

# **MTA Performance Procedures**

*\*For information regarding Theatre Department procedures and policies, please refer to the Department Guidelines.*

## **Article I. Mainstage Audition & Callback Procedures**

### **Section 1.**

Auditions will be announced at the first MTA meeting of the semester in the Fall and via MTA e-mail at the end of the fall semester for the Spring semester shows. For both semester auditions, a meeting will be held by the MTA where the directors will be present to discuss their shows and what they are looking for at auditions.

### **Section 2.**

A student must be an active member of the MTA at their time of audition in order to be considered for casting. Students who are not active members at the time of audition may not audition. The advisor, department chair and the Vice President can determine special circumstances.

### **Section 3.**

Audition materials will be placed online on the MTA website. Students will be responsible for printing their own materials.

### **Section 4.**

Callback audition and final cast lists will be e-mailed out to the MTA population.

### **Section 5.**

Prior to auditions, all students must be made aware of the production policies that they will be expected to adhere to pending their being cast in the show.

### **Section 6.**

Students are to sign up for auditions at the announced time and place. A proxy may be used to sign up for auditions by providing said proxy with a signed note saying that they have permission to sign-up in your place.

### **Section 7.**

To cancel your audition, you must do so 24 hours in advance by contacting the show's stage manager or any other designated contact. Past the 24-hour mark, you must show up to your audition to check-in in order to cancel your audition. Failure to check-in for your audition without cancelling 24 hours in advance will result in your name being taken out of the casting pool for that production classification's round of auditions for that semester.

**Section 8.**

Once cast, you must accept or decline your role. You accept your role by showing up to the first rehearsal. You may decline your role by contacting the show's stage manager or any other designated contact.

## **Article II. Studio Productions**

### **AUDITIONS and CASTING POLICIES**

#### **Section 1.**

For the fall semester, auditions will be announced at a general MTA meeting after the announcement of casting for that semester's Mainstage productions. For the spring semester, auditions will be announced within the first few weeks upon returning from winter break. At this same general MTA meeting, the directors will be present to discuss their shows and what they are looking for at auditions.

#### **Section 2.**

A student must be an active member of the MTA at the time of their audition in order to be considered for casting. The advisor/department chair and the Vice President can determine special circumstances.

#### **Section 3.**

Students are to sign up for auditions in the binder located outside the Concessions window in the Box Office Lobby.

#### **Section 4.**

To cancel an audition, an individual must do so 24 hours in advance by editing their name on the sign-up list in the Box Office Lobby. The night before auditions, the sign-up sheet will be removed from the Box Office Lobby and the individual must show up at their audition slot in order to cancel the audition. Failure to check-in for an audition without cancelling 24 hours in advance will result in your name being taken out of the Studio Productions' casting pool for that semester. Should a student have an emergency in the 24-hour window, he or she may contact the Studio Productions Coordinator.

#### **Section 5.**

Directors will be responsible for providing the Studio Productions Coordinator with audition material by the deadline requested. The Studio Productions Coordinator will be responsible for making audition sheets and preference cards for auditions.

#### **Section 6.**

Directors will hold auditions independent of each other (during the designated weekend decided upon by the Studio Productions Coordinator) to allow for the use of sides and

customized auditions. Audition materials will be placed on the MTA website. Students will be responsible for printing their own materials.

**Section 7.**

There will be no callbacks for Studio Productions. Should time allow, directors may have students do something specific to their show at the end of the preliminary audition.

**Section 8.**

Preference cards will be used to break a dispute over the casting of an actor. Each individual who has auditioned for more than one show will rank their preferences on an index card. This card will be viewed only by the Studio Productions Coordinator in the case of a dispute over a particular actor.

**Section 9.**

Final cast lists will be e-mailed out to the MTA population.

**Section 10.**

A student will accept or decline their role by emailing that show's stage manager.

***REMINDER:***

No association member shall be allowed to act in, stage manage, or direct more than two (2) productions of any classification, on or off campus per semester. If an association member is enrolled any number of studio classes, he or she may only participate in only one (1) production of any classification, on or off campus per semester. Failure to abide by this rule will lead to immediate replacement in the most recent project accepted.

