CTAR

The Campus Talent Agency Resource

An Honors Thesis (HONRS 499)

by

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Thesis Advisor:

Dr. Joe Misiewicz

Ball State University

Muncie, Indiana

April, 1992

Graduated May 2, 1992
THE CAMPUS TALENT AGENCY RESOURCE

SENIOR THESIS CREATIVE PROJECT
Submitted to Dr. Joe Misiewicz and Prof. Beth Vanderwilt
by Joanna L. Eaton
April 27, 1992
As a double major in Theatre Performance and Telecommunications, the content and focus of my thesis concerned me. I hoped to truly combine my two interests and create a worthwhile project. Also, I hoped to leave Ball State University knowing I had somehow made a difference. These two criteria were the basis for my decision to create a campus-based talent agency as my Senior Thesis Project.

The idea, stemmed from conversations with other theatre students about the fragmented artistic community on campus, and the lack of connection between the Theatre and Telecommunications Departments. Also, I remembered a conversation that took place over a year ago with Professor Beth Vanderwilt in which she described her hopes for a student talent agency that would generate monies for the scholarship fund. Through these various ideas, I pieced together a vision of a campus wide talent agency that combined the talents of the Theatre and TCOM Departments for use by the entire university community. Through this agency, student actors could obtain valuable camera and print experience while student directors have the chance to work with trained actors. Also, the university could draw from this talent pool for use in their promotional publications and productions. I knew that I had envisioned an enormous project, and therefore, started immediately.

My first meetings were in November. I began by asking Beth Vanderwilt and Dr. Joe Misiewicz to be my faculty mentors. This agency should be a combination of the two departments on every level, and therefore, two mentors seemed necessary. After gaining their support and approval, I began the first of many "to do" lists. The first order of business was to acquire an Assistant Director to guide the program after my graduation. The second -- to obtain permission on every level to continue with this project. This second goal has become an ongoing obstacle. I learned that to create something out of nothing requires amazing support and
"clearance" and each step I take must be proposed, cleared, categorized and verified.

My assumption was that this (as yet unnamed) agency would be primarily made up of (and run by) theatre students. Therefore, the agency should be housed in the theatre structure (the Arts and Communications Building) and supported by the Department of Theatre and Dance Performance. I set up an appointment to talk with the department chair, Dr. Donald LeCasse, and after explaining my idea, received his verbal support and a commitment to help provide support in the form of photocopies and an advertising privilege in department classes and functions. Having Dr. LeCasse's support meant a great deal to me; it was vital as the director of an agency, but as a student -- his endorsement was encouraging.

Once all basic clearances and permissions had been granted, I had my meeting with Ms. Joanne Edmonds of the Honors College, to verify my project and declare my mentors. Having done this, I was now official.

At first my mind was a whir of "THINGS TO DO". The list seemed endless, but I knew the primary things were money and space. I needed funding for all the photocopying, posters, promotion, and other costs. I also needed a place to put all the things I was going to acquire with these as-yet-nonexistant funds. Beth talked with Dr. LeCasse about the possibility of office space in the AC building. Dr. Misiewicz said he would look as well, but it became clear that office space is very sparse on campus and I had very little hope of finding my own home.

It was then finals week, and I had contacted the presidents of the Theatre and Telecommunications fraternities to arrange a meeting during second semester. Fortunately, both persons were my friends, so the proposals went smoothly. Brent Marty of Alpha Psi Omega (the theatre fraternity) and Sherri Hitch of Alpha Epsilon Rho (the TCOM fraternity) were helpful and easily arranged for me to
speak at their first meetings of the next semester. The experience of setting up these meetings became a great learning experience; I discovered the importance of "networking". Having an acquaintance or familiarity with an organization makes a huge difference when you want some form of contribution. When you don't have connection, things are much more difficult.

From this point on, at least one hour every day of this week was devoted to working on the agency. I made lists and organized my thoughts. It was my hope to do research during Christmas Break with professional Talent Agencies in St. Louis to help guide this project. Despite the stresses of my second to last finals week, and a tough case of Senioritis, I was becoming increasingly excited about this project and was beginning to see it as the culmination of my work and education at Ball State University.

Christmas Break began and I set up an appointment to meet with Ms. Pat Holt, the director of FIRST CLASS, INC., a talent agency in St. Louis, Missouri. We met on Friday, January 3 in her offices. I brought my proposal, a notebook and a pen and left with eight pages of notes on the talent business. Ms. Holt was especially helpful and encouraging. She served as a reference throughout the project and I have kept her informed of how the agency is running. I was especially appreciative of her encouragement. She claimed to be highly impressed by my ideas and determination and promised to help me find work once I graduated. That statement became a big part of my education. It showed me that a person who is assertive and creative has a good chance of surviving in this intense and competitive business. She encouraged me to "push", and do my best to get what I want without offending a needed contact or burning any bridges. I learned how tight the entertainment community is and began to realize what it would take to become and stay a successful part of it.

Once back on campus, the agency began to take off. I decided to name it "CTAR",
pronounced "star" and it stands for Campus Talent Agency Resource. I thought long and hard about the name. I wanted it to be unique with an inherent symbol or icon. I felt that the use of the name coupled with the reference to the talent as "stars" would be visually interesting. I chose the word Campus instead of Student, because I was hoping that faculty and staff would participate as well. On the same day I decided that CTAR was too awkward and to change it to STUDENT TALENT AGENCY RESOURCE, my logo (designed by Carl Jimenez) won a student division ADDIE Award. I took it as a sign to keep the faith.

