

THE URTAs

Acting
Directing
Design &
Technology
Stage Management
Arts Leadership

URTA AUDITIONS & INTERVIEWS: CANDIDATE HANDBOOK

2019



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#theURTAs



GENERAL INFORMATION

We are delighted that you're taking part in the URTA Auditions & Interviews. The "URTAs" (as they're commonly known) have been helping prospective students find placements in top MFA theatre programs for fifty years. You are about to be part of a proud tradition!

Hopefully, you have already begun researching graduate training programs. Our Membership Directory is a great place to start. Be sure to contact the schools directly for the most current information on their programs and recruiting cycle.

While The URTAs are conducted over several days in each city, your commitment is only a single day, but that day will be a busy one! Your day will begin with a mandatory orientation in the morning, followed by your audition or presentation later in the day, and finally callback interviews take place in the later afternoon and could run into the early evening. Please keep this full day schedule in mind as you're planning your time at The URTAs. The URTAs are a full day commitment, and we ask that you avoid scheduling other appointments on the day of your URTA auditions and interviews.

Registration for The URTAs is through "Acceptd", a platform that helps you upload your materials easily and makes it easy for recruiters to review all of your information before The URTAs. You can find more information on our website or by going to app.getacceptd.com/urta.

Once we have scheduled you for the URTAs, you will receive a message through Acceptd letting you know the date and time of your audition/interview/portfolio display. We recommend that you do not make your travel arrangements until you've received your schedule from URTA. It's also a good idea to keep this scheduling email handy when you arrive for check-in at The URTAs.

UPLOADING DOCUMENTS

While completing your registration, you will be asked to upload documents such as your resume, headshot, and portfolio materials. Follow the simple directions in Acceptd to upload your materials, and be sure to use the recommended file types. For Acting and Design candidates, uploads will be asked for in the secondary stage of the application. This is to allow you more time to prepare your materials, but please pay attention to the instructions within Acceptd, as you will not be scheduled until all required uploads are submitted. There is also a place on your registration to list a website where recruiters may view additional materials such as production photos, videos, etc. Recruiters will have access to these materials in advance of the URTAs, and it proves very helpful to them as they navigate the process of auditions/interviews. We strongly encourage all candidates to upload information to best highlight your work, and be sure all web links are accurate and functional.

WORKSHOPS AND SEMINARS

As part of URTA's Continuing Education program, a series of workshops and seminars are available to candidates at the URTAs. Led by faculty from member institutions, guest artists, and industry professionals, there are sessions covering all areas of theatre. Some are hands-on, active workshops, while others are discussion oriented.

You can register for workshops and seminars through Acceptd when filling out your URTA registration, or you can add them on site at the URTAs. If you have registered for any of our Continuing Education events you can attend all workshops or seminars offered.

Finally, be sure to add theurtas@urta.com to your email contacts, and check your Acceptd messages regularly, as you don't want to miss an important email from us! We wish you the very best in this process, and look forward to meeting you. Break a leg!

- URTA

INFORMATION FOR ACTORS

The most successful auditions are based in truthful and imaginative acting. Your audition should be fully analyzed, passionate, and well-rehearsed. The auditioning actor employs skills and techniques very similar to those used for performing a role in a production. However, unlike a full production, this audition is about you. You need to make sure you show the recruiters who you are, what you're strengths are, and why they should consider you for their program. Some important points to remember:

- A good audition is a revelation of who you are.
- Ask yourself these basic questions about your audition piece: To whom am I speaking? What do I want from that person?
- Poor selection of material is one of the most common faults in auditions. We strongly encourage you to work with an audition coach to provide an objective eye.

AUDITION MATERIAL SELECTION

You will have two minutes for your URTA audition. The two minutes begin after you have stated your name and the titles of your pieces. You may do whatever you wish in this time, but most recruiters prefer to see two contrasting monologues. The pieces do not have to be of equal length. Be sure to select pieces that are active—where you need something from the person you are speaking to.

You should always be familiar with the entire play from which your monologue comes, so that you have a full understanding of your character within the context of the play. Selections should be self-explanatory with a clear beginning, middle, and end. Test the clarity of your piece by reading it to someone unfamiliar with the play. If there's any confusion, you should consider a different piece.