**REHEARSAL, TECH, and PERFORMANCE POLICIES**

**Section 1.**

Rehearsal schedules must be sent out to the cast no later than 12 hours prior to any rehearsal.

**Section 2.**

It is the responsibility of the stage manager of each production to abide by and enforce the rules set forth in this document as well as the rules set forth in the department guidelines. A stage manager must inform the Studio Productions Coordinator and Vice President if they feel these regulations are being/may be violated.

### **Section 3.**

All cast and crew members of a production must be actively present for the entirety of the production's strike. Any person who fails to complete strike will not be permitted to participate in any aspect of any production until arrangements are made to participate in another strike as specified by the Executive Board. The stage manager of the production is responsible for checking that all cast and crewmembers are present at strike and must report any absences to the Vice President within 24 hours. The Vice President will then notify the individual of what he or she must do in order to make up for the strike and again become eligible for participation in productions.

### **Section 4.**

All cast and crew members of a production must be actively present for a minimum of one hour of load-in and a maximum of two hours. If a person cannot contribute to load-in due to a prior commitment, the Studio Productions Coordinator will assign supplementary work.

### **Section 5.**

The Studio Productions Coordinator will be in communication with the Publicity Coordinator to design a poster to be used for on-campus advertisement. A common Facebook event will be made by the Publicity Coordinator and each director will be made an administrator to invite their friends. Each production may make their own logos and/or advertisements but they may not appear physically on-campus nor in their own Facebook Event.

### **Section 6.**

Gross negligence of production policy could result in additional service credits, inactivity, or even cancellation of production etc. at the discretion of the Executive Board, Advisory Board, and/or the Department of Theatre and Dance.

## **Article III. Red Door Play Festival**

### **AUDITIONS and CASTING POLICIES**

#### **Section 1.**

Auditions will be announced at a general MTA meeting after the announcement of casting for that semester's Studio Productions. At this same meeting, the directors will be present to discuss their shows and what they are looking for at auditions.

#### **Section 2.**

A student does not have to be an active member of the MTA to audition for this festival. Upon auditioning, a new member does not automatically become active. Those only participating in the Red Door Play Festival do not need to complete a contribution requirement.

#### **Section 3.**

Students are to sign up for auditions in the binder located outside the Concessions window in the Box Office Lobby. Any questions or issues should be directed to the Red Door Play Festival Coordinator or any other designated contact.

#### **Section 4.**

Red Door Play directors will hold one panel audition where students will audition with a monologue of their choosing. The only exception to this will be if there is a production that involves a vocal audition. Prior to auditions, all students must be made aware of the production policies that they will be expected to adhere to pending their being cast in the show. There will be no callbacks for Red Door Play Productions. Should time allow, directors may have students do something specifically related to their show at the end of the preliminary audition.

#### **Section 5.**

Final cast lists will be e-mailed out to the MTA population. Once cast, a student will accept or decline their role by emailing the stage manager of that show.

#### **Section 6.**

To cancel an audition, an individual must do so 24 hours in advance by editing their name on the sign-up list in the Box Office Lobby. 24 hours prior to auditions, the sign-up sheet will be removed from the binder and the individual must show up to their audition to check-in in order to cancel the audition. Failure to check-in for an audition

without cancelling 24 hours in advance will result in your name being taken out of the casting pool for that production classification's round of auditions for that semester. Should a student have an emergency in the 24-hour bracket, they may contact the Red Door Play Festival Coordinator.

### **Section 7.**

It is the responsibility of the coordinator to make audition sheets and preference cards for the Red Door Play auditions. Preference cards will be used to break a dispute over the casting of an actor. Upon the completion of the last audition, each individual who has auditioned for more than one show will rank their show choices on an index card. This card will be viewed only by the Red Door Play Productions Coordinator in the case of a dispute over one particular actor.

