

HENRY AWARDS – Henry Judge Handbook



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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 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 the Rubric first and foremost. If you find you are not a fan of a show's subject matter, please judge all categories using the Rubric. As a judge it is our responsibility to try not to be judgmental of the subject presented by the playwright. Use the rubric to fairly assess the show you saw.

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 multi-million 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 1st -5th 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, Conifer, Denver, Golden, Littleton, Lakewood, etc.);

Southern Colorado (Colorado Springs, Parker and Pueblo);

Northern Colorado (Boulder, Louisville, Lafayette, Longmont, Loveland, Ft. Collins and Greeley);

Front Range (any theatre in the Denver Metro area, Northern Colorado, Southern Colorado);

Mountain Region (Aspen, Breckenridge, Carbondale, Creede, Cripple Creek, Grand Lake, Lake Dillon, Pagosa Springs).

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 be 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.

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- 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. **DO NOT IDENTIFY YOURSELF AS A HENRY'S JUDGE OR MAKE YOUR PRESENCE AS A JUDGE KNOWN TO THE PUBLIC.**
- 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.
- **See the entire show.** Arrival after curtain up or departure prior to curtain 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 6 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*). 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**” in this document.

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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/Henry Judge Information.” Look at the **Judge's Links** and select **Henry Ballot On-Line Links**.
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 Henrys staff.

GROUND'S 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 **non negotiable**.*

History of the Henry Awards Program (The Henry Awards):

<https://www.coloradotheatreguild.org/henry-awards/>

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>

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Please sign and return this page:

Printed Name: _____

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

Signature _____ Date _____

Mail to:
Colorado Theatre Guild
P.O. Box 101866
Denver, CO 80250

Email to:
CTGJudge@gmail.com

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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:

Use the Rubric every time for every category. This is the only way to be consistent in your scoring and can help you avoid score creep through the season (when you score one way in the beginning of the season and completely alter how you score by the end of the season.) Read the Rubric for every show you judge. It sounds silly, but it's the only way to ensure you're scoring based on the actual Henry Award Criteria, rather than an arbitrary criteria you've created in your mind. We really want every judge to use the Rubric every time to ensure we have truly awarded properly at the Henry Awards.

***It's a 1-50 scale: So use it. If your rankings never fall below, say, 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 the 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 any candidate 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 five top candidates averaging somewhere in the mid to possibly high 40s. If everyone is employing the same scale, we all ensure that the Colorado Theatre Guild will be honoring five worthy performances in every category.

But if by the end of the year you have 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 – which is to help the Colorado Theatre Guild determine the best five 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 an award or nomination at the end of the season, 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 will ensure those shows that ARE deserving will rise to the top. If enough people go "nice" on a middling show, that's how we end up a top-five finish and a possibly undeserved nomination.

*Don't try to overcompensate for how you presume other judges might score. If you fear others might be submitting inflated grades, you will become one of those judges submitting inflated grades. You have to take it on faith everyone is employing the same strict standards of excellence.

Guiding principle: While your (noble) instinct may be to throw a given performance a few extra points because maybe they're small and have greatly exceeded your expectations (or if you don't think they'll be fully appreciated by other judges), consider this: Your first priority is to always keep in mind what's in the best interest of the Colorado Theatre Guild and its reputation. If you help inflate a score so just that someone will get a nomination when you know it's not truly among the five best performances of the year, you will A) make some surprised actor or company enormously happy, but B) bring embarrassment upon the Colorado Theatre Guild.

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There are hundreds of productions to consider every year. From a pure numbers standpoint, only a small fraction will receive nominations, and of those, only 20 percent will “win.” Remember that the Henry Awards are not about the even distribution of wealth. They are about honoring the very best in metro 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 every year. They must go to the very best. So be cognizant of your expectations and how that can affect your voting. An amateur performance on the cheap might blow you away because you weren’t expecting it. A Denver Center show might satisfy you just fine, but you might not be as impressed because you were also expecting that, too. Don’t let your naturally varying expectations cloud your judgment when considering what really were the best five performances of the year – and attributing proper points to them.