January was a very full month in which most of the true organization took place:

JANUARY 13: I turned in the application for an Undergraduate Grant through the Office of Research and Sponsored Programs. The grant proposal requested $188 for the creation and continuation of CTAR. I counted on the money from this grant, and was confident that it would pull through. I thought CTAR was a solid idea and the proposal well written. I truly never considered the possibility that I might not get it.

JANUARY 15: Professors in the Theatre and Telecommunications Departments have been reading a memo to their classes describing the project and requesting interested parties to contact me about holding the position of Assistant Director. Jodi DePoy, a sophomore theatre major, takes the position. We are immediate friends and I am thankful for a bright, energetic Assistant Director.

JANUARY 16: Carl Jimenez, General Manager of WCRD, offers the use of a desk, phone line, file cabinet and small office to CTAR in exchange for manning WCRD office hours and assisting in the "reorganization" of the station. Also, we agree
to supply and maintain an answering machine for use by both organizations. We
gratefully accept and plan the layout of the "new" office.

JANUARY 21: Jodi meets with University Legal Services to discuss the ramifications
of this project and its legal aspects. We find we are legally in the clear and
pick up an "Intent to Organize" application. This application will help us tap
into Student Activities funds. Later in the day, we discover that asking for
"Ethnic Origin" on our application form could be a breach of university Affirmative
Action laws and immediately send a letter and a sample form to Ms. Winola Richards.

JANUARY 22: I present the project to the AERho Membership. Unfortunately, there
was very poor attendance that day. I had hoped this would be an opportunity to
really promote the project within the department. In retrospect, I should have
continued attending these meetings to promote CTAR and its progress.

JANUARY 27: We move into the office space, clean and organize. Posters go up
announcing February 3 as CTAR's official opening date.

Before our opening date, Jodi and I photocopied the application and information
forms and made "CTAR Reference Boards" to be displayed in the Theatre and
Telecommunications student lounges. We arranged our office hours, and began
an as-yet-unsolved search for the means to install our own single phone line
and an answering machine. While we are extremely grateful for the office space,
it does not have a single line phone jack. All of the phone outlets are for
a multi-line phone system which is not compatible with ANY answering machine.

WCRD gave us the phone line in exchange for our purchase and maintenance of an
answering machine to be used by both organizations. Without the single phone line jack, we cannot deliver and it is still a pressing problem with no solution in sight. Since both offices are student run, an answering machine is an ideal way to receive important calls for both organizations that are often missed due to irregular office hours. Both CTAR and WCRD see it as a necessity, but CTAR cannot come up with the $215 per year necessary to install such a jack. Jodi and I called every communications specialist in Muncie to no avail. We are now trying to hook up with Career Services and offer our services as a job-training facility in exchange for a phone line. Another possibility is a corporate sponsor such as Kodak or a photo developing lab.

February 3 marked CTAR's official opening. It has been explained to me that I think on a rather large (and often unrealistic) scale. Therefore I envisioned hundreds of hopeful actors pressing against my office doors fighting to be a part of this project. I pictured long lines of actors with resumes and headshots and the piles of applications that would be spilling off of my desk. Therefore, when I sat in my office that very first Monday from 9 AM to 11 AM -- the silence was deafening. I thought, "Where are all those people I am trying to serve? Where are all those people that thought this was a fabulous idea that has been long needed? Where are all those directors who need actors? Where is everyone?" I knew this project wouldn't be an instant success, but I realized that I wanted a more immediate gratification. I decided I needed to promote harder.

Jodi and I created self-explanatory "kits" that described the agency and how to apply. These were distributed to Professors teaching Non-Acting theatre classes. Then, Jodi and I made live presentations to the Acting I, II and III classes as well as both sections of Directing. We handed out the forms and explained the procedures and waited...and waited...and waited. A few forms trickled in, but mostly, we felt confused. What was wrong? This is when I discovered that
I was born to a wonderful woman who knew how to get her act together and take it out on the road. Once I admitted an interest in acting, Mom was on the phone. I pledged my desire to continue in the field, and Mom showed me how to get the tools: photographs, resumes, audition material. After interviewing the acting students, I discovered that LESS THAN TEN PERCENT HAVE A RESUME! Fewer than those have updated pictures. Jodi and I decided that since this was a learning institution, CTAR would be a part of the actor's learning process. We sat down to figure out the next step.

Gwen Kousari, from University Publications, became the solution to our problem. After meeting with her on February 11th, we arranged a plan to have students get pictures taken through UniversityPhoto Services. CTAR would keep the proof sheets and one 8X10 (chosen by the student) on file. Then, Ms. Koari will make periodic trips to the CTAR office, look through our books, and choose talent that might be appropriate for her upcoming projects such as brochures and posters. This procedure was proposed to Photo Services and both Department Chairs, and is now in effect. CTAR charges $5.00 per student for the photographs and sitting. This covers the cost of the film and paper. After this opportunity was definite, CTAR began advertising, and since then, a few students have signed up and received photographs. However, I am again disappointed by the small numbers of students taking advantage of this situation. I envisioned dozens of students fighting to sign up for these inexpensive and professional pictures, but they continue only to trickle in.

