



the hundredth hill

in association with



Emerging Theatre Artist  
Residency

2020 VENTURE PLAN

“I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.”

- Oscar Wilde

The Hundredth Hill's Emerging Theatre Artist Residency 2020 is for theatre-makers in the early stages of their careers who are experiencing a lack of opportunity due to COVID-19. On a safe, isolated property in Bloomington, Indiana, these young artists will come together for two and a half months to produce relevant, thoughtful new works. The plays will respond to the time and circumstances of the current moment that has begun to define our American future. In addition to the creative work being done by the residents, this residency is an exploration of how theatre can be created in the time of COVID-19 to act as a model for other theatre groups on how to create a safe experience both for the creative team and audiences.

The residency will consist of 9 theatre artists from the vanguard of the young New York City theatre scene. For this initial year, the artists were selected using the contacts that co-founder Kyndall Sillanpaa has made during her time as an NYU student. All nine of the residents are recent graduates from NYU (excluding one resident taking a semester off from NYU due to COVID-19).

The Hundredth Hill will be providing the nine theatre-makers with room and board in the various cottages and cabins present on the property as well as space to develop their theatrical works. The remote setting - surrounded by pine trees on 40 acres - would give the artists the solitude and inspiration to create work and situate them in the very low-risk Monroe County. Nonetheless, every precaution would be taken to protect the artists, including frequent COVID-19 testing, grocery delivery, and strict limits on contact with the outside world.

Throughout the two and a half months of the residency, the artists will work together to develop two full-length productions. When not rehearsing for those projects, residents will spend their time writing and creating together to leave this residency with an arsenal of new work, ready to be further developed when the theatre industry begins to reopen. A selection of these projects will be shown at the end of the residency as a festival of staged readings. Throughout the development process, there will also be informal readings and showings of the projects for members of the Bloomington arts community. The goal is to share the process of developing these new works in order to gain valuable feedback from audience members.

Over the last week of September and the first two weekends of October, the two full-length productions and the festival of staged readings will be shared with the greater Bloomington community. We will ensure that these safe, outdoor, socially-distanced performances will comply with all current CDC COVID-19 guidelines.

# RESIDENTS

## **KYNDALL SILLANPAA | RESIDENT/ARTISTIC DIRECTOR/CO-FOUNDER**

Kyndall Sillanpaa is an actor turned director whose work focuses on the tellings of counternarratives to bring to life the stories that have historically been ignored. With a minimalist directorial aesthetic, she gravitates toward texts and subject matter that walk the line between the intellectually philosophical and physically visceral experiences of life. Unafraid of confronting anger, violence, and pain, her work frequently chases the need to understand the complexities of what it means to be alive.



## **SAM MCHALE | RESIDENT/COMPANY MANAGER**

Sam McHale is a director, producer, stage manager, sound designer, projection designer, and video artist based in New York City and originally from Seattle, Washington. As a theatre maker, he is interested in exploring how technology can evolve storytelling methods in theatre into the modern age. Beyond his own work, he is passionate about working alongside close collaborators as a producer to bring to life new works that reframe how audiences come to experience performance. He considers himself an overall theatre artist who can step in and fill any position needed to make a production a success.



## **BEN FERRELL | RESIDENT**

Ben Ferrell was born in New Orleans to a spaceship builder and a pediatrician and was raised by Cajun cooking and storytelling. While at Tisch, he studied with the Atlantic Theatre Company and Stonestreet Studios. He likes biking and taking long walks around NYC, taking it all in, while his curly hair blows in the wind. He's a goofy mess who takes his work seriously and can't wait to get back to it.



## **SCOTT HUFFMAN | RESIDENT**

Scott Huffman is a queer playwright trying his best to hide his Long Island accent. His work tends to focus on youths, Greeks, gaymers, and learning how to convey emotion when words don't come easy to you. He always tries to make art that leaves the audience thinking or feeling. His goal is to make the work connect with even one person in the audience.