### **Section 8.**

Once the casting meeting takes place, if there is a show that is unable to fill all of its roles, it will not be able to continue with the process.

### ***REMINDER:***

No association member shall be allowed to act in, stage manage, or direct more than two (2) productions of any classification, on or off campus per semester. If an association member is enrolled any number of studio classes, he or she may only participate in only one (1) production of any classification, on or off campus per semester. Failure to abide by this rule will lead to immediate replacement in the most recent project accepted.

## **REHEARSAL, TECH, and PERFORMANCE POLICIES**

### **Section 1.**

There will be a formal application process for the Red Door Play Festival. All applicants will also be required to go to a meeting to discuss the rules and procedures for auditions/rehearsals/performances prior to plays being chosen for the festival. All applicants are required to sign a Letter of Agreement with their application as well as attend a mandatory meeting with their stage manager to discuss rehearsal procedures and performances.

### **Section 2.**

Any student written work that is submitted must first be performed as part of Arts Marathon, the New Play Reading Series, Quickies, or be workshopped in a class before it can be considered for the Red Door Play Festival.

### **Section 3.**

There will be a cap of 10 Red Door Plays per semester. However, additional plays can be added with the discretion of the faculty advisor.

### **Section 4.**

It is the responsibility of the stage manager of each production to enforce these rules set forth in this constitution. A stage managers must inform the Red Door Play Festival Coordinator and Vice President if they feel these regulations are being/may be violated.

### **Section 5.**

Rehearsal schedules may be sent out no later than 12 hours prior to any regularly scheduled rehearsal. Special rehearsals or meeting times but be announced no later than 48 hours in advance or during tech, 24 hours in advance. It is the responsibility of the Red Door Play Festival Coordinator to contact the registrar for rehearsal spaces and book them for the shows.

### **Section 6.**

A common Facebook event will be made by the Publicity Coordinator. Each production may make their own logos and/or advertising pieces but they may not appear physically on-campus nor in their own Facebook Event. The Publicity Coordinator will make the poster.

### **Section 7.**

Gross negligence of production policy could result in additional service credits, inactivity, or even cancellation of production etc... at the discretion of the Executive Board, Advisory Board, and/or the Department of Theatre and Dance.



## **Article IV. Performance Ensembles**

### **Section 1.**

At the beginning of the first semester of the year, Performance Ensembles will participate in the Performance Ensemble Showcase. Auditions will be announced via MTA e-mail after the completion of said Showcase.

### **Section 2.**

Performance Ensembles can only hold one audition per semester.

### **Section 3.**

Students do not have to be active members of the MTA to audition for or participate in Performance Ensembles.

### **Section 4.**

Callbacks are permitted and must occur in the same week as the preliminary auditions.

### **Section 5.**

Callback and final cast lists will be e-mailed out to the MTA population and all auditionees by the secretary. Performance Ensembles will be responsible for giving emails of inactive or non-member auditionees to the Secretary for the callback and cast list emails.

### **Section 6.**

Students should understand that they will be expected to adhere to all performance ensemble performance/production procedures and policies, in addition to any ensemble-specific policies. Performance Ensembles must review and sign the Letter of Agreement at the start of every semester. If any ensembles have suggestions for the Letter of Agreement, the Performance Manager and Performance Ensemble Coordinator will be happy to take them into consideration. Any new members added after the signing of the document should be made aware of the information it contains and be prepared to sign it at the start of their next semester.

### **Section 7.**

Audition sign-ups are to be made publically available to all students. Audition sign-ups can be placed in the binder located by the concessions window in the Box Office Lobby or be done electronically. Contact information for at least of the ensemble's members in a leadership position should be listed on the sign-up sheet.

