



AMERICAN SOCIETY OF THEATRE CONSULTANTS

Membership Committee
c/o: Todd Hensley, FASTC
Schuler Shook

363 West Erie St., Suite 400, Chicago, IL, 60654

Phone: 312-944-8230

thensley@schulershook.com

Application for ASTC Membership:

Your Name: Kascey Haslanger

Date: 2/22/2024

I am applying for:

Membership

Associate Membership

Business Contact Information:

Organization: Charcoalblue LLC

Address: 326 E Renee Drive

City: Phoenix

State/Province: AZ

Mail Code: 85024

Phone: 608-718-8848

FAX:

Country: USA

E-Mail: kascey.haslanger@charcoalblue.com

Declarations:

I am not an owner, employee, or a commission agent of any firm that manufactures, sells or installs equipment or that acts as a contractor for the construction of performance, assembly, or studio facilities.

Yes

No

My principle source of earned income is from work as a consultant to owners, architects and or engineers of performance, assembly, or studio facilities.

Yes

No

I am over 18 years of age.

Yes

No

Project #: 1

Project Name: SAFE Credit Union Performing Arts Center

Location: Sacramento, California

Client: Sacramento Convention Center

Project Cost: \$115M

Theatre Equipment Budget: \$1.3M

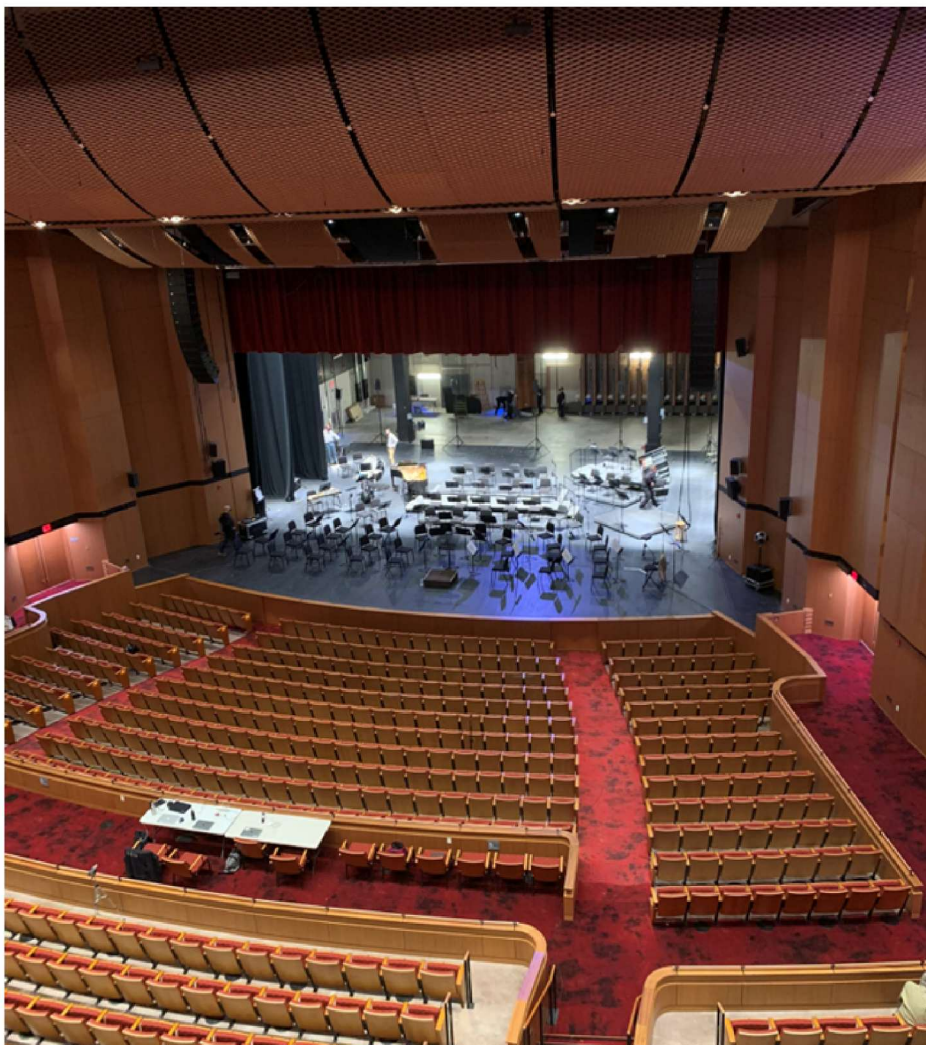
Date You Began Work on this Project: February 2017

Completion or Occupancy Date: September 2021

Your Employer for this Project: DLR Group

Briefly Describe this Project: The 2,193 seat SAFE Credit Union Performing Arts Center is home to a variety of programming, including Broadway musicals, ballet, opera, choral, speaker series and orchestra.