## **JESSICA KANTOROWITZ | RESIDENT**

To Jess, being an art maker means being curious about the world. To not accept those things in life we hold to be absolutely true - rules, habits, concepts - but to interrogate them. Jess is incapable of doing something halfway. She is addicted to aliveness and theatricality. Jess is a multidisciplinary artist: an actor, a musician, a writer, a director, a composer, a clown... all of these things help with the other. Jess loves leaving a theater, a show, a concert, and feeling somehow transformed. She believes the artist can let people see inside them by leading them through a specific, cultivated, creative journey that speaks to some truth inside the artist themselves. She likes to reveal humanity's gifts and flaws through art. The one thing that is better than making art is making art with other people. She loves to be a part of something with someone at some time- give meaning to the meaningless. She likes to make things that call out the ridiculousness of life.



## **NANCY KIMBALL | RESIDENT**

Nancy Kimball is an NYC-based actor originally from Northern California. While at NYU, she spent three years training at the Stella Adler Studio of Acting. She trained extensively in modern realism, Shakespeare and other classical texts, the Adler technique, voice and speech, on-camera technique, and movement. Her training culminated in a production of Polly Teale's Brontë, where she took on the role of Charlotte Brontë. The play was adapted for Zoom amidst the COVID outbreak, which demanded experimentation with form and malleability. Kimball investigates how the stubborn strictures of contemporary life prevent people from articulating universal and personal truths. She often utilizes a plucky, overly deferential exterior to explore the masking of inner dissatisfaction, to find humor in this agonizing tension. As a performer and collaborator, Kimball's work confronts seemingly unbearable emotions, refusing to take comfort in being in on the joke.



## **CHAR NAKASHIMA-CONWAY | RESIDENT**

Char Nakashima-Conway is a playwright, performer, and poet originally from Oakland, California, and currently based in Manhattan's West Village. While she finishes her degrees in Drama and Creative Writing at New York University, she also works as a reader for the literary department of Rattlestick Playwrights Theatre. As a writer, Char is fascinated by stories of platonic or familial love, the mixed-race/Japanese-American experience, digital subcultures, and ghosts/magic/uncanny things. Bringing these stories to life, and to light, is endlessly exciting to her. Char's primary interest is working on new plays as a playwright, dramaturg, and performer. Perhaps — ideally — all at once.



## **CÉSAR PINZON | RESIDENT**

Pinzon is a Colombian actor, “dancer”, and performance artist. As an artist, César is passionate about the abstract and the raw portrayal of the here and now. To him, art is about capturing what is occurring in a specific present moment, not examining it or second-guessing it, and simply allowing all of it to be released through movement or writing or any other creative approach. More specifically, as a “dancer”, César is drawn to the concept that “dance” need not be something that is rooted in rhythm or beats or flow but instead is anything that is rooted in life.



## **LORENZO ROSADO | RESIDENT**

When Lolo thinks about the type of art he makes, the one word that always comes to his mind is playful. He likes his audience to laugh and have fun while viewing any show he's written or had some influence in the creation of. Because of his passion for comic books and video games, he strives to create worlds in which an audience can get lost. Superpowers, high action, fantasy, you name it - he tries to include it all. He's Puerto Rican born and raised, so he dashes in a bit of that whenever he can.



# Projects

## **GHOST TAPE NUMBER TEN** (working title)

directed/devised alongside the resident company by Kyndall Sillanpaa



It's 1968 in the middle of the night in Vietnam. The sky is an all-consuming shade of black. Bugs are landing on your sweat-soaked clothes, a constant reminder you're in the jungle. You're huddled close to the men on either side of you. They're watching your back and their own, as you try to sleep but are unable to, terrified of the pitch-black void surrounding them. You begin to fall asleep, then the universe splits open.

The once stagnant air is filled with clanging cymbals, chanting, and strings from foreign instruments - Buddhist funeral rites. Disembodied screams cut through the humid air. The voices cry out to the North Vietnamese soldiers, begging them to lay down their weapons and surrender or become doomed to an eternity of agonized wandering across the earth.

This was Operation Wandering Soul - a propaganda campaign used by American Forces during the Vietnam War. The pre-recorded "Ghost Tape Number Ten" was blasted throughout the jungle to call on the traditional Vietnamese belief that a person killed outside their homeland was doomed to wander the earth as a spirit for eternity, and terrify the North Vietnamese into surrendering.