Here is what 1 – 50 looks like a couple different ways.

1-10 = 1 Star

or

1-4 = F-

5 - 7 = F

8-10 = F+

11-20 = 2 Stars

or

11-14 + D-

15-17= D

18–20 = D+

21-30 = 3 Stars

or

21-24 = C-

25–27 = C

28–30 = C+

remember – A “C” student is an average student. A “C” show is an average show.

31-39 = 4 Stars

or

31-34 = B-

35-37 = B

37-39 = B+

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Here is the meat of the matter and where 1 point is going to make a difference. This is some of the best performance, design and direction you've seen. This is where you have to be judicious.

40's should be used for those you think should have a nomination/win opportunity.

40-49 = 5 Stars

or

40-44 = A-

45-47 = A

48-49 = A+

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

A few other points of clarification:

WHAT MAKES A GOOD ENSEMBLE?

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

The original intent of the category was to find a way to honor actors in plays that don't have 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 made up of 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 that 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:

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- Cast Changes
- Understudies / Swings
- Double Casting

See details in the section below titled: THE HENRYS AWARD ELIGIBILITY PROCESS AND PROCEDURES

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

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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 one 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?
- 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.

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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 AWARDS ELIGIBILITY PROCESS AND PROCEDURES

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.

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.

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

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- **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 this policy may result in the suspension and/or termination of a Henry Judge.**

III. Henry Judges Selection and Training Procedures

- A. The Henry Awards Coordinator, aka as the Henry Coordinator, will be responsible for selection and training of Henry Judges under the guidance of the CTG Board of Directors.

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.

C. **Henry Judges Categories**

- a. **Peer Professional Judges** - Directors, Designers, Actors and other working or retired performing arts professionals.

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- 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 Henry Coordinator. Judges who do not adhere to the Henry Judge Expectations & Policies will be given notice and may be suspended or terminated.

F. Resignation: Judges may resign by giving written notice within 10-business days to the Henry Coordinator. If a judge has remaining assignments the Henry Coordinator 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 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.

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HENRY AWARD EVALUATOR CRITERIA RUBRIC

PERFORMANCE CATEGORIES: *(Ensemble, Lead/Supporting Actor/Actress) *Category revised May 2019*

<u>CRITERIA</u>	FAIR 11-20	GOOD 21-30	VERY GOOD 31-40	EXCELLENT 41-50
ACTING	<ul style="list-style-type: none"> • Performer is fully memorized and able to maintain consistent pace, volume, and articulation throughout production. • Performer remains in character throughout production even when not the main focus of the action 	<ul style="list-style-type: none"> • The character is fully developed with clear objectives. • Performer is able to articulate text clearly to serve the style, vision, and theme(s) of the play. 	<ul style="list-style-type: none"> • Performer has strong ability to respond in character to other characters, and/or the audience • Performer has a believable emotional connection to the character. • Execution of role fits within the larger production. 	<ul style="list-style-type: none"> • Performer displays complete and consistent absorption of the character and the ability to fully communicate character to the audience. • Performer has an outstanding emotional connection to the character. • Performer displays excellent acting technique and tone.
SINGING (IF APPLICABLE)	<ul style="list-style-type: none"> • Performer is able to sing on pitch • Performer is able to execute rhythmic requirements of the music 	<ul style="list-style-type: none"> • The character is fully developed with clear objectives. • Performer is able to articulate text and phrasing clearly to serve the style, vision, and theme(s) of the musical. 	<ul style="list-style-type: none"> • Performer has strong ability to respond in character to other characters, and/or the audience musically. • Performer has a believable emotional connection to the character and the music. 	<ul style="list-style-type: none"> • Performer displays complete and consistent absorption of the character and the ability to fully communicate character to the audience. • Performer has an outstanding emotional connection to the character.