Briefly Describe Your Responsibilities on this Project: Project management for acoustics, architectural lighting, AV. Designer for theatrical lighting, rigging, drapery and orchestra pit lift systems from Project Definition through CA. Attended stakeholder meetings and design presentations throughout the project to keep client & management team informed of progress.



Project #: 2

Project Name: Sue and Frank Mayborn Performing Arts Center

Location: Belton, Texas

Client: Randall Scott Architects / University of Mary Hardin-Baylor

Project Cost: \$17.3M

Theatre Equipment Budget: \$585,000

Date You Began Work on this Project: March 2013

Completion or Occupancy Date: October 2017

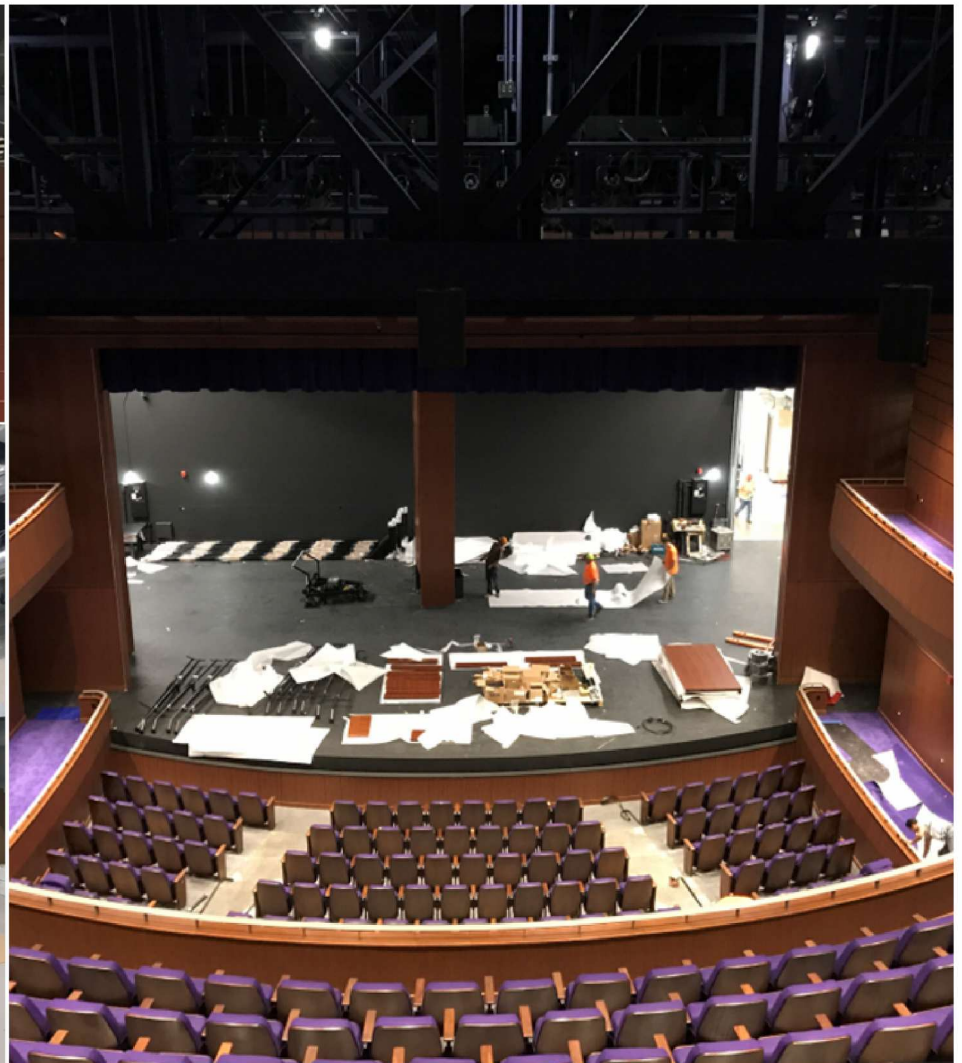
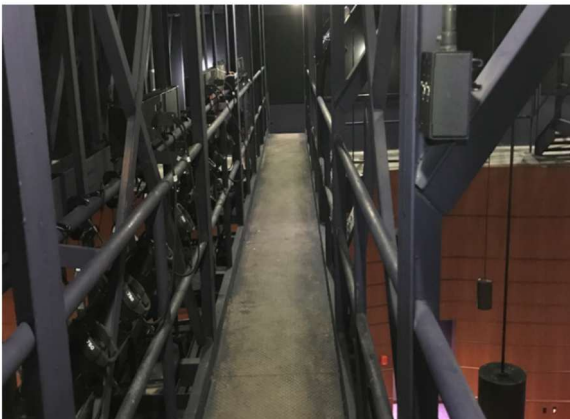
Your Employer for this Project: DLR Group