Today, it's not surprising that U.S. forces would turn to a form of "psychological control" to restrain their enemy. This is only further complicated by a necessary reframing of who the U.S. government has decided the "enemy" is. Who else did the government play games of psychological warfare against? Who are they playing against now?

Unlike any war before it, the Vietnam War was televised. Americans watched the teenagers they'd sent overseas die every day on the nightly news in a way that feels all too familiar in the year 2020. Today you turn on a 24-hour news station and see any combination of "violent" groups of migrants barrelling towards the border, "imminent" attacks from bloodthirsty terrorists on the U.S., and "lawless" groups of Black teenagers protesting in cities. All reports connote an existential threat; all are designed to provoke a response. This psychological game began in Vietnam.

Through a core exploration of the United States Forces' tactical propaganda campaign Operation Wandering Soul used during the Vietnam War, I intend to use this project to explore the United States' long-running relationship with psychological warfare. Throughout this developmental process, I want to recognize how the United States has historically used psychological warfare to prey on the universal fear of death as a manipulative tool to psychologically control the unfolding histories of those they deem uncontrollable - both American and Vietnamese alike.

- Kyndall Sillanpaa

## CHILDREN'S CRUSADE

written and directed by Scott Huffman



Aldwin was an aspiring prophet.

Vivianne was an aspiring runaway.

In the early 13th century, when two boys claimed to have been visited by God, children across Germany and France made a peaceful attempt to reclaim the holy land, a feat tried many times before. Gathering in the thousands, the children made their way to the coast of Italy, where, after the sea failed to part, they pleaded with merchants to take them to their destination. Their failed pilgrimage led to many being sold into slavery or dying in shipwrecks. The Crusade was considered disastrous, condemned by the Pope, and resulted in the loss of so many young ones.

Inspired by the ones who came before, Children's Crusade follows a band of eight kids as they trek across America, hoping to part the Atlantic Ocean and reclaim the Holy Land of Jerusalem. After a dream is taken as a sign from God, this ragtag group must come together to make it to their goal. However, when the group's faith is tested, Vivianne, Meribella, Aldwin, Joster, Minerva, Galamont, Holst, and Trisket must band together to figure out who reclaiming the holy land is really for. It is a story about learning for yourself what is right and wrong. When you've been sheltered all your life, what happens when you finally get to decide what to have faith in?

- Scott Huffman

# The Hundredth Hill

The Hundredth Hill is an Artist Residence and Retreat. It is the brainchild of singer-songwriter, Krista Detor, and her producer husband, David Weber. The Hill houses Airtime Recording Studios and has been a fixture in the Bloomington Arts and Culture scene for more than 20 years. At its core, The Hundredth Hill aims to provide space for artists to develop work, to retreat from the distractions of busy schedules, and to court the inspiration required to bring a vision to form. The Hundredth Hill Emerging Theatre Artist Residency will be the first long term residency on the property.

Set in rural, Southern Indiana, the landscape is a lush rainforest during the temperate months, with glorious, fiery Autumns and cold (occasionally snowy) winters. Forty acres of woodland trails run through the property, and countless musicians, writers, painters, and theatre-makers have stayed in residence and created works.



Three private artist residences dot the landscape, including one cottage, a loft apartment, and a 1972 Airstream travel trailer. The nights are quiet (except for tree frogs and cicadas), the days just now are warm, the landscape is nearly as green as Ireland, and the fireflies light the dark woodline.

The place is magical, and Krista and Dave work continually to maintain the magic by embracing sustainable practices & energy use, as well as tending organic gardens, fruit orchard, a flock of chickens, and a mercurial but lovable pot-bellied pig named, “Ghede.”



# Bloomington



Home to Indiana University, Bloomington is considered the 'Berkeley of the Midwest.' Despite its setting in a rural, Southern Indiana locale, the university draws international communities and hosts The Lotus World Music & Arts festival annually. It's a hidden gem in an otherwise agricultural state and is surrounded by the Hoosier National Forest and countless lakes and rivers. It's a small town that values and supports its artists and arts communities. Therefore, it can boast a 'big city' culture scene: World-class performers and artists are regular features in the Bloomington calendar, alongside Pulitzer and Nobel winners, and Grammy and Academy Award recipients.