If you perform two selections, they should show some contrast. A typical choice is a contemporary piece paired with a piece in verse. However, contrast can be demonstrated in other ways as well. Look for selections with contrasts in mood, rhythm, emotional level, etc. Be aware that if you don't perform a classical piece in your audition, you may be asked for one at a callback interview, so it's a good idea to have one prepared. Shakespeare is not the only source for a verse piece; strong audition pieces can be found in Shakespeare's contemporaries as well as Greek or Restoration plays.

Avoid:

- Pieces that require climactic depth or intensity of emotion, or dull, passive pieces which dwell on character or plot exposition.
- Pieces that do not connect to the person you are speaking with, or are inactive.
- Material that's strongly associated with a well-known actor. The recruiters want to see you, not your interpretation of a celebrity.
- Original material. Recruiters may be caught off guard and spend the first minute of your audition trying to figure out where the piece came from, rather than gauging your performance.
- Sexually explicit or offensive material. It may work against you. Your material choice counts a great deal, so be sure to put a good deal of thought into your selections.

It's wise to brush up on any extra material you have in your audition repertoire, as some schools will give you the opportunity to present additional pieces during a callback.

PREPARING YOUR AUDITION

We encourage acting candidates to work with a coach on their audition. They can be invaluable in helping you select your material and making sure you have a solid understanding of your character's given circumstances, intentions, and relationships. Perform your audition for faculty members or fellow students, both for critical feedback and for practice auditioning for an audience.

- Do not focus your performance directly to any of the recruiters. Play toward an empty seat in the audience, or place your focus to the back of the room, above the audience. Avoid placing your imaginary scene partner on the floor; this can obscure your face from the audience.
- Stage your audition simply. You should be able to perform your audition in the limited area available. Stage yourself three-quarters to full front. Please don't bring any props.
- Timing of your audition is enforced and if you run over, you will be asked to stop. Be confident that your total presentation comes in under two minutes.
- You won't need them for the audition, but if you receive any callback interviews, you will need your headshot/resume and unofficial copies of your transcripts. We suggest bringing 10-20 of each.

Keep in mind that none of our MFA programs currently recruit for musical theater. However, you may choose to sing within your two minute audition. You may not sing acapella, so please bring a battery operated or Bluetooth speaker for accompaniment (instruments and electrical cords are not permitted). Cue up your selection and set the volume before entering the audition room. Place your device on the stage or on the table facing towards you, so that you can hear the accompaniment and the recruiters can hear you. If the device fails, please don't take time to fuss with it. Simply say "thank you" and conclude.

AUDITION SPACE

You will have a chance to preview the audition space, test the acoustics, and walk the stage before or after the morning orientation. The space will typically be in a hotel ballroom with a small stage which will have a small table and a chair upstage that you may use. Take note of where you're going, what door you use to exit, the lighting in the space, etc.

DRESS

We recommend wearing clothes that reflect your best self, and allow movement and comfort. Generally, a dress shirt or sport coat and slacks for men; a blouse and skirt or slacks, or a dress for women, work well. Also, bring a change of clothes that you're comfortable moving in, if you are asked to attend the movement callback.

DAY-OF SCHEDULE

Sample URTA Schedule (*Satellite auditions differ)

Sample only – all times are approximate and subject to change.

Complete daily schedules will be available in early December on Guidebook:

<https://guidebook.com/g/theurtas2019/>

7:00-7:30 am	Actor Warm-up
7:30am	Candidate Check-in Begins
8:00am	Candidate Mandatory Orientation
8:30-1:30pm	Auditions
~1:30pm	Movement Callbacks Announced
2:00-2:45pm	Movement Callbacks
3:00-3:45pm	Continuing Education
~3:45pm	Callback Interview Schedule Distribution
4:15pm	Callback Interviews Begin

A mandatory orientation is held at 8:00am on the day of your URTA Audition. Be sure to arrive early enough to check in before orientation begins. At the orientation, you will meet your stage manager, learn about how the movement callbacks work, and receive important updates on the schedule of the

day. After orientation, if your audition isn't for some time, you may leave, but plan to be back **at least 40 minutes** before your scheduled audition time, as we often run ahead of schedule.

The stage manager will announce your name to the recruiters as you enter the audition room and you will proceed to the stage area. A small table and chair will be pre-set on the stage. If you intend to use the table and chair, you should set them as soon as you get to the stage. You may acknowledge the recruiters with a "Good morning" or "Hello" and repeat your name. Then, introduce both of your pieces: "My first piece is [character name] from [play title]."

