interaction: Do they work together to keep the scene moving? Is there CHEMISTRY?
  - Focus: Are they "locked in"? Are they distracted? Do they look at the people they are talking with?
  
- **OVERALL PRODUCTION QUALITY**
  - Execution: How did you feel about the show overall? Would you say it had a nice flow, energy, cohesiveness?
  - Smooth Scene Transitions: Is time for the crew to reset scene are they minimal? Do they lag? Does the director use innovative methods to reset the scenes or obscure them by other action?
  - Scene Changes: Were they noticeably long? Were they rehearsed? Did they use the "Apron" or "Traveler" scenes to facilitate the changing of scenes? Was there adequate scene-change music?
  
- **ENSEMBLE**
  - Movement: Does the group know how to move around the stage? No tripping over each other?
  - Projection: Are they speaking loudly and clearly, especially when not miked?
  - Energy: Are they engaged? Actively involved in the action even when in the background?
  
- **SINGING:** OVERALL were they in tune? Did they sing like stage performers vs. choir performers? Was the music good? Harmonies present and balanced?

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- **DANCING:** Were the dances "tight" and clean? Did the actors look at their feet? Were they well-rehearsed? Was the choreography challenging, but clean? Was it too easy? Basic stuff?
- **USE OF ORCHESTRA:** Did the orchestra overpower the singers? Did the actors have to "wait" for the orchestra? Were the actors told to watch the musical director or did the musical director follow the actors?
- **PROP DESIGN**
  - Enhance the storytelling—placement on stage, ease of use as appropriate.
  - Appropriate to time and place—authentic appearance.
  - Degree of difficulty—large numbers, unusual items.
- **SET CONSTRUCTION**
  - Serves the story being told.
  - Appropriate to the piece and the presenting space (in context of director's vision).
  - Of consistent quality throughout the piece.
  - Serves the set design and the story.
  - Safe for the performers. Facilitates scene changes (quiet, simple).
  - Difficulty of design should be considered.
  - Creative use of materials in creating the illusion of reality. Attention to detail.
- **SET PAINTING**
  - Serves the story being told.
  - Appropriate to the piece and the presenting space (in context of director's vision).
  - Of consistent quality throughout the piece.
  - Serves the set design and the story. Aids in setting place and time.
  - Balance with other technical elements (lights, costumes).
  - Degree of difficulty—large drops, intricate design, attention to detail.
  - Textures and colors appropriate. Creativity, artistry.
- **SET DRESSING** Are set dressings (furnishings, if any) well designed? Do they look realistic and authentic?
  - Enhance and complement the set design and story.
  - Helps set place and period, also reflects the characters or the piece.
  - Degree of difficulty—unusual demands of story or set design, enhances reality.

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- **FIGHT CHOREOGRAPHY**

- Action serves the story—fits the tone of the scene and motivation of the characters, weapon choice is appropriate to the period/setting.
- Degree of difficulty should be considered—large ensembles, intricate movements, variety of styles. Safety of both performers and audience considered. Was it taught by certified individual (SAFD actor/combatant)?
- Natural transitions, realistic movements and reactions. Convincing.
- Execution—clean, appropriate to level of performers, considerate of singing and acting while fighting.

- **PROJECTIONS**

- Serves the story.
- Well placed and clearly visible to all audience members.
- Well designed and consistent with set design and lights.

- **MAKEUP**

- Incorporates six key elements of character analysis—HEARTH (Heredity; Environment—occupation, geography, etc.; Age; Race; Temperament—personality, emotional state; and Health).
- Consistent with costumes and lights.
- Degree of difficulty—specialty makeup, large casts, makeup changes (aging characters during the production).

- **HAIR**

- Serves the story—aids projection of character. Style is accurate to period and consistent. Consistent with costumes and makeup.
- Wigs are appropriate to story and stay secure throughout.
- Degree of difficulty—specialty wigs, large casts, style changes (aging characters during the production). Serves the story—aids projection of character. Accurate to period and consistent.
- 

- **SPECIAL EFFECTS/PUPPETRY**

- Creative and appropriate use (not gratuitous) in serving the story.
- Ease of use by performers (if applicable).
- Degree of difficulty—large or unusual effects.