The town focuses on Sustainable Practices, encourages and funds high-level community events and programming, and is home to a community orchard, countless restaurants, breweries and wineries, world-class performance venues and theaters, parks, and community biking/walking trails. Farmers markets run year-round, and a vibrant Historical Society keeps locals and visitors alike connected to Indiana's past and future.



Throughout the residency, we will be engaging with local technicians, artists, as well as students in the radio, film, and theatre department of Indiana University on the technical needs of the productions. We will also be working with youth in Bloomington, teaching digital workshops on different aspects of theatre.

# Health and Safety

Aside from the beautiful setting and the chance to create thrilling new works, this program is unique in its safety from COVID-19. For one, Monroe County has had 237\* confirmed cases. A significantly small number compared to 3,561\* in San Francisco, 10,177\* in Seattle, and 215,000\* in New York City. The Hundredth Hill is located in the most remote area of already remote Bloomington. You are more likely to see a rabbit or a deer than another person while on the farm.

Before the residency's start date, all participants will be asked to self-isolate for 14 days as much as possible. All residents will also be required to get a COVID-19 test before departing for the residency. If anyone tests positive, they will be asked to delay traveling to the residency until they can confirm they are COVID-19 free. We are also recommending residents get an antibody test as well if that is available to them.

Upon arrival, every artist will receive another COVID-19 test to ensure that they did not become exposed to the virus while traveling. We will follow CDC guidelines for the first two weeks to minimize interactions in which the virus could be potentially transmitted between residents. If a resident tests positive while at The Hundredth Hill, they will be moved into isolated housing, and we will work with medical personnel who have agreed to assist us with any medical needs that may arise.

Staff members will provide artists with everything they could need to survive and thrive without leaving the Hundredth Hill, such as groceries, entertainment, and opportunities for bonding on the expansive property. Once we can be sure that no artist could be infected, everyone will be free to interact with all members of the program like one big household. Special care will be taken at shows, as well. Performers will engage in no direct contact with audience members. Seating and entry procedures will again abide by CDC regulations to keep contact between members of different households in the audience to an absolute minimum.

\*Number of cases as of 6/30/20

# Schedule

Task	Month	Day
50% of Funding Recieved	July	20th
All Artists in Residence arrive at The Hundredth Hill	August	1st
Introduction to Property and Program	August	2nd
All Artist in Residence COVID Tests Completed	August	4th
Formal Residency Begins	August	5th
Artist in Residence Social Distancing Period Finished	August	15th
Tickets for All Projects Go on Sale	September	1st
Begin Marketing All Projects	September	1st
Tech for Staged Readings Begins	September	24th
Staged Readings Show Dates	September	25th-26th
Strike for Staged Readings	September	27th
Tech for <i>Children's Crusade</i> Begins	September	27th
<i>Children's Crusade</i> Show Dates	October	1st-3rd
Strike for <i>Children's Crusade</i>	October	4th
Tech for <i>Ghost Tape Number Ten</i> Begins	October	4th
<i>Ghost Tape Number Ten</i> Show Dates	October	8th-10th
Strike for <i>Ghost Tape Number Ten</i>	October	12th
Closing Night Party	October	11th
Post Mortem With Residents and Administrative Staff	October	13th
Move Out Date for Everyone Except Administrative Staff	October	16th
Post Mortem With Just Administrative Staff	October	17th

# Ticketing Plan

Intending to create a socially distanced audience experience at the productions, the one ticket one seat ticketing model no longer seems to be the best option. Seeing as all of these productions will be held outside, we have been looking at the way public parks around the country have adapted to COVID-19 as inspiration. Their answer has been having mapped out circles that are separated from each other to allow space to relax while knowing that everyone is socially distanced. This seems like the option that makes the most sense for our audience layout and ticketing model.



Looking at how this setup could be most effectively used at The Hundredth Hill venue, and allow as many people as possible to come and see the productions, each of these pods will be able to be purchased for \$50. For every additional audience member in that pod, the price will increase by \$15 up to a maximum of four people per pod. By using this method, there is an incentive for existing groups of people who have been quarantining together to share a pod and lower their overall ticket costs. 25% of the available pods for each performance will be available to students at a lower rate of \$15 per pod with an additional \$5 per person.