At this point, I questioned my peers about the lack of participation, and found that most students intend to sign up/get pictures/turn in an application, but have yet to do so. I felt relieved that there wasn't an inherent flaw in CTAR, but was frustrated that their response is out of my control. From my
research, I know that any actor who hopes to work MUST have the necessary tools. They must always have an updated resume, a good headshot and be aggressive. CTAR provides the opportunity to connect with an infinite number of projects, but people are just putting off getting their things turned in. In my frustration, I talked with Beth, who told me not to be surprised if people do not have or seek the tools and knowledge. She told me that there will always be people who let a good opportunity pass by through lack of preparedness and a chosen ignorance. Yet, I still find it hard to accept that a student, training for a harsh, competitive business, will NOT take every opportunity given.

The month of February passed smoothly. Arranging pictures through Photo Services took the major portion of the month, and the rest was devoted to promotion and research. I was still operating under the belief that I would get the aforementioned grant. This grant required additional research relating to the project. Therefore, I made reservations to fly to St. Louis for the weekend of February 14. During that time, I met with various professionals that hired or managed talent. My first interview was with Mr. Paul MacFarlane, the Vice President of Glennon Company, an ad agency. He produces countless commercials each year and is instrumental in the hiring of actors. He shared with me what he does, how he does it, and how he wishes things were done. He was fascinating to speak with and was incredibly encouraging and helpful. On a personal note, I have an interview with him the week after I graduate to work as a talent coordinator. Chances are slim, but it's a chance.

Later that day, I spoke with Kasey Bergh of Talent Plus -- the major talent agency in St. Louis. She explained the process a model/actor goes through to get on with an agency, and the procedure taken once they are in. I was shown what are considered the "industry standards" for resumes and headshots, and the different styles adopted for models and actors. As an actress it was incredible
to sit on the other side of the desk and learn first hand what a competitive business it is. I also learned that the business of managing talent is competitive and not very lucrative. Unfortunately, jobs are difficult to come by on the other side of the desk as well.

Talking with these professionals was an immensely valuable experience. It showed me the direction CTAR should lead, and how I might be able to support myself out in the "real world." For the first time in my college career, I felt as if I had a shot at making it in the Entertainment business. Before, I thought I was heading into a dark path, but now I have some idea what to expect and what steps to take to be employed.

My elation was considerably subdued on February 25th, when Beth informed me that I had not received the grant. The disappointment was crushing. My certainty of the incoming monies had justified the flight to St. Louis and the plans for CTAR materials. Not only did I have to borrow money to cover the expense of the plane ticket, but I had to fight my feeling of rejection. I had somehow placed great emphasis on the grant as the key to this project and the proof of its legitimacy. Without it, I felt CTAR was less valid. After receiving the official letter I learned that CTAR did not qualify as a "creative arts project", because it would never be a finished product. After overcoming the initial disappointment, I learned to see this as a temporary setback. It was unfortunate, and a bit painful, but it helped re-focus my vision and redefine my goals. I found that a small disappointment can become the inspiration for new initiative.

Throughout the month of March, Jodi and I focused on ways to get more funding and the ever-present problem of the phone line. On March 15th, we had a very productive meeting with Dean Margaret Merrion. Through contacts given us by Dean Merrion, CTAR has become connected with Career Services. Also, we are networking through Experimental Education programs and various research foundations. As
of the end of April, CTAR is working to become part of Career Services' programming in exchange for "professional support" i.e. a phone line.

During these last two weeks, we are trying to tie loose ends and prepare for the beginning of next year, which will hopefully be the real "birth" of CTAR. Jodi will speak at the Theatre Department's annual department meeting and submit promotion packages to over forty departments and organizations. Also, we are preparing advertisements to be run in the 1992-1993 Daily News.

I have mixed feelings about graduating and leaving this project in the hands of other people. I am glad to get on with my life, and proud of the work I've done. Also, the contacts made through this project have been extremely valuable, and provided the major source for my job-hunt education. I feel I have grown as an individual through this experience and learned some of the skills needed to survive in any business, the primary skill being confidence. However, it has never been in my nature to trust other people with my pet project. I trust Jodi, and I hope what I've started and what we've created will be a success. I hope CTAR will work and truly serve the organizations that helped make it happen. I hope I have built a solid foundation and thoroughly prepared it for the year to come. Thinking about it now, there are a million more things I wish I had done for CTAR. My vision is quite different from the reality. Perhaps the best thing I've learned throughout this experience is to live with the realities -- the product of a vision and the work involved. Despite its flaws and inherent incompleteness, I am proud that CTAR is the difference I have made at Ball State University, and grateful to those that made it possible.
APPENDIX A : CTAR Documents

Contents:

1 - Evolution of the CTAR logo
2 - Early OVERCONFIDENT letterhead
3 - Introductory Letter
4 - WCRD Letter
5 - Letter to Affirmative Action
6 - Female Application
7 - Male Application
8 - Director's Application
9 - Letters to be read in classes
10 - Another Letter
11 - Sign up sheet for pictures
12 - Poster for promotional folder
THE EVOLUTION OF THE CTAR LOGO:

Draft #1

Draft #2

Final Draft for Letteread:

Final Draft freeform:

Campus Talent Agency Resource
Ball State University  AC 216  (317) 285-1485
To: Whom It May Concern  
From: Joanna Eaton  
Re: University Talent Agency

As a double major in Theatre and Telecommunications, I’ve discovered a need for a University-based talent agency. There are many student actors who need experience in stage, video and print while there are student directors who could utilize their talents. Also, many University departments (such as Admissions and Publications) need students for projects and promotions. This talent agency is the solution to the problem and a way to unite the artistic community on campus.