### **Section 8.**

To cancel an audition, an individual must do so 24 hours in advance. If the binder at the Box Office Lobby is being used for sign-ups, auditionees can cancel by editing their name on the sign-up. 24 hours prior to auditions, the sign-up sheet will be removed from the binder. If another method of audition sign-ups is being used, such as an online platform, individuals can contact a member of the group via phone or email 24 hours before their audition to cancel. With less than 24 hours before an audition, the individual must show up during their audition slot to cancel the audition. Failure to check-in for an audition without canceling 24 hours in advance will result in your name being taken out of the casting pool for any Performance Ensemble that semester. Should a student have an emergency in the 24 hour bracket, they may contact the Performance Ensemble Coordinator.

### **Section 9.**

Once cast, the individual must accept or decline their role in the ensemble. You accept your role by showing up to the first rehearsal.

### **Section 10.**

There shall be no limit to the number of Performance Ensembles a student may be involved in. However, a student may only participate in one sketch comedy group. When both sketch groups audition simultaneously, anyone auditioning for both groups must fill out a preference card, to be collected by the Performance Ensemble Coordinator and used only when there is a casting conflict between the two ensembles.

### **Section 11.**

In order to start a new Performance Ensemble, the interested party must accrue 100 signatures from individuals who would be interested in having the proposed group on campus/attending its performances, as well as 20 signatures from individuals who would be interested in auditioning for/being in the group. The interested party must then present to the MTA Board their proposal for a new ensemble. In this presentation, it should be explained what is unique/distinct about this new ensemble, how it would benefit the Muhlenberg community, and how it would benefit those in the ensemble.

### **Section 12.**

If the board approves a Performance Ensemble, it will automatically have a trial semester before it becomes a fully active Performance Ensemble. During that time, the Performance Ensemble will be evaluated by the Performance Ensemble Coordinator and board based on their original mission statement and their activity throughout the semester. Based on the proposal presented to the Board, the Board may offer advice to a new ensemble prior to or during their trial semester to ensure the longevity and success of the ensemble.

### **Section 13.**

To be an active Performance Ensemble, you must have at least one public showing a semester. The only exception to this is if you officially inform the board of a one-semester hiatus. Past that semester, if you decide to not regroup, you will have to re-apply to become a Performance Ensemble.

#### **Section 14.**

Any violation of the department guidelines, MTA bylaws or anything seen fit by the Executive and Advisory Board will put the Performance Ensemble up for review. All final decisions by the board will be on a case-by-case basis.

### **REHEARSAL and PERFORMANCE POLICIES**

#### **Section 1.**

The definition of a Performance Ensemble is a collective group of people creating, rehearsing and performing. The purpose of Performance Ensembles is to provide opportunities for participants and audience members not otherwise provided by the MTA. However, the implementation and activity of the Performance Ensemble is at the discretion of the MTA board. An integral part of the Performance Ensemble experience is to work in tandem with the Community Outreach Coordinator and the Office of Community Service and Civic Engagement to work in and around the Lehigh Valley. The ongoing nature of the Performance Ensembles allows for the MTA to create sustained relationships with the community.

#### **Section 2.**

No Performance Ensemble may meet more than three (3) hours per week except for the week before a performance, pending the rehearsal(s) do(es) not conflict with other academic and rehearsal obligations. Formal, announced performances do not count towards this three hours per week.

#### **Section 3.**

No rehearsal may begin before 10 a.m.

#### **Section 4.**

All rehearsals must conclude by 1 a.m.

#### **Section 5.**

Each performance may not last any more than one (1) hour in length.

#### **Section 6.**

If a Performance Ensemble has any performance that exceeds its one hour time-limit, that group will have last pick of scheduling for shows the following semester.

#### **Section 7.**

No Performance Ensemble may perform more than once in any given four-week cycle. This excludes performances done through the Office of Community Service and Civic Engagement.

#### **Section 8.**

Groups may make a special request to the Performance Ensemble Coordinator and/or Performance Manager to break the 4-week cycle rule under extenuating circumstances. One representative from the Performance Ensemble should email the PEC and/or Performance Manager explaining the situation and why breaking the 4-week cycle rule cannot be avoided. The PEC and Performance Manager will review the request and use their best judgement to determine whether or not it will be allowed.