# Budget

## TOTAL INCOME

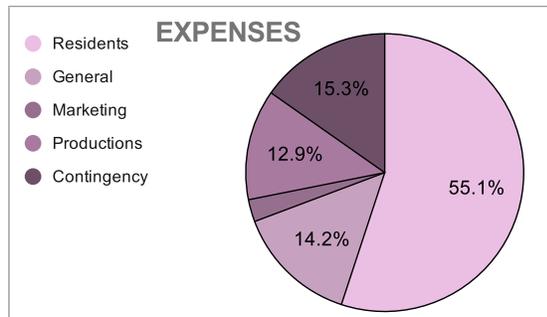
**\$31,890.00**

## TOTAL EXPENSES

**\$27,178.35**

## CASH BALANCE

**\$4,711.65**



## EXPENSES OVERVIEW

ITEM	AMOUNT
Residents	\$14,962.50
General	\$3,866.00
Marketing	\$704.00
Productions	\$3,500.00
Contingency	\$4,145.85

## REVENUE OVERVIEW

ITEM	AMOUNT
Independent Donations	\$27,000.00
Ticket Sales	\$4,890.00

## EXPENSES BREAKDOWN

cost per unit      breakdown of units      number of units      total cost

### RESIDENTS

Stipend	\$500.00	/AIR(9)	9	\$4,500.00
Food	\$400.00	/AIR(9)/Months(2.5)	22.5	\$9,000.00
Housing	\$65.00	/AIR(9)/Months(2.5)	22.5	\$1,462.50

### GENERAL

Printing (paper)	\$22.00	/5 reams	3	\$66.00
Administrative overhead	\$1,000.00	/administrators (3)	3	\$3,000.00
Cleaning Products/Laundry	\$200.00		Allow	\$200.00
Misc.	\$600.00		Allow	\$600.00

### MARKETING

Poster Printing	\$200.00		Allow	\$200.00
Website Server	\$17.00	/month	12	\$204.00
Social Media Advertising	\$300.00		Allow	\$300.00

### PRODUCTIONS

Technical Needs	\$2,000.00		Allow	\$2,000.00
Staged Readings	\$0.00		Allow	\$0.00
Big Projects	\$750.00	/production	2	\$1,500.00

### CONTINGENCY

Contingency	18%		1	\$4,145.85
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# Administrative Staff

## **KRISTA DETOR | EXECUTIVE DIRECTOR/CO-FOUNDER**

Songwriter, composer, producer. Krista Detor's solo albums have reached national and international prominence; she's shared stages with Victor Wooten, Suzanne Vega, The Neville Brothers, and the Jazz Journalists Association's Up and Coming Musician of the Year 2020, Lakecia Benjamin, among many others. Detor has also been involved in several award-winning theatrical collaborations, including the highly-acclaimed 'Wilderness Plots', which aired on PBS nationwide and earned recognition by the Indiana Legislature for contributions to the arts. She was the only American woman invited to The BBC's Darwin Songhouse Project, Shrewsbury England (2009); has been commissioned to write musical theatre for The U.S. Dept. of State in New Delhi, India (2012); was awarded the Indiana Masterpieces grant for her co-write of the musical theatre piece, 'The Breeze Bends the Grass;' and has written commissioned choral pieces for several national and international choirs. In addition, she's been a returning presenter at Stanford University, conducting songwriting seminars, performances, and presentations throughout the world, including repeat workshops for The Irish Music Rights Organization, and, in 2017, conducted the first of an ongoing series of cross-cultural, immersive songwriting retreats in Ireland with her friend, lauded literature scholar & journalist, Dr. Rod C. Taylor. She is proud to have been a 2-time resident at the prestigious Hedgebrook Women's Writing Residence, in addition to her residency with Songwriting Works, as part of an NEA-funded study of the effect of arts in community.