The agency is called CTAR (pronounced “star” and stands for Campus Talent Agency Resource) It is housed in the WCRD offices in AC 216. It is my thesis project, but has received funding from the student Telecommunications and Theatre organizations on campus. Also, a grant is pending.

The agency will continue after I graduate under the leadership of a sophomore Co-Director Jodi DePoy. CTAR is being created as a new but permanent part of the University. However, there are problems ahead include the need for a phone line, publicity and, of course, financial support. The actors need photographs through photo services and that will be an expense as well.

The idea of the agency has received a great deal of support from both departments and many persons in the University community. I appreciate any further support you or your department can give. Thank you very much.

Sincerely,  

Joanna L Eaton  
Director, CTAR

Supported by WCRD, APsiO, AERho, and ITVA
To: All WCRD Personnel  
From: Carl Jimenez, General Manager  
Re: CTAR -- Campus Talent Agency Resource

Senior Joanna Eaton (former WCRD reporter) has created a campus talent agency for her thesis project. It will continue after her graduation and is in need of a permanent home. Her thesis intends to combine the talents of the Theatre and Telecommunications Departments for use by anyone in the University, especially the students from those departments. This means that when TCOM students need actors for videos or short films, this agency will provide us with actors who are eager to gain the experience and have acting training.

Since our station is made up mainly of TCOM students, and we are housed in the Theatre building, I have agreed to share space with her agency. The first two desks in the main work area will be designated for CTAR (pronounced “star”) use. Our third campus phone line (285-1483) will belong to CTAR in exchange for the purchase and maintenance of an answering machine that we both will use. Also, the first small office to the left and the bulletin board out side it will belong to CTAR for their storage and client use.

In exchange for using the space, CTAR will cover our office hours, bring more traffic and publicity to the station and help create the professional atmosphere we all have been trying to achieve. I am confident that the addition of this student organization to our space will be a benefit to us. If you have any questions please feel free to contact Joanna or myself.

Thank you for your cooperation.
To: Winola Richards  
From: Joanna Eaton  
Re: University Talent Agency

I am creating a University-based talent agency as a thesis project, but it will continue after I graduate. I have created the agency and I now have an office, a phone, etc. I understand that there might be a problem with my application forms.

In casting, ethnic origin (black, white, etc.) really matters. When a director calls me, they will ask for a specific "type" (height, weight, race, sex). I understand that the University discourages requesting anyone's ethnic origin on a form, but in this case, I hope you see how it is necessary. Often an actor will drop off an application without my meeting them, so there is no way for me to denote their race or "type". I believe that no one would be offended by the request, since anyone registering with the agency would understand that casting means fitting a character description.

If there is a problem with the enclosed form, will you please return it to me with the correction at the WCRD / CTAR office in AC 216. The number is 285-1483. Thank you very much for your time.

Sincerely,

Joanna Eaton  
Director, CTAR
APPLICATION FOR REPRESENTATION BY --CTAR--
the CAMPUS TALENT AGENCY RESOURCE

NAME:____________________________________________________

CAMPUS ADDRESS:_________________________________________

__________________________________________________________

Fr. ___ Soph ___ Jun. ___ Sen. ___ Grad. ___ Faculty/Staff _______

CAMPUS PHONE_____________ WORK PHONE_____________

HEIGHT:_______ WEIGHT:_______ ETHNIC ORIGIN:___________

HAIR COLOR:____ EYE COLOR:____ HAIR LENGTH:__________

DAYS, TIMES AVAILABLE. INCLUDE ANY TIME YOU ARE FREE TO WORK ON A PROJECT.

MON:___________________________________________________

TUES:___________________________________________________

WED:___________________________________________________

THURS:_________________________________________________

FRI:____________________________________________________

SAT:____________________________________________________

SUN:____________________________________________________

LIST ANY PREVIOUS ACTING/ MODELING/ PERFORMING EXPERIENCE OR ATTACH RESUME.

_________________________________________________________________

_________________________________________________________________
APPLICATION FOR REPRESENTATION BY --CTAR--
the CAMPUS TALENT AGENCY RESOURCE

NAME:________________________________________

CAMPUS ADDRESS:____________________________________

____________________________________________________

Fr. ___Soph ___Jun. ___Sen. ___ Grad. ___ Faculty/Staff ______

CAMPUS PHONE__________ WORK PHONE__________

HEIGHT:_________ WEIGHT:_________ ETHNIC ORIGIN:_________

HAIR COLOR:_____ EYE COLOR:_____ HAIR LENGTH:_________

DAYS, TIMES AVAILABLE. INCLUDE ANY TIME YOU ARE FREE TO WORK ON A PROJECT.