Briefly Describe this Project:

The PAC houses a 505 seat Main Theater, 100 seat ensemble music and event room, large rehearsal room, recording studio, scene shop and costume shop. It is a shared venue for the Music, Opera, and Theater departments.

Briefly Describe Your Responsibilities on this Project:

Led theatre design of theatrical lighting, rigging, drapery, orchestra shell, and orchestra pit lift systems. Engaged in programming with design team and provided critical path redesign during VE and late CDs when the client requested major changes to program of the flexible performance space.



Project #: 3

Project Name: University Arts Building

Location: Reno, Nevada

Client: University of Nevada - Reno

Project Cost: \$32.9M

Theatre Equipment Budget: \$500,000

Date You Began
Work on this Project: September 2016

Completion or
Occupancy Date: February 2019

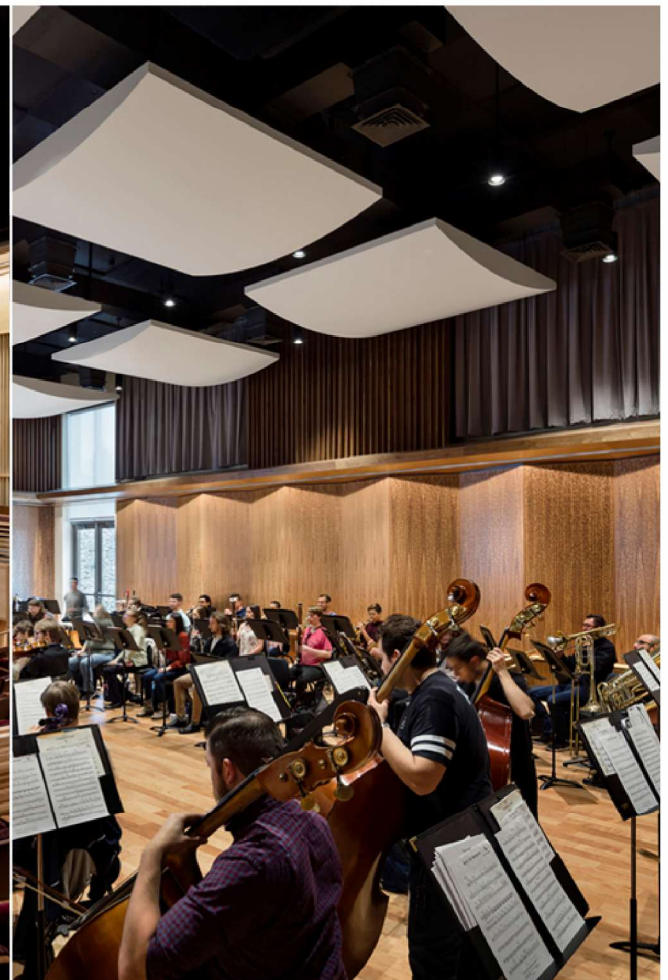
Your Employer for this Project: DLR Group

Briefly Describe
this Project:

The University Arts Building at University of Nevada, Reno (UNR) is a home to music and visual arts. The building offers Recital Hall, music rehearsal and practice rooms, art gallery, fabrication lab, and a recording studio.

Briefly
Describe Your
Responsibilities
on this Project:

Project management and coordination with design team from programming through project completion. Engaged with client on visioning and programming efforts and operational review. Technical systems design of seating, drapery, theatrical rigging and lighting, and architectural lighting controls.