## **DAVID WEBER | TECHNICAL DIRECTOR**

Gold Record recording engineer and producer, and graduate of the IU Jacobs School of Music, David Weber has been bringing ideas to form since first encountering a four-track cassette recorder in the early eighties. As a musician first and foremost, he understands very well the need for a relaxed and effortless environment for the process of creating art. Our tinkerer-in-chief, there's nothing Dave can't fix. Don't be surprised if you return to your cottage after a long day's work to discover a new, six foot long window in your living room or a salvaged, antique knocker on your front door.



## **KELLEN SILLANPAA | MARKETING & PUBLICITY MANAGER**

Sillanpaa graduated from the University of Pennsylvania with Honors in 2018. In the last several years, he's rebranded a successful collegiate baseball club, conducted outreach for a non-profit college readiness program in Philadelphia, and given live presentations for the state of California to help preschool programs in underserved communities secure essential funding. Throughout the residency, Sillanpaa will maintain the website, manage the social media accounts and build a strong relationship between the residency and the Bloomington community.



# Advisory Board

## **ANNA STROUT**

Anna Strout has worked for Voices of a People's History since 2009. She produces and casts programs for their many partner organizations from high schools to universities, unions to performing arts centers; and develops new programs and artist engagement models. Partners include, Lincoln Center, SummerStage, 400 Years of Inequality, The National Nurses Union, The Maxine Greene School of Imaginative Inquiry, The New School, New York University, etc.

Anna Strout worked for fifteen years in special projects, development, event planning and artist engagement for the non-profit arts education organization Urban Arts Partnership. She directed a Social Justice Media and Theater Lab and worked with a diverse population of students to create documentaries, animated music films, theatrical productions, visual arts and personal narrative pieces that shared their stories and addressed issues affecting their community.

Since 2005, Strout served as the Benefit Director for The 24 Hour Plays on Broadway, The 24 Hour Plays in Los Angeles, The 24 Hour Plays High School Program. She continues as Producing Ambassador for the Broadway show, The 24 Hour Musicals and The 24 Hour Plays: Nationals.



## **CHAD RABINOWITZ**

Chad Rabinovitz is the only artist in the United States simultaneously serving as the Producing Artistic Director of two theaters devoted to new works: Adirondack Theatre Festival (Glens Falls, NY) & Bloomington Playwrights Project (Bloomington, IN). In addition to producing new works, Chad has directed more than 100 productions across the country, focusing primarily on new and contemporary plays and musicals.

Under Rabinovitz's tenure, the Bloomington Playwrights Project has undergone what Bloom Magazine calls "a near miraculous renaissance", quintupling its subscribership, erasing all debt, and purchasing its building. BPP has sold out every single performance of every production for 4 straight years. Specializing in developing new works, Rabinovitz has fostered and directed premieres from countless prominent playwrights.

For his achievements, Rabinovitz was the recipient of Bloomington's Manager of the Year Award, the Downtown Revitalization Award, Bloomington's Attraction of the Year Award, and was honored with being on the cover of Bloom Magazine where he's referred to as "a visionary artistic director, savvy businessman, and inspirational leader." He was named one of the 100 Reasons to Love Bloomington and was awarded Bloomington's 10 Under 40 award as well as Glens Falls' 20 Under 40 award in the same month.



## **DANIELLE McCLELLAND**

With supporting side careers as a professional cook, journalist, field hand, and union organizer, Danielle has worked consistently in the arts for the last 25 years. Focus on social change, civic engagement, and entrepreneurship have marked all areas of her professional life. A writer, director, performer, and producer, Danielle's work has been published and performed in Portland, Seattle, Austin, and New York as well as Bloomington and Indianapolis. Recently retired as the Executive Director of BCT Management, Inc., the private non-profit which operates the Buskirk-Chumley Theater on behalf of the City of Bloomington, Danielle is deep into rewrites of a feature film, and completing the first draft of a novel, both set in southern Indiana



### **NORRIS J. CHUMLEY**

Norris J. Chumley, Ph.D. is an Emmy-Award-winning executive producer, director, author and media personality. His work has been featured on PBS, NBC, ABC, A&E, USA, Showtime/The Movie Channel, HBO/Cinemax, and WNET/13. Born in Indiana, he graduated with a B.F.A., Magna Cum Laude, in Film and Television from New York University in 1981, and went on to create hundreds of commercials, television movies, documentaries and specials.