#### **Section 9.**

Fundraising within each Performance Ensemble is permitted provided that none of the money is out of pocket. They will use these funds to support themselves for any props, accompanists etc. that they may need for the group.

#### **Section 10.**

Performance Ensembles may not use any Theatre/Dance facilities in the Trexler Pavilion, Center for the Arts, or Rehearsal House for rehearsals or performances (including public lobbies like the Fishbowl and the CA Galleria) unless there is a specific circumstance discussed and agreed upon by the MTA Board.

#### **Section 11.**

Once being cast in a Performance Ensemble, an individual is a member of that ensemble for the duration of their time as a student at Muhlenberg College.

#### **Section 12.**

Each ensemble must help with the set-up and clean-up/break down of their show in order to fulfill their contribution requirement.

#### **Section 13.**

Each Performance Ensemble must participate in at least one hour's worth of performance opportunities off campus through the Community Outreach Coordinator

and the Office of Community Service and Civic Engagement each year. These opportunities constitute a contribution requirement for non-MTA Performance Ensemble members.

#### **Section 14.**

Performance Ensembles will not count towards the “Two Rule”.

#### **Section 15.**

An amount of \$150 will be allotted from the MTA’s budget for use by all Performance Ensembles. If an ensemble is interested in using some of these funds, they must request to do so 2 weeks before they plan to spend it. The request must contain an itemized list of what would be bought and for how much. This must be sent to both the PEC and Business Manager, who together with the Performance Manager will review the request and either accept or deny it. If accepted, the group will submit a receipt for reimbursement. After use, any non-perishable items become property of the Student Government, though any item may be used more than once by the ensemble before the end of the semester.

#### **Section 16.**

All ensemble members must be actively involved in each performance unless they voluntarily choose not to be. In cases where an ensemble's attendance policy has been broken, an ensemble member may be removed from a performance or part of a performance in accordance to the internal policies decided by that ensemble.

#### **Section 17.**

Performance Ensembles must review and sign the Letter of Agreement at the start of every semester. Newly signed letters must be submitted to the Performance Ensemble Coordinator and/or Performance Manager by the given deadline, or else the Performance Ensemble will lose one of their performances for the semester. Before this deadline, Performance Ensemble members have the opportunity to submit any suggestions/changes/additions to the letter for consideration by the board. The Letter of Agreements will be held in the Performance Manager binder.

#### **Section 18.**

Each ensemble is expected to have one member actively in contact with the PE Coordinator for space reservation, performance needs, and miscellaneous questions. It

is this representative's duty to disseminate information to the rest of their ensemble based on the structures outlined by the ensemble. The PE Coordinator may not serve as the representative for any individual ensemble.

### **Section 19.**

In addition to major publicized performances, Performance Ensembles may hold open rehearsals. These open rehearsals fall within the three-hour per week rehearsal time limit, although ensembles may request a larger classroom or alternative performance space for the open rehearsal. These open rehearsals may be advertised by word-of-mouth and written messages to individuals, but should not be publicized more broadly by flyers or open Facebook events.

### **Section 20.**

Performance Ensembles will be responsible for creating publicity for their shows or events on social media. They must have the time and location of their show set and gain approval from the Performance Ensemble Coordinator before making the event public.

### **Section 21.**

The PE Coordinator and/or the Performance Manager will make any room reservations necessary for rehearsals and/or performances, in addition to coordinating acquiring any necessary tech equipment.

### **Section 22.**

Performance Ensembles have access to the VGA Cables owned by the MTA. If a group frequently uses projections, they have the opportunity to check out one of the VGA cables for the entire semester through a \$20 deposit. When giving the deposit to the Business Manager, PEC, or Performance Manager, the individual will sign a contract taking responsibility for the cable. Should the cable be returned in non-working order or not returned at all, the individual will lose their deposit. There will always be at least 1 VGA cable left in the MTA closet that can be checked out for a single performance. Any group wishing to do this should contact the PEC who will check out the cable and deliver it to the group before the performance and then take back the cable after the performance is over that night.