Project #: 4

Project Name: Milton Hershey School, Founders Hall

Location: Hershey, Pennsylvania

Client: Martin Vinik Planning for the Arts / Bowie Gridley Architects

Project Cost: \$17M

Theatre Equipment Budget: \$2.3M

Date You Began
Work on this Project: October 2016

Completion or
Occupancy Date: April 2021

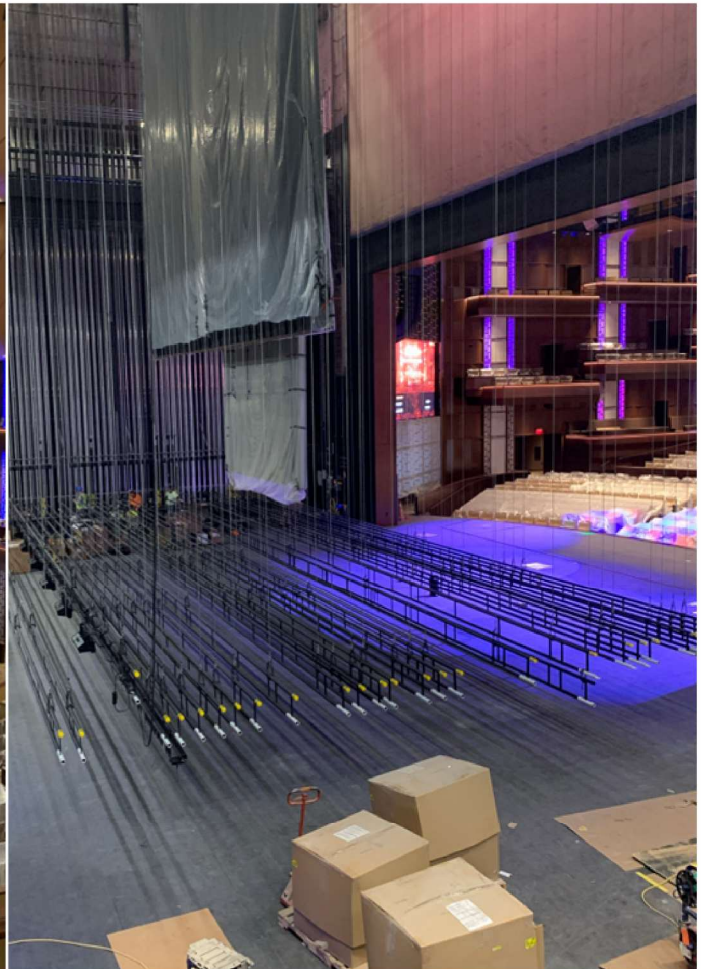
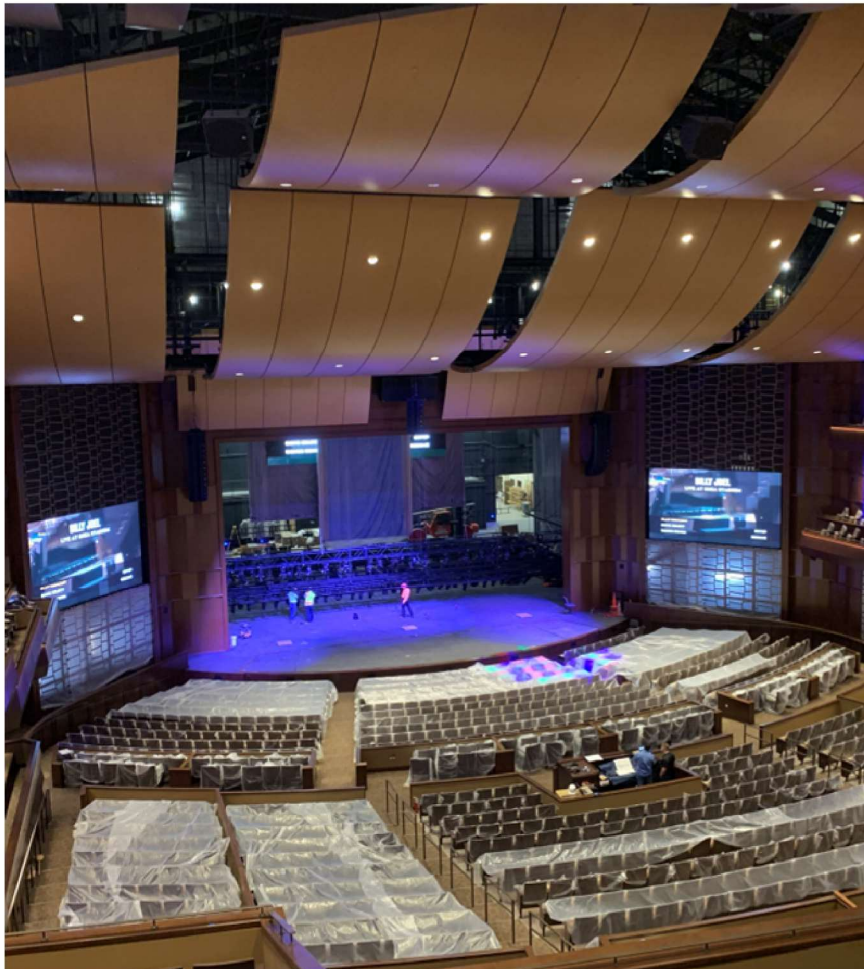
Your Employer for this Project: DLR Group