Dr. Chumley has served on the faculty of New York University's Tisch School of the Arts, Kanbar Institute of Undergraduate Film and Television, and is Chairman Emeritus of Manhattan Neighborhood Networks, the original and largest public-access television network and community media center in America.



### **SANDRA CLARK**

Sandi Clark is a counselor and consultant specializing in support, coaching and strategies for clients in personal and career transition. Earlier positions at Indiana University, Cook Incorporated and as a corporate trainer enhanced Sandi's expertise in facilitation of problem solving, goal achievement and strategic planning for individuals, project teams and organizations.

She is a founding member of the Cardinal Stage Company board and recently ended her second term as its president. In 2000 Sandi received her first gubernatorial appointment to the Indiana Arts Commission and served until 2009. She was honored with Indiana Coalition for the Arts' Community Arts Leadership Award in 2011, and in 2018, the Ivy Tech Community Arts Lifetime Achievement 2018.



### **VITO ZINGARELLI**

Vito Zingarelli served for over 13 years as the Program Director for Hedgebrook, a global community of women writers and people who seek extraordinary books, poetry, plays, films and music by women. A literary nonprofit, Hedgebrook's mission is to support visionary women writers whose stories and ideas shape our culture now and for generations to come. They offer writing residencies, master classes--in the United States as well as Italy and India—as well as salons and writer labs at the 30+ year-old retreat on Whidbey Island with public programs that connect writers with readers and audiences from around the world.

In addition, Vito has served as Producer for the Whidbey GeoDome Project and was Producing Director for the Ojai Playwrights Conference and for ACT Theatre in Seattle Washington. He was Director of Production at North America's largest producing theatre, The Stratford Shakespeare Festival and served as the Director of Theatrical Production at The Tisch School of the Arts at New York University for the Graduate Acting, Design for Stage & Film & Dance Depts.



# Marketing and Publicity Plan

## Local Press

Local press is the primary source of publicity for the residency. This will include a combination of reaching out to Bloomington's print news sources such as the Herald Times, Bloom Magazine, Limestone Post, and, once the school year begins, Indiana University's Indiana Daily Student. We will also be reaching out to the Indianapolis Arts Community through sources such as the Indianapolis Star, Indianapolis Monthly, and Pattern Indy.

In addition to print media, we will connect with the local television news stations in Indianapolis - Fox 59, CBS 4, WISH-TV 8, and NBC WHTR 13 - to gauge which networks would be interested in touring The Hundredth Hill or interviewing either Krista or one of our residents for their programming. WFYI, Indiana's NPR affiliate, will also be reached out to see if they would be interested in interviewing someone from The Hundredth Hill Emerging Theatre Artist Residency.

Utilizing the existing infrastructure in Bloomington for raising awareness of upcoming events, we will reach out to both the Bloomington and Indianapolis tourism boards to add The Hundredth Hill's productions to their online calendars and make a few social media posts about the residency. The Indy Arts Guide and the Arts Alliance of Greater Bloomington are also reliable resources for similar advertising.

## National Press

With the lack of theatre happening in this historical moment, there is an opportunity for coverage from national and global theatre publications that would not exist usually. We will be reaching out to publications such as Playbill, Broadway World, American Theatre Magazine, and Howlround. We will be highlighting both the new works being created in this residency and also the exploration that will be done throughout this residency on how to most effectively create a socially distanced audience experience in the time of COVID-19.

## Community Engagement

Beyond the residents' creative work at The Hundredth Hill, there is a desire among residents to form a stronger connection with the Bloomington community. We will be planning digital workshops taught by the residents for young theatre-makers in Bloomington. These classes will include a question and answer with residents about college auditions with an audition workshop attached to it, and workshops about directing and producing, theatrical subjects generally not taught to young people.

## **Marketing**

For the first year of this residency, we are pursuing a low-cost marketing plan. Because we will be keeping audience numbers small for every performance, to provide the safest audience experience possible, we will be relying primarily on our publicity from local sources. We will have posters for each production that will be spread to local businesses and the college campus in Bloomington. All of these posters will be designed utilizing the visual art skills of the residents.