MON:________________________________________________

TUES:______________________________________________

WED:_______________________________________________

THURS:____________________________________________

FRI:_______________________________________________

SAT:_______________________________________________

SUN:_______________________________________________

LIST ANY PREVIOUS ACTING/ MODELING/ PERFORMING EXPERIENCE OR ATTACH RESUME.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
ACTING OR VIDEO PROJECT DIRECTOR’S

APPLICATION FOR ACTORS/ MODELS FROM --CTAR--
the CAMPUS TALENT AGENCY RESOURCE.

NAME:______________________________________________

CAMPUS ADDRESS:________________________________________

__________________________________________PHONE:_____________________

DEPARTMENT OR CLASS THE PROJECT IS FOR:_________________________

__________________________________________INSTRUCTOR:_______________

DESCRIBE THE PROJECT:__________________________________________

__________________________________________

LIST “TYPE” OF ACTORS NEEDED -- INCLUDE AGE, SEX, RACE, HEIGHT, ETC.

__________________________________________

__________________________________________

__________________________________________

__________________________________________

STARTING DATE AND DUE DATE OF PROJECT:_________________________

TODAY’S DATE:_____________________

TURN THIS FORM INTO THE CTAR/WCRD OFFICE IN AC 216.
Please read to all of your classes:

Reminder: If you have any applications out for CTAR please turn them in as soon as possible regardless if you have a picture or not. We will contact you about this later. Registering with CTAR is a good way to have cheap resume pictures done with photo services, but you MUST be registered before we can offer you this service. If you still have not picked up an application, then do so in the green room or outside our office at AC 216 and return them to the envelopes provided. If you have any questions then contact Johanna Eaton or Jodi DePoy at 285-1483.

This is a free service that can work for you ONLY if you register. Thank you.
Are you interested in gaining performance experience? Do you need actors to work for you? If so, contact CTAR (Campus Talent Agency Resource) about getting work in directing scenes, training films and telecommunications projects. Directors are looking for people like you to work for them, but they won't know you exist unless you register with us. CTAR is a free service provided through the Theatre Department in order to connect actors looking for work and directors looking for actors. To register with CTAR pick up an application in AC216 or in the AC Green room, (located in the basement of AC between the CAVE(007) and the Music department. Return them to the same location and we will contact you immediately about your application.

Any questions? Call 285-1483 and ask for Johanna Eaton or Jodi DePoy
Office hours: Monday through Thursday 9:00 to 11:00 and 2:00 to 3:00
DO YOU NEED RESUME PICTURES? SIGN UP FOR CTAR PHOTO APPOINTMENTS! COST IS $5 AND YOU PAY AT THE TIME OF THE SHOOT. THE NEXT APPOINTMENT WILL BE MADE WHEN WE HAVE AT LEAST 5 PEOPLE SIGN UP. WE WILL MEET IN THE GREEN ROOM ON THE DAY OF THE SHOOT.

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DO YOU WANT TO BE A STAR?

NOW YOU CAN WITH --CTAR--
THE CAMPUS TALENT AGENCY RESOURCE!

ACTORS, SINGERS, ANNOUNCERS AND MODELS ARE NEEDED FOR VARIOUS CAMPUS PROJECTS SUCH AS ACTING SCENES, VIDEOS, PROMOTIONS AND SHORT FILMS. THIS UNIVERSITY-BASED TALENT AGENCY IS THE PLACE TO GO TO GET INVOLVED!

COME TO THE CTAR / WCRD OFFICE IN AC 216 OR CALL 285-1483. ALL YOU NEED TO DO IS FILL OUT AN APPLICATION AND RETURN IT WITH A PHOTO OF YOURSELF TO BE A PART OF THE FUN. ALL TYPES OF TALENT ARE NEEDED, AND ONCE YOU ARE REGISTERED WITH CTAR, YOU CAN BE A STAR!

IF YOU ARE DIRECTING A PROJECT AND NEED TALENT, COME BY OR GIVE US A CALL FOR AN APPOINTMENT!

CTAR IS LOCATED IN THE WCRD STUDIO
AC 216 285-1483
APPENDIX B: Research Materials

Contents:

1 - Contact sheet
2 - Contact sheet page 2
3 - Notes from Glennon Co.
4 - Notes from First Class, Inc.
5 - Notes from Talent Plus
6 - Sample Resume - Photographs
7 - Sample Resume
TALENT AGENCIES / CASTING AGENTS:

FIRST CLASS, INC.

PAT HOLT
JENNIFER HOLT
209 Jefferson Street
St. Charles, MO 63301
(314) 947 - 1400
(314) 947 - 0120

Directions: 70 W to 5th street. Turn R (N) to Jefferson (Tricky stoplight) House on Right. #209

TALENT PLUS

SHARON LEE - TUCCI
KASEY BERGH, MODELS
55 Maryland Plaza
St. Louis, MO 63108
(314) 367-5588
(314) 367-5599 FAX

Directions: 40 E to Kingshighway NORTH. To Maryland, turn RIGHT. On LEFT. 1$ to park in lot.

DELICIA:

DELICIA CORLEY
7201 Delmar
St. Louis, Mo 63130
(314) 726-3223

TALENT SOURCE

PAM RIEBERSHEL
14 So. Euclid, Suite D
St. Louis, MO 63108
(317) 367-8585

Directions: 40E to Kingshiway North to R on Maryland. to R on Euclid.