Briefly Describe
this Project:

The 2,600 seat auditorium within Founders Hall serves a variety of purposes for its 1,800+ students, including theatre, instrumental and vocal music, assemblies, and lectures. It also serves a house of worship function frequently.

Briefly
Describe Your
Responsibilities
on this Project:

Consultant to Theatre Planner and design team, responsible for designing and project management of house and stage lighting systems, rigging, moving scenic elements, stage and orchestra pit lifts, drapery, and seating systems. Worked on backstage spaces, and engaged in curriculum development.



Project #: 5

Project Name: Minuteman Regional Vocational Technical High School

Location: Lexington, Massachusetts

Client: Martin Vinik Planning for the Arts / Kaestle Boos Associates

Project Cost: \$120M

Theatre Equipment Budget: \$2M

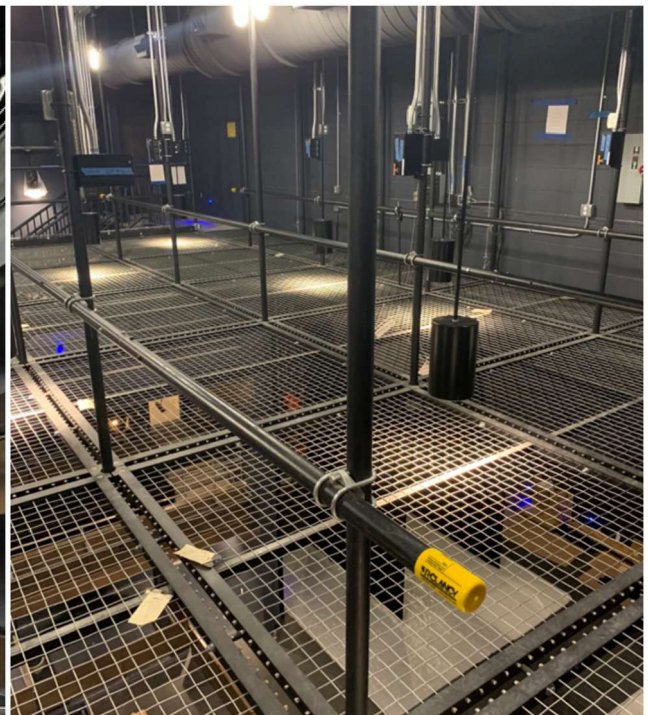
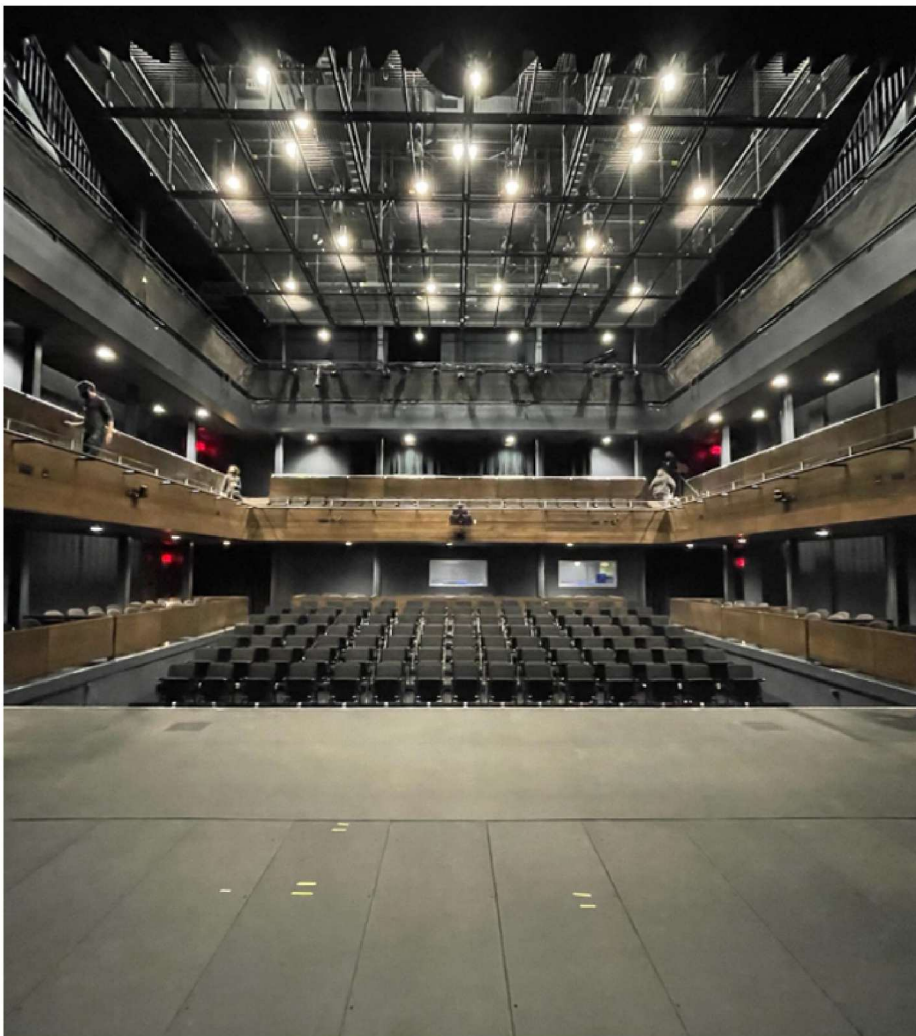
Date You Began Work on this Project: March 2012