Timing of your audition starts when you begin your first piece. For example, if your piece involves some movement or activity before the first line, the timing will start as you begin to act. When you've finished your audition, you may say "Thank you" to the recruiters and leave the stage. Should your audition run over the two minute time, the timer will offer a polite but firm, "Thank you" to let you know you've reached the end of your allotted time. If you have used the table and chair please reset them, upstage.

You will perform your audition for the recruiters from URTA institutions and any attending guest institutions. After you've auditioned, you are free to leave the venue, but must return at 1:30 pm to receive movement callbacks. At roughly 1:30pm you will be told if you have received a movement callback (see below). This is a general callback where schools want to see you participate in movement related ensemble work. This callback begins directly after the list of participants is announced, so you should be in your movement clothes ready to work, at that time. After the movement callback has concluded, you will have time to change back into your audition clothes. We recommend wearing the same clothes you auditioned with in the morning, to your afternoon interviews. Afternoon callback lists will be distributed at roughly 3:45 pm, and interviews will begin immediately after and can run into the evening. After completing all of your callbacks, your obligation to URTA is complete, unless you are attending the Satellite Auditions on a second day (see the Satellite Auditions section below for more information).

VIDEO AUDITION

New in 2019, URTA has partnered with Moodcaster to offer acting candidates access to this new digital audition app for free. Uploading a video audition to Moodcaster is optional, and does not replace your in-person audition. We encourage you to upload a two minute audition, which can be the same or different from your in-person audition. This material will be accessed by recruiters both before and after the URTAs, as well as summer companies that are recruiting through URTA's job fair. You will receive instructions for how to tape and upload your audition to Moodcaster in a message from Accepted following your registration. Please be sure that the name and email address associated with your Moodcaster registration matches your Accepted application. See page 9 of this packet for additional tips.

MOVEMENT CALLBACK

Movement callbacks will be in a large group led by faculty. These are not dance auditions. The callback is intended to help schools see how you interact with other artists and how in touch you are with your physicality. You do not need to prepare anything for these callbacks, but do bring movement clothing to change into if you receive a callback. This is not a dance audition therefore you do not need to bring dancewear (shoes, tights, leotards, etc.). Please keep in mind that you are still auditioning so choose clothing that allows you free, comfortable movement while still appropriate. Also, please be prepared to work barefoot if requested by the faculty leading movement callbacks. The list of candidates called back for the URTA Movement Auditions will be read on-site, please refer to the day-of schedule and information given during the morning orientation, for time and location. For Satellite auditions, the movement callback is open to all satellite candidates scheduled on that day, and will take place in the morning before your auditions. This is optional, but encouraged. Please refer to the day-of schedule for time and location.

PREPARING FOR A CALLBACK INTERVIEW

Research the various programs in advance, using the URTA Membership Directory and links to URTA member universities found on our website, or on Guidebook. If you're participating in Satellite auditions, refer to the URTA Catalog, or Guidebook for information on the programs recruiting. Don't wait until the interview to find out what type of training each program offers. Take responsibility and be informed.

Each interview lasts 15 minutes with 5 minutes of travel time in between, so be prepared! You want to go into interviews looking and feeling your best. Don't forget copies of your headshot/resume, and unofficial transcripts. Have digital versions available in case you need to print more on site.

Each callback interview is slightly different. Providing a safe and positive environment for both candidates and recruiters is of the utmost importance to URTA. As such, no one-on-one interviews may take place in a guest room. If callbacks are taking place in a guest room, recruiters must be joined by a colleague either in person or digitally. Additionally, URTA has established a Code of Professional Conduct, included in this packet, which all URTA participants (candidates and recruiters) must abide by. Please be sure to familiarize yourself with this prior to the event. Some recruiters want to find out more about you, some want to discuss their programs, while others may work with you on one of your pieces, or ask if you have any other pieces you could share. Callbacks may be done individually, in pairs, or in groups. Callback locations will be included on your schedule. These callbacks will take place on-site at the hotel, either in a public space conference room or in guest rooms.

Recruiters are not only interested in your talent or potential, but in who you are as a person. Remember that you are each looking at the other with the idea that you could be spending a great deal of time together over the next few years. Be prepared to answer specific questions regarding your training needs and career goals. But most importantly, be yourself.

SATELLITE AUDITIONS

The Satellite Auditions are a separate, optional audition attended by additional training programs that are not currently members of URTA, as well as producing companies that are taking part in the URTA job fair. The Satellites give you the opportunity to expand the number of recruiters seeing your audition. The Satellites are held in New York and Chicago. In San Francisco the Satellite recruiters attend the URTA Auditions.