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### NOTES:

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## FAQs

**DO THE JUDGES HAVE TO BE THEATRE EXPERTS?** Since theatre is an art form, and all art is subjectively judged, we rely on our Judges' experience to evaluate the shows they see. At the least, Judges should have extensive experience as audience members, hopefully in various theatres, cities, regions and even internationally. We also welcome theatre professionals, peer judges, critics, academics and educators to the pool. Of course, your job will be easier if you know a bit about what you're seeing. We expect Judges to be able to critically evaluate theatrical elements, and to be able to support their evaluation with cogent reasoning beyond "I liked it." We award in various categories, including design. We'll do our best to provide resources for categories (i.e., workshops and training sessions) where Judges feel less prepared, but it's best to sign up only for all theatre / musical theatre / plays or where you feel reasonably confident. For instance, musical Judges should be able to judge singing, as well as be familiar with choreography and musical direction. Also, researching a show for content is helpful but try not to watch YouTube videos, read reviews or compare the show you are judging with previous productions... you may set an unfair advantage or bias (negatively or positively) for a show.

**HOW CAN WE BE BETTER AT ADVOCACY FOR THE ARTS?** We want you to be an advocate for all theatre and especially our member companies. Please consider seeing as much theatre as you can, (locally, regionally, nationally and internationally); get a subscription to your favorite companies; see new works; serve on theatre and arts programs boards; advocate for funding and support through your local government; make donations of resources and time to production companies in your neighborhood; and go to play festivals.

**AM I QUALIFIED TO BE A JUDGE?** Yes, you are! You are a rational, responsible, objective, intelligent, talented and thoughtful individual who loves theatre. Use your best judgement, and if you need help, reach out! Your training will occur over a few meetings, phone calls and training sessions, but we chose you because we believe you are up for the task.

**AM I SUPPOSED TO SEE THEATRE COMPANIES OUTSIDE MY HOME AREA?** We are asking Judges to be ready to see **1/3** of the shows outside of your home turf. This is to grow your appreciation for all Colorado theatre and to increase the diversity of our judging pool for our member companies. We also realize Colorado entails terrain, weather and more! We suggest you drive carefully, prepare and be safe! We would rather you cancel within 24 hours of a show, yet if inclement weather occurs, do not risk going to a show. We will reschedule if possible. **Some ideas:** Use your comp ticket for a friend who can help drive, plan a stay-cation in the theatre's area! BE ADVENTUROUS!

**WHAT KIND OF NOTES SHOULD I KEEP ON EACH SHOW?** Use whatever method will help you best. Some Judges keep notes in the program; some write a little report for themselves; and some keep a "short-list" with notes for each category. It's up to you. You may print out the online ballot by filling out the categories with the number "1" and printing (ctrl p) from your browser. Some Judges keep a running tally of all the shows they see and use a grading system to help sort their ballot decision. The choice is yours.

**I WANT TO CHECK IN ON SOCIAL MEDIA, IS THAT OK?** Social Media is like a hammer: In the right, thoughtful hands it is a wonderful tool, in other hands it can be a weapon. We have a Social Media Policy Form you need to review and sign. We ask that you be thoughtful and considerate with your social media usage. If a post reveals your score or jeopardizes the security of your ballot, then forego posting it. Checking in or being supportive to theatre in general by saying "Seeing some great theatre tonight" is fine. But posting "The show I saw tonight was..." is

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prohibited. Take a picture of the stage and a program, or photos of yourself at the theatre (if allowed by the company), and have fun! We can support theatre and be influencers without making statements on the show and any of the criteria we are evaluating. **DO NOT REVEAL YOUR BALLOT.**

**I HAVE A FRIEND IN THE SHOW WHO KNOWS I'M A HENRY JUDGE, SO HOW DO I DEAL WITH "POST-SHOW CHAT?"** Answers here are infinite and vary according to personal style:

- Talk about anything but the show: *"How's your work, family, health ...?"*
- Be Polite: *"I really enjoyed it."* or be vague *"Thanks for a wonderful evening of entertainment."*
- Be complimentary *"I thought you were great."*
- Be Funny *"If I tell you, then I'll have to kill you."* Or *"If I tell you, then they will have to kill me."*
- Be Serious *"You know I'm not going to talk about it."*
- Remind them that you are only one of 9 judges.
- But MOST IMPORTANTLY: **DO NOT REVEAL YOUR BALLOT!**

\*\* It's a clever idea to limit opinion chat with any **staff** of that theatre. Basically, you don't want to create expectations in them as to the outcome of the awards.

Thanks!