Completion or Occupancy Date: September 2019

Your Employer for this Project: DLR Group

Briefly Describe this Project: The 300 seat auditorium can become a fully-flat floor venue using demountable platforms to infill a seating pit. As a result, it can become a proscenium theatre, black box, or sound stage.

Briefly Describe Your Responsibilities on this Project: Led the theatre technical design for theatrical lighting, rigging, drapery, seating, orchestra pit lift, and portable platforming systems for this technical facility. From schematic design, the technical systems were developed to meet the anticipated pedagogy for CTE technical theatre and media/broadcast programs.



Kascey Haslanger

Theatre Consultant

(608) 718-8848

kascey.haslanger@charcoalblue.com

Phoenix, AZ

<https://www.linkedin.com/in/khaslanger>

Summary

10+ years experience as a theatre consultant.

My background working for a major equipment **manufacturer**, as an **installation** technician, and as a **theatre practitioner** inform my understanding of theatre consulting, from working with integrators to communicating clear needs with theatre clients.

Work Experience

Charcoalblue LLC

March 2022 - Present

Senior Consultant

- Coordinate with design team and clients for design, expectation, and timeline cohesion
- Manage teams of acousticians and specialty designers (stage engineering, stage lighting, audiovisual) throughout all phases of design
- Design stage lighting, architectural lighting, and stage engineering systems for projects
- Develop standards for stage lighting drawings
- Engaged in internship and remote employee initiatives to improve experiences for these teams

Arizona Cardinals / Insignia Event Services

September 2017 - Present

- Manage lighting design for Arizona Cardinals and rental events at State Farm Stadium and on alternative locations
- Schedule and lead crews for execution of hang, focus, programming, and power distribution for events
- Draw and plan design concepts for clients to sell events
- Purchase and maintain in-house lighting inventory

DLR Group / Westlake Reed Leskosky

March 2013 - March 2022

Senior Theatre Design Specialist | Senior Associate

- Manage teams of specialty designers (acoustics, architectural lighting, audiovisual) throughout all phases of design
- Design stage lighting and stage engineering systems for projects
- Develop initial and ongoing review of drawing and specification standards for all theatre design facets
- Coordinate with design team and clients for design, expectation, and timeline cohesion
- *Note: DLR Group acquired Westlake Reed Leskosky in September 2016*