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			<ul style="list-style-type: none"> • Execution of role fits within the larger musical production. 	<ul style="list-style-type: none"> • Performer displays excellent singing technique and tone.
MOVEMENT	<ul style="list-style-type: none"> • Performer has ability to move with ease. • Performer is able to competently execute staging and/or choreography. 	<ul style="list-style-type: none"> • Performer has good ability to move in character. • Performer is able to move competently to enhance the storytelling, vision, style, and theme(s) of the production 	<ul style="list-style-type: none"> • Performer has strong ability to move in character. • Through movement, performer has a believable emotional connection to the character and production. • Performer moves with precision. 	<ul style="list-style-type: none"> • Through movement, performer displays complete and consistent absorption of the character and the ability to fully communicate character to the audience. • Through movement, performer reflects the context of the character (for example social status, history, age) • Performer consistently displays flawless execution of staging and/or choreography.
STAGE PRESENCE	<ul style="list-style-type: none"> • Performer adds value to the overall production. Performer does not distract from the production. 	<ul style="list-style-type: none"> • Performer adds value and enhances the overall production. 	<ul style="list-style-type: none"> • Performer uses strong dynamics to enhance and add value to the overall production. 	<ul style="list-style-type: none"> • Performer commands attention and focus to enhance and add value to the overall production.

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DIRECTION *Category revised May 2019

<u>CRITERIA</u>	FAIR 11-20	GOOD 21-30	VERY GOOD 31-40	EXCELLENT 41-50
INTERPRETATION	<ul style="list-style-type: none"> Director has basic understanding of the story or theme of the production. 	<ul style="list-style-type: none"> Dialogue was clear throughout, and the pace of scenes and rhythmic variations in speech and movement contributed to the dramatic tension and plot of the production. 	<ul style="list-style-type: none"> Director shows a complete understanding of the story and themes. The director clearly guided the cast in the storytelling. The director's clear vision is evident in all elements of the production. 	<ul style="list-style-type: none"> Dialogue was dynamic throughout, and the pace and rhythm drove the momentum. The director's choices showed creativity and originality in approach to the work, and in the process of story-telling. The director's vision is strong, consistent and clear throughout.
STAGING BLOCKING	<ul style="list-style-type: none"> Stage pictures and use of blocking upheld the story being presented to the audience. The movement and flow were appropriate to the theme. 	<ul style="list-style-type: none"> The director creates interesting and effective stage pictures and movement. Transitions within and between scenes engaged the audience and did not detract from the production. The stage pictures were appealing. 	<ul style="list-style-type: none"> The director's intent is very clear. All movement and staging have purpose, and the pace of the show and storytelling are fluid and consistent. Transitions are appropriate for the cast, space and resources. <i>[appropriate for the production?]</i> The stage pictures are clean with good sightlines throughout. 	<ul style="list-style-type: none"> Director creates interesting and unique stage pictures that are crucial to the storytelling. Transitions are thoughtful or seamless and help the flow of the story without taking the audience out of the show. Traffic patterns were fluid and appropriate to the space and size of cast. Sightlines support the scenes correctly and provide an outstanding look.
COORDINATING OF ALL ELEMENTS OF THE PRODUCTION (Set, Costumes, Props, Lights, Performances, Music, Etc.)	<ul style="list-style-type: none"> Elements of the production have been given consideration. All elements are used in the storytelling and generally do not detract from one another. Strong attempt is made to coordinate elements into the production 	<ul style="list-style-type: none"> Elements of the production have been given consideration. Each element aids in the storytelling and is used appropriately to the production. All elements are used to best serve the needs of the script and are within the capability of the venue. 	<ul style="list-style-type: none"> All elements of the production have been given strong equal, and uniform consideration. All elements aid in the storytelling and do not detract from one another. All elements are used to best serve the needs of the script. 	<ul style="list-style-type: none"> The director created an excellent, unified production considering: casting, visual and sound dynamics, creativity, fluidity, tempo/pace and overall quality of the production. All the elements support each other and do not distract from the story.
UTILIZATION OF EXISTING RESOURCES	<ul style="list-style-type: none"> The production is mounted successfully in the space allotted with given resources. 	<ul style="list-style-type: none"> Director demonstrates some creativity in meeting the challenges of the existing space. 	<ul style="list-style-type: none"> Director uses creativity in design and innovation to meet challenges of existing space and resources. 	<ul style="list-style-type: none"> Director turns challenges of space and resources into assets for the production. The director mounts a unique production through creativity, resourceful staging and ingenuity of design elements.