CARRIE HOUK:

(314)862-1236
6300 IE
Directions: 40 E to MacCausland -- turn LEFT. Cross CLAYTON, MCCausland = SKINKER. NORTHWOOD on left. four streets down. TURN LEFT.
To get back. Go R to CLAYTON to R on BRENIWOOD
GLENNON COMPANY / PATRICK COMPANY

Paul MacFarlane
Vice President/ Associate Creative Director / Art Director
Frank Van Bree
Promotions
One City Centre
St. Louis, MO 63101
(314) 436-5455

Directions: 40 E to Last MO exit. (BROADWAY) at sign, turn LEFT.
Go 2 blocks til dead end. and 2 lights. to 4th STREET. LEFT on 4th STREET.
Go through downtown, 6 or 7 stoplights. to LOCUST -- turn LEFT. Go 2 BLOCKS
to 6th STREET -- turn RIGHT. at St. Louis Centre turn RIGHT. Park in garage
on RIGHT. On 4th level, cross walk. To One City Centre, 16th floor. Ask
at desk.

YOUNG AUDIENCES

Rita Washington - Sweets
Dir. of Audience Development
5615 Pershing Suite 27
(314) 367 - 1400
Professional Agency Interview:

GLENNON COMPANY - Paul MacFarlane

PATRICK COMPANY - Frank Van Bree

FRANK:

Know your target! Figure out what the biggest point is that I have to sell. Acquire "peanut butter" of project while I get "jelly".

1. Selling
2. Managing = Two main functions of business / project director.

Mention the blockades of my thesis. That is the strength of the project, it simulates a would be business. Note how many hurdles conquered to get project into its form. Suffering perfects the problem and project.

PAUL:

Talent for jobs. Creative Directors cast the talent. Promotion agency is middleman for client and agency is subcontractor of middleman. The client pays for the actor's flight, hotel, etc.

Casting = marriage for client/promotion agency. They do not want a special talent to appear in readily seen or competitor's ads.

Good agencies are NOT TO BE rude, have 24 hour availability, OWN their talent

UNIONS = Right to Work laws, Shadow payments in union towns. A good agent can listen to want they want, know their pool and choose carefully. Be specific, unless they ask, they don't want a lot of crap. Be market sensitive.

As Agent: Ask for script, communicate with company, arrange rehearsal time, be able to do last minute work. The talent must self-promote.

Overall: Be confident. Don't apologize, sat what you are and what you want, not what you aren't and what you don't want. Be known for what you want
to be. Larger agents in larger markets have "talent people" jobs.

TO Get Hired:
Create spread sheet. Show how I can make or save you money. Read the trade papers. Know my target. Sell a company on why they need me. Top of list: Be detail oriented. be cool under pressure.
PROFESSIONAL AGENCY INTERVIEWS:

First Class, Inc.

My Questions:

* How and when did you set up this agency?
* What was your first and/or most difficult obstacle?
* How does a person sign on with you?
* If I was a client, what process would I go through with you?
* What is your educational background?
* What is the most important element to a successful agency?
* Would you accept an intern / assistant?
* How do you advertise?
* Which laws regulate how you function?

Pat= Marketing major, music teacher. Pat Holt singers
AFTRA franchise important. 15% profit from print, 10% tv, radio.

If talent is sincere, you give info, they do work.

Babies, parents involvement is key. Need recent picture, snapshot will do until a child.

Young women tough age group to cast. Older than 25 get most work. Know talent, refuse--be honest. Over size 14 useless. Get multi-talent.
TALENT PLUS NOTES:

Meeting with Kasey Bergh, model representative.

Large agencies provide a map book of the city with names and addresses of clients and contacts. Models bring their cars to a city, live out of the trunk, and travel to the agencies clients for a "reviewing". Models must be dependable, transient.

Models must be 25+ for beer ad or cigarette ad. Most models expecting a decent career must go to Europe to work.

Picking models means a good judge of character, good eye for flaws, details. Ability to be brutally honest to hopeful. Do not waste their money or your time.

Large agencies "share" models 100 miles out of agency jurisdiction and share the profit.

Agent takes 20% non-union, 5-10% union, depending on type of job.

Models that get most work are 25+ "housewife" females and 22 tall blonde, blue-eyed all American. Ethnic looks coming in, but light black only. Young teens some work, but most applicants. Over 60 some work, large sizes rare but steady. Size 16-20 women. Photos cost between 500-$1000. Must adhere to current trends and include professional hair and makeup. Usually $75 for Pro Makeup. Applicants must wear clothes that allow you to see body and not be shy about their bodies. It's a voyeristic business.

Models need agent, agent needs models who are pleasant, mobile and trustworthy.

Now actors/models need audio and video tapes. No tans, lines, bruises or unauthorized haircut/color change.

Scout at theatres, local publications. MUST HAVE SENSE OF LOOK.
SAMPLE RESUME

The resume must be 8x10 to properly fit on the standard 8x10 actor's headshot.

________________________________________
NAME
Union Affiliations

Agency Logo (Logo stat available)

Height
Weight
Hair
Eyes
SS#

THEATER

Show Role Theater (optional)

TELEVISION

Show Role Network

(You are not to list the TV Commercial by product or service name. You may either print television commercials; listing available upon request OR create a sub-category under TELEVISION for Commercials. List only the advertising agencies and/or the production companies.)