Barbizon Light of Arizona

November 2008 - March 2013

Field Service Technician / Project Coordinator

- Provide systems design, research, integration, installation, quotations, and training for projects
- Schedule and lead crews for execution of installation of stage lighting and rigging systems
- Produce submittals such as shop drawings and operations/maintenance manuals
- Repair and program stage lighting systems

Electronic Theatre Controls

May 2007 - November 2008

Test Technician I

- Research and development related to ETC EOS family of consoles
- Integrate EOS control solutions with other ETC product lines (networking, architectural controls, etc.)
- Review and provide feedback on training documentation
- Troubleshoot software issues for beta and site tests of product line

Key Skills

Lighting Rigging Beginner ASL EOS Programmer Revit Integrating PM Tasks Into Microsoft Teams Mentorship of Early Career Individuals

Education

BFA Theatre Design & Technology

Viterbo University

La Crosse, WI

Kascey Haslanger

Theatre Consultant

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Phoenix, AZ

<https://www.linkedin.com/in/khaslanger>

Selected Project Experience

<i>w/Westlake Reed Leskosky / DLR Group</i>	<i>w/Martin Vinik Planning for the Arts</i>	<i>w/Charcoalblue LLC</i>
SAFE Credit Union Performing Arts Center Sacramento, CA	Stone Ridge of the Sacred Heart Student Life Center Bethesda, MD	Brooklyn Music School Brooklyn, NY
Sue and Frank Mayborn Performing Arts Center Belton, TX	Phillips Exeter Academy - Goel Center for Theater and Dance Exeter, NH	Playwrights Horizons Studio Renovations New York, NY
University Arts Building Reno, NV	Garde Arts Center - FOH Rigging Upgrades New London, CT	Canadian Stage Concept Design Toronto, ON
Columbia Theatre Renovation Study Paducah, KY	Middlesex - Bass Pavilion for the Arts & Danoff Visual Arts Center Concord, MA	University of Texas Austin Lab Theatre Study Austin, TX
Murphy Arts District El Dorado, AR	Fessenden School - Elfers Center for the Arts Newton, MA	Fontainebleau Theatre Las Vegas, NV
Lyric Theatre Renovation Birmingham, AL	Milton Hershey School, Founders Hall Hershey, PA	Jacob's Pillow Doris Duke Theatre Becket, MA
Pennsylvania Academy of Fine Arts, Rhoden Arts Center Philadelphia, PA	Minuteman Regional Vocational Technical High School Lexington, MA	Yale Dramatic Arts Building New Haven, CT
Compton High School Compton, CA	Pope Francis Preparatory School Springfield, MA	Kravis Center for the Performing Arts West Palm Beach, FL
Crafton Hills College - Finkelstein Performing Arts Center Yucaipa, CA	Middlesex School - Rachel Carson Music and Campus Center Concord, MA	NYU 20 Cooper Journalism Department New York, NY
JO Combs High School Auditorium Queen Creek, AZ	Choate Rosemary Hall - Colony Hall Wallingford, CT	Eisenhower High School Auditorium Renovation Blue Island, IL
Empower Federal Credit Union Amphitheater Syracuse, NY	Brewster Academy Black Box Wolfeboro, NH	Shepard High School Auditorium Renovation Palos Heights, IL
Beverly Hills High School Auditorium Renovation Beverly Hills, CA	Concord Academy Centennial Arts Center Concord, MA	Magik Theatre Concept Study San Antonio, TX
Long Beach City College - Music / Theater Complex Long Beach, CA	Peddie School - Ding Music Hall Hightstown, NJ	The Gregory School Auditorium Renovation Tucson, AZ
NorShor Theatre Renovation Duluth, MN	Phillips Exeter Academy - Forrester-Bowld Music Center Exeter, NH	Lucille Lortel Rehearsal Studio Renovations New York, NY



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Support Letter Form

Applicant Instructions:

Applicants for membership in ASTC should complete the requested information below. A copy of this completed form should be sent to each of the ASTC Member sponsors who will be writing a support letter for you. A minimum of two support letters are required. In addition, please submit a copy of this completed form with your application.