## **Article V. Quickies**

### **Section 1.**

Those who apply for a quickie are in charge of the casting process. There are no formal auditions for quickies and the MTA will not hold auditions but can help you find collaborators.

### **Section 2.**

By being in a quickie, each student is agreeing to devote 24 hours to the project.

### **Section 3.**

A student must be an active member of the MTA at their time of application in order to be considered.

### **Section 4.**

Quickies will not count towards the two rule.

### **Section 5.**

The Quickie Coordinator must know 2 days before the 24 hours begins who the cast is so it can be publicized.

## **Rehearsal and Performance Policies**

### **Section 1.**

The entire duration of a Quickie must be no longer than a consecutive 24 hours. This includes any and all rehearsal/preparation/strike time in addition to the performance or installation itself. Performances have no time limit as long as the total processes does not exceed 24 hours.

### **Section 2.**

Quickies may use any space on campus pending approval from the board via application. If the space requires a reservation the usage must be outlined at the time of application. All reservations will be made through a designated board member.

### **Section 3.**

Applications for Quickies will be accepted on a rolling basis.

#### **Section 4.**

Publicity will be taken care of by the Publicity Coordinator. No student is permitted to make their own formal publicity with the exception of word of mouth and social media posts (facebook status, tweets, blog posts, ect. NOT full facebook pages/events or the like).



## **Article VI. New Play Reading Series**

### **Section 1.**

NPRS Coordinator will use [berg.nrps@gmail.com](mailto:berg.nrps@gmail.com) (password: #theatreswag) to accept submissions from playwrights and interest sheets from directors.

## **AUDITIONS and CASTING POLICIES**

### **Section 1.**

Auditions will be announced at a general MTA meeting by the NPRS coordinator after the announcement of casting for the Spring Semester's Red Door Play Festival.

### **Section 2.**

A student does not have to be an active member of the MTA to audition for NPRS.

### **Section 3.**

Students are to sign up for auditions in the binder located outside the Concessions window in the Box Office Lobby.

### **Section 4.**

To cancel an audition, a student will do so 24 hours in advance by editing their name on the sign-up sheet in the binder. If it is 24 hours prior to the auditions, and the binder is removed then the student can email the NPRS coordinator 24 hours before their audition.

### **Section 5.**

Auditions will be organized as one panel audition where students will perform or read a 1-minute monologue of their choosing. There will be no callbacks for NPRS and students will not fill out preference cards.

### **Section 6.**

Final cast lists will be e-mailed out to the MTA population. Once cast, a student will accept or decline their role by emailing the director of that play.

### **Section 7.**

NPRS does not count towards the Performance and Production Policy Rule.

## **Section 8.**

Each student participating in NPRS can only be involved with two plays in the Series.

## **REHEARSAL and PERFORMANCE POLICIES**

### **Section 1.**

There will be an application process for playwrights and directors. Playwrights will submit their plays (that do not exceed a run of 1 hour) along with a playwright interest sheet, choosing the option to direct their own play if they so desire. After all plays are submitted directors will submit interest sheets, to be paired up with a playwright by the NPRS coordinator. All playwrights and directors will attend a meeting with the NPRS coordinator before auditions to discuss rehearsal and performance specifics.

### **Section 2.**

Each play will get 3 hours to rehearse, which can be divided in anyway the director and playwright desire. Directors will need to contact the NPRS Coordinator to request rooms for rehearsal, if they do not wish to use a public space such as the fishbowl. It is the responsibility of the NPRS coordinator to contact Christine Lake for rehearsal spaces.

### **Section 3.**

Each play gets zero budget.

### **Section 4.**

If the director wants music stands for their play reading performance they must email the NPRS coordinator by the set deadline, with they number of music stands that they need.

### **Section 5.**

The NPRS Coordinator is responsible for house managing each performance, as well as for introducing the play and facilitating a talkback after the reading.

### **Section 6.**

A common Facebook event and poster will be made by the Publicity Coordinator, with the help of the NPRS Coordinator. Individual directors/playwrights cannot make individual Facebook events for their individual shows.