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MUSICAL DIRECTION

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

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MUSICAL STYLE	<ul style="list-style-type: none"> Evidence of a grasp of musical style of the score is present – if not in performance, then in intention 	<ul style="list-style-type: none"> Most of the score is performed in a manner consistent with the style of its composition 	<ul style="list-style-type: none"> Entire score performed in appropriate style based on the score, the historical setting of the piece, or the vision of the specific production 	<ul style="list-style-type: none"> Singers demonstrate complete understanding of style of the score and/or production and execute the material in an appropriate and compelling manor
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CHOREOGRAPHY

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

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

COSTUME ACHIEVEMENT

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

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

LIGHTING DESIGN

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

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

SCENIC DESIGN

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

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

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SOUND DESIGN

<u>CRITERIA</u>	FAIR 11-20	GOOD 21-30	VERY GOOD 31-40	EXCELLENT 41-50
BALANCE Singers Leads/Chorus Musicians/Singers Amplification	<ul style="list-style-type: none"> ● Basic balance between singers and players ● Amplified aspects of the production are not distorted ● Chorus does not overpower leads or vice versa 	<ul style="list-style-type: none"> ● Amplified aspects of the production (i.e. Leads w/ mics) do not overpower other elements ● Appropriate volume level achieved 	<ul style="list-style-type: none"> ● Balance in all areas exists throughout the entire performance ● Amplified elements to not disrupt or stand out from overall musical sound of the production 	<ul style="list-style-type: none"> ● Singers and players can be heard equally without overshadowing each other ● Amplification is used to enhance the overall musical sound of the production ● Placement of band enhances overall sound
TECHNICAL EXECUTION	<ul style="list-style-type: none"> ● All cues are executed, even if there is a noticeable delay 	<ul style="list-style-type: none"> ● Minimal delay in cues within and between scenes ● Cues are decently timed 	<ul style="list-style-type: none"> ● No delay in execution of cues ● Cues are executed with finesse and are not abrupt or jarring 	<ul style="list-style-type: none"> ● Sounds are woven almost unobtrusively, sometimes having a subliminal effect ● Execution of sound cues is integrated with other transitional elements (i.e. Scene shifts)
PERIOD AUTHENTICITY	<ul style="list-style-type: none"> ● An attempt to reflect time and place and style 	<ul style="list-style-type: none"> ● Sounds appropriate to time and place 	<ul style="list-style-type: none"> ● Choice of sounds contributes to audience’s knowledge of the time and place of the show 	<ul style="list-style-type: none"> ● Sound cues go above and beyond other technical elements to contribute to storytelling
ARTISTRY	<ul style="list-style-type: none"> ● Sounds are recorded with decent quality ● Minimum indication of theme or director’s vision evident in the design 	<ul style="list-style-type: none"> ● Sounds are pleasing and appropriate in tone and volume 	<ul style="list-style-type: none"> ● Attention to detail at start and stop of recorded sounds 	<ul style="list-style-type: none"> ● Sounds fully reflects directors’ vision of the production ● Sound is coordinated, cohesive, and contributes to the vision of the show

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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 have been interviewed and vetted and found to be qualified. 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? Yes. It is an expectation for all judges 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

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“Seeing some great theatre tonight” is fine. But posting “The show I saw tonight was...” is 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.

Updated March 26, 2020