FILM

(Sub-categories could be Features, Industrials, etc...)

Title (features) Role Producer
Company Name (industrials) " "

TRAINING

Acting
Voice
Movement
Speech

SPECIAL SKILLS
(List any skill that may be theatrically applicable.)

ie: Electronic earprompter, quick study, sports (list) good with children, stick shift driving, etc.

Resume design services by Carrie Lindsay 776-0706.
Price lists available at reception desk.
APPENDIX C: Finances

Contents:

1 - Finance Sheet to date
2 - AERho letter of intent
3 - Copy: ITVA check
CTAR FINANCES - As confirmed by Sue Conaway, Business Manager - Fien Arts

Deposits:

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<tr>
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<td>Alpa Psi</td>
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<td>AERho</td>
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EXPENSES:

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<td>Supplies (BSU)</td>
<td>$29.23 (TCOM)</td>
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<td>$116.59</td>
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PICTURES:

Received $10.
Spent c/o theatre Department because our number is not yet active. Transaction pending.
Dear Joanna,

The Ball State Chapter of the National Broadcasting Society - Alpha Epsilon Rho would like to assist you in the funding of your new talent agency, CTAR. It sounds like a great opportunity for young aspiring professionals to get some more valuable experience, on both the TCOM and Theatre sides.

Unfortunately due to an incredible decrease in funds this year, we are only able to give $10.00 this year. We hope that in future years we will be able to submit even more money, just as I'm sure your organization will grow and need the money. You will receive the money within two weeks from now, as we now have a new treasurer to train. Thanks for asking, and GOOD LUCK!

Sincerely,

Sherry L. Hitch
BSU Chapter President
PAY TO THE ORDER OF James Eaton

Twenty Five Dollars and 00/100

Mutual Federal Savings Bank
Muncie, Yorktown, Winchester, Frankfort, North Webster

FOR

12/497062 02/2252160300 0549
APPENDIX D: Grant Proposal and Letter

Contents:

1 - Grant Proposal
2 - Response Letter
STATEMENT OF THE ACTIVITY AND BACKGROUND INFORMATION:

With the assistance of your grants program, I hope to create a university-based talent agency. This agency will serve the university on four levels. First, it will be a resource for student actors to formally register their interest in participating in video and acting projects such as scenes for Directing class or short films. Secondly, it will be a place for student directors to secure actors needed for the aforementioned projects. Next, it will be a resource for University departments. Through this agency, they will be able to find students (and any faculty/staff who may wish to participate) who will take part in University promotions, training films or special projects. Lastly, it will be an excellent experience for myself and any other students who are planning a career in acting, directing or casting. In coming semesters, this agency may be able to include photographers, musicians and technicians.

The basic groundwork has already been laid to start this project. Since it will be a joint effort between the Telecommunications and Theatre Departments, there were many people to consult with and obtain permission from. I began research through various libraries, but found that to be futile. I discovered that the information I needed could be found only through experienced people. So, I recruited Dr. Joe Misiewicz (who has worked in the broadcast industry for many years) and Assistant Professor Beth Vanderwilt (a professional actress who also has worked in a Los Angeles talent agency) as faculty mentors. During Christmas break, I met with the director of a St. Louis talent agency for additional information. I have studied
the legal ramifications of this project to insure that the development of such an agency would not put the University into legal jeopardy. Yet there are many more challenges ahead. The list of "to dos" ranges from obtaining a permanent space to printing stationary. The task of creating a functioning agency out of nothing is enormous, but one that I am excited to undertake. I think it is needed, and would be invaluable to the students and the university as a whole.

SIGNIFICANCE OF GOAL ADDRESSED:

As a double major in Theatre and Telecommunications, I have experienced the need for an organized and efficient way to obtain actors for directing projects. I have also felt the frustration of being an interested actor, but having no idea how to get involved in these projects. I have also known professors that receive calls from University departments asking for actors, but they do not always have the time or resources to find the specific "types" the caller wants. This agency would be a perfect solution to those problems.

I have also worked as an actress in St. Louis. I know that the only way to get work is to be signed up with a reputable agency. Hopeful announcers and some reporters need an agent as well. In an increasingly competitive market, a person wishing to work must stay visible and professional--and that means being represented. But these are things that are not taught. In my four years here,
it has been mentioned in classes that I may need an agent, but no one has ever told me how to go about getting one. A university-based agency would be an ideal way for actors to learn the protocol, and for directors to gain experience. Hopefully, this project will continue after my graduation and future students will benefit as well. Ball State has two growing departments with incredible potential. The multi-million dollar TCOM building has put the latest technology at student's fingertips. The Theatre department has achieved success after success in their productions and in the quality of students graduating. But unless we students know how to go about using this knowledge by getting work, it is all a wasted effort.