Applicant's Name: Kasey Haslanger

Applicant's Projects:

1. SAFE Credit Union Performing Arts Center; Sacramento, CA
2. Sue and Frank Mayborn Performing Arts Center; Belton, TX
3. University Arts Building, University of Nevada-Reno; Reno, NV
4. Milton Hershey School, Founders Hall; Hershey, PA
5. Minuteman Regional Vocational Technical High School; Lexington, MA

Support
Letter
Writers: Jon Sivell; Charcoalblue LLC
Patrick Barrett; DLR Group

Instructions for Support Letter Writers.

Please prepare your letter of support on your letterhead and submit it directly to the Applicant. It will assist the applicant and Membership Committee if your support letter is in the form of a .pdf file that can be emailed. The letter should include your knowledge of the applicant's professional conduct and experience as they relate to the ASTC member qualification criteria. In particular, your evaluation of the applicant's scope of work on the projects listed above, the quality of the completed facility, and your recommendation as to the applicant's initial Membership Level.

The Membership Committee suggests that sponsors take on the role of mentor for applicants they are sponsoring. If you have any questions please contact the Membership Committee Chairman using the above contact information. Qualifying requirements for membership in ASTC may be found in the "INSTRUCTIONS for ASTC Application for Membership" document. Please note that e-mail is preferred.

Date: February 22nd 2024

SUPPORT LETTER FOR KASCEY HASLANGER

Dear ASTC Membership Committee,

I am writing in support of Kascey Haslanger for full ASTC membership. I have known Kascey for the past two years, and in that time have worked with her on a variety of projects and professional initiatives at Charcoalblue.

Knowing the strength of her work at DLR Group prior to joining our team, as well as her participation in the W+TC group, Charcoalblue were confident to recruit Kascey for a senior role where she has been able to bring her skills to lead flagship projects.

Kascey uses her experience as a theatre consultant to suggest solutions that both convey a client's priorities and help each design team member connect to the project. A recent project with a major university client began with the leadership's primary focus on presentation milestones, rather than on the design arc of the project. Kascey guided discussion, content, and delivery to help the client and designers focus on the desired outcomes of the work, not just individual tasks.

Consistent feedback from client teams and peers reinforces my own observations that Kascey is skilled in communication, process, and detail throughout design. On a new theatre project at Jacob's Pillow, where Charcoalblue is contracted directly to The Pillow, Kascey has been instrumental in leading our project team. Interfacing continuously with the client leadership as well as end users, Kascey has successfully advocated for solutions balancing production needs, facility operations, budget, and an ambitious architectural vision. On all of her projects she works closely with the people who will use the buildings to ensure their input is received and implemented into the design and decision-making process.

On a firmwide-initiative basis, I continue to be impressed with Kascey's role in mentorship within Charcoalblue, as she seeks opportunities to lift up individuals and the industry as a whole. I believe she would use her time and talents in this way to benefit ASTC as she's done with Charcoalblue, and I would be very pleased to see the Society benefit from her passion in this area in addition to our current initiatives for education and outreach.

Yours Sincerely,



Jon Sivell
Director
Charcoalblue | New York
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+1 917 409 6059



DLR Group Architecture and Engineering, P.C.
a New York professional corporation

33 East 33rd Street, Suite 401
New York, NY 10016

February 22, 2024

Membership Committee
American Society of Theatre Consultants
P.O. Box 22
La Luz, NM 88337

Re: ASTC Membership Nomination

Dear Membership Committee:

I am pleased to offer my recommendation for the nomination of Kascey Haslanger for membership in the American Society of Theatre Consultants.

I have known Kascey since 2017 when I joined DLR Group (which, six months prior, had acquired Westlake Reed Leskosky). Kascey was the leader of the theater design team and welcomed me with exceptional guidance making my onboarding smooth and painless.

Later, when Kascey asked me to assume leadership of the group. Her assistance in that transition was invaluable and I continued to lean on her for guidance in navigating the nuances of leading a very small group of professionals at a very large firm until she moved on from DLR Group.

Kascey's knowledge of theatrical systems is impressive, and she navigates technical work with architects and engineers with fluency. Equally impressive is her ability to remain proactively collaborative even in challenging situations. She clearly understands the design goals that she is called upon to represent and what it will take to achieve them within the larger context of the design team, client team, and other stakeholder groups to the benefit of the overall project.

I believe that her experience, professionalism, and ability to forge connections would make her an asset to the American Society of Theatre Consultants.

Sincerely,

A handwritten signature in blue ink that reads 'Patrick Barrett'.

Patrick Barrett
Theatrical Planning Leader