Beyond posters, social media advertising will be the most effective way to reach potential audience members. Utilizing the demographic features of Facebook advertising, we will set up a campaign to reach individuals in Bloomington with interest in the performing arts. Kellen Sillanpaa, the marketing director for the residency, will be designing ads to best target that market. We will also be creating video advertisements with the residents to include in that marketing campaign.

In addition to paid social media advertising, the residents will be working with Sillanpaa on building the residency's social media presence. This will include generating content with Sillanpaa to be posted, having residents to social media account takeovers to show followers "day in the life" content, blog posts by residents, and utilizing The Hundredth Hill's Airtime Studios for recording audio podcasts of interviews with the residents.

# Donor Incentives

## **LUNA MOTH TIER \$1-249**

Donors in the Luna Moth Tier will receive a personalized thank you video from Krista and the residents, as well as a free digital copy of all performances from the Emerging Theatre Artist Residency.

\$100 would buy a week of meals for one resident. \$20 would buy the residents a couple of bottles of wine for when they really need a night off.

## **FIREFLY TIER \$250-999**

Donors in the Firefly Tier will receive, in addition to everything offered in the Luna Moth Tier, an exclusive invitation to watch a rehearsal livestream at The Hundredth Hill, to be followed by a Q&A with the residents. Learn how the sausage is made.

\$750 would fund an entire large project. \$600 would pay for one resident's housing for the entire length of the program. \$300 would pay for three weeks of meals for a resident.

## **CICADA TIER \$1,000-4,999**

Donors in the Cicada Tier, in addition to everything offered in the previous two tiers, will receive:

OPTION 1: Free admission to all three Emerging Theatre Artist Residency shows, as well as an exclusive invitation to the closing night party.

OPTION 2: Your name included on a forthcoming mural on The Hundredth Hill property commemorating the many donors who have helped this residency become a reality, and a tree planted at The Hundredth Hill in their honor, complete with a commemorative plaque.

\$3,500 would cover all production costs over the course of the residency. \$1,500 would pay for housing for every single resident.

## **DRAGONFLY TIER \$5,000-8,999**

Donors in the Dragonfly Tier will receive, in addition to everything offered in the previous tiers:

OPTION 1: A chance to join the residents at The Hundredth Hill for a night of socially distant conversation about the art of theatre, a five night all-inclusive stay at one of our cottages, and an exclusive invitation to the first designer run-through of each show we present.

OPTION 2: A luxurious basket of wine and snacks from a local Bloomington winery, and a hiking trail on the property named in your honor.

\$7,500 would ensure that all residents and members of administration get a stipend for their work.

## **MONARCH TIER \$9,000+**

Donors in the Monarch Tier get the whole shebang. In addition to everything above, those who can commit to paying for food for every artist for the entire residency will receive a curated recipe book from the residents, a private socially distanced meal with the residents, a one-week all-inclusive stay at one of our cottages (in lieu of the five day stay), and, if you don't live within driving distance, free airfare that will bring you right to The Hundredth Hill.

\$9,000 would cover all food costs for every resident for the duration of the residency.

The Emerging Theatre Artist Residency is an opportunity for members of the next generation of theatre artists to create what the future of theatre can look like. Across the country, theatre companies have had to cancel their seasons, Broadway has closed all productions for the remainder of the year, but this team of creatives wants to come together and create. They know that this isn't a situation that can simply be waited out. Since its creation, the theatre has always been the tool to bring people together. It has provided an opportunity for a community of people to share an experience and feel something as a group together. During a time when people are no longer able to experience person to person connection on a daily basis, the importance of theatre has only grown. That is why this residency needs to happen, not only to bring back theatre to the Bloomington community but also to serve as a model for theatre-makers around the country and provide hope for an industry struggling.

To donate please visit: <https://www.thehundredthill.org/pitch-in>

A note - we are partnered with the Arts Alliance of Greater Bloomington, a 501(c)(3) non-profit organization, in the collection of donations. When donating, please include in the section titled "Write a note (optional)" that your contribution is for The Hundredth Hill.