METHODS, TIMETABLE AND RESOURCES:

The sponsors of this agency are the foundation for the success of this project. They will provide the resources that are crucial to its development. The Theatre fraternity Alpha Psi Omega and the Telecommunications fraternity Alpha Epsilon Rho will contribute funds and manpower. Each fraternity's logo will appear on either side of the agency logo, and will be noted as primary sponsors. In return, each fraternity will have a committee set aside for the promotion and continuation of this project. When a student has an inquiry about the agency, they will know to go to either fraternity for more information and guidance. Also, as the director, I will visit the Acting 1, Announcing and Directing classes this semester to inform students about the agency and distribute standard forms
that show them the specific steps to take. This handout will reveal
the following information:

"To Actors Wishing to be Represented;"

"Fill out the enclosed form with your name address phone number,
height, weight, sex, hair and eye color and previous experience.
Obtain a "head shot" through a private photographer or through
University Photo Services (more details on the head shot will be
listed). Please return your form, and additional resume if you
wish, and your photo to an AERho or Alpha Psi Committee member as
soon as possible. Once reviewed, you will be notified as to your
enrollment into the agency and will be contacted if needed for a
project."

More information will be included in the letter on location,
cost and detail once established through the sponsoring fraternities.
Applicants will also be video taped to reveal their on-camera
appearance and to help directors see how they look, move, speak
and take direction. Announcers will make a "Demo tape" that will
show their vocal skills. Directors will receive the following
information:

"To Directors Seeking Actors;"

"Fill out the enclosed form including the nature of your project
and the number and type of actors needed. Return the completed form to a Fraternity representative. You will be contacted and asked to come to the agency where you will be shown the pictures and tapes of actors who might suit your needs. We will then put you in contact with those actors and you will cast your project from there. After your project is complete, we ask that you give an evaluation of the actors used and your experience with the agency."

As with any project, I anticipate changes in format and method, but I think these are solid ways to secure and use talent. To further promote, letters will be sent to every university department announcing the agency and describing how it may be used to the benefit of that department. This agency will be intensely promoted to departments such as University Media Services, Admissions, Photographic Services, and Publications. Hopefully, these departments will recruit talent to use in their University promotions.

Throughout the project, I will keep a journal of the events, problems and successes I encounter that will be the foundation for the final report that I will submit at the end of the term. It will contain everything that I have done and detail the steps to be taken by the committees. This report as well as the tangible office and files will constitute the result of my work, possible through your support.

The budget narrative details specific contributions and the following is a timetable for the implementation of various elements into the agency.
JANUARY:
- Give final presentation to Fraternities that establish our specific relationship, a committee, a "mailbox" for communication, and monetary support.
- Obtain a co-director (a sophomore or junior) that will direct the agency in the fall of 1992, and assist me throughout this term.
- Obtain a permanent space and furnish it with supplies "in kind" from sponsoring departments. Purchase materials with funds from fraternities and hopefully, your grants program.
- Establish relationship with BSU lawyer and Helen Wells (an Indianapolis agency) for guidance and assistance.
- Create standard forms, agency logo, stationary and filing system.

FEBRUARY:
- Begin recruiting talent and directors through classes and promotion.
- Send letters to University departments. Send press releases to WIPB, WBST, WCRD and The Daily News.

MARCH:
- Proceed with running of agency. Update journal.
- Establish framework for including musicians and photographers into agency in coming months.
APRIL:
- Compile journal and findings into project summary for Student Internal Grants Program Committee and Thesis Committee.
- Meet with Co-Director and committees to establish continuation of the agency.

At the culmination of this semester, I hope to present to your committee a functioning agency and the story of its conception and growth. It is a project that excites and challenges me, and one that I hope your committee sees fit to approve. Should this project receive your assistance, it will be noted in all agency correspondence and letterhead. Thank you for your consideration.
## BUDGET PROPOSAL

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<th>Amount Requested</th>
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<td>2 - Floppy Disks</td>
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<td>50 - Posters w/logo</td>
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<td>(Alpha Psi)</td>
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## Equipment:

| 1 - 4 Drawer File Cabinet | $75.00 | $75.00 |
| (AERho)                  |        |        |
| 4 doz - file folders     | $40.00 | $40.00 |
| (Alpha Psi)              |        |        |

## Travel

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February 25, 1992

Joanna Eaton
1412 N. Woodridge
Muncie, IN 47304

Dear Ms. Eaton:

The Creative Arts Committee has completed its evaluation of your proposal and I regret to inform you that your proposal will not be funded this year. The Committee's evaluation of your proposal has no effect on any proposal which you may submit in the future and we encourage you to consider making another submission this spring, if that is appropriate for your academic program.

The review committee has asked me to summarize its evaluation of your proposal. The guidelines indicate four criteria to be used (Page 4): 1) Adherence to prescribed format, 2) Background for the proposal - including literature cited, 3) Significance of the problem to be addressed and its purpose or goal, and 4) Procedures and methodology. The cumulative score possible for each criterion was 140, with a total score of approximately 96 sufficient for an approval recommendation.

The Creative Arts Committee believes that this proposal is not a creative arts project and they have no authority to support it. I anticipate that you may be able to obtain more feedback regarding your proposal by contacting both your faculty mentor and the chair of the Creative Arts Committee, Marilynn Derwenskus, who is located in the Art Department. I hope that you will continue to progress in your research and creative work.

Sincerely,

James L. Pyle, Director
Academic Research & Sponsored Programs

JLP/sm

pc: Marilynn Derwenskus (Chair, Creative Arts Committee)
Elizabeth Vanderwilt