Only candidates registering for the URTA Auditions are eligible to attend the Satellite Auditions. In NYC and Chicago, your Satellite Audition will take place either on the day before or after your URTA Audition. You cannot do both auditions on the same day. You will receive two emails through Acceptd, one with the time for your URTA audition and one for your Satellite Audition, please be sure to take note of which audition is on which day as the mandatory orientation times are different.

DAY-OF SCHEDULE

Sample Satellite Schedule

Sample only – all times are approximate and subject to change.

Complete daily schedules will be available in early December on Guidebook:

<https://guidebook.com/g/theurtas2019/>

7:00-7:30 am	Actor Warm-up (optional)
8:00am	Satellite Candidate Check-in Begins
8:30-9:15am	Satellite Movement Auditions (optional)*
9:45am	Mandatory Satellite Orientation
10:00-1:00pm	Satellite Auditions
~1:30pm	Satellite Callbacks Posted
2:15-2:45pm	Satellite Callback Sign-Ups
3:00pm	Satellite Callbacks Begin

Unlike The URTAs Movement Callback, the Satellite Movement audition is open to all Satellite candidates auditioning on that day. This is an optional audition, but we highly encourage you to attend, as this will help recruiters see a different aspect of your craft, in addition to the material you've prepared for your Satellite Audition.

Mandatory Satellite orientation is at 9:45am on the day of your Satellite Audition. Arrive early enough to check-in before orientation. The Satellite Audition works the same as the URTA Audition. The stage manager will announce your name, and timing begins as you begin your first piece. You will have two minutes, and you may present the same audition material as the URTA Audition, or you may choose something else.

Be sure to be on hand **at least 40 minutes before your audition time** as we tend to run ahead of schedule. When your audition is done you may leave, but be sure to return by the appointed time to review the callback sheets. If a program requests to see you, you will sign up for appointments later that day. You manage your afternoon callback schedule, which is different than The URTAs, and callback locations will be indicated on the sign-up sheets for each program. These callbacks will take place on-site at the hotel, either in a public space conference room or in guest rooms, or at a nearby studio location.

Providing a safe and positive environment for both candidates and recruiters is of the utmost importance to URTA. As such, no one-on-one interviews may take place in a guest room. If callbacks are taking place in a guest room, recruiters must be joined by a colleague either in person or digitally. Additionally, URTA has established a Code of Professional Conduct, included in this packet, which all URTA participants (candidates and recruiters) must abide by. Please be sure to familiarize yourself with this prior to the event.

TIPS FROM RECRUITERS

- Don't rush your transitions. The way in which you "shift gears" from one part of the audition to the next is important. If you ignore the transitions, the audition tends to blur into two general minutes of non-specific "performing." Transitions also give you a chance to catch your breath and stay grounded during your audition. So, please, don't forget to breathe!
- Never apologize or editorialize after your audition. What may have gone wrong for you, might have gone unnoticed by the recruiters. Your audition begins when you enter the room, and continues until you've left the space. Maintain a confident and positive person all the way through.
- Don't be thrown or concerned by a lack of response from the recruiters. They tend to remain neutral or slightly detached during auditions in order to maintain their objectivity.

Recruiters know there is no way to demonstrate all of your talents, skills, and experience in a single two-minute audition. This is simply a brief introduction to your talent, personality and basic performance skills. Most of the recruiters are actors themselves, and have been in your shoes. They appreciate how restricted and intense auditioning can be. Above all, they are on your side and are rooting for you.

There are many excellent books on the audition process. Three classics are:

“Acting Professionally” by Robert Cohen

“Audition” by Michael Shurtleff

“The Complete Audition Book for Young Actors” by Roger Ellis

TIPS FOR VIDEO AUDITIONS

You have the option to upload a two-minute video audition which recruiters will be able to view ahead of the in-person auditions. We strongly recommend you make use of this valuable tool. After registration, you will receive instructions on how to record and upload your video using the app Moodcaster. Recruiters don’t expect your video to be professionally produced, however it’s to your benefit to make it to the best quality you can. Here are some things to keep in mind:

- Your camera (phone or otherwise) should be on a firm and steady surface. Use a tripod or simply place it on a stable surface at the correct height for your face to be seen straight-on.
- Consider your space. What’s in the background? Try to avoid including anything in the frame which might distract from your performance.
- Is your face in focus? Most recruiters recommend a “medium” shot where your body is in frame from about your waist up, with enough space that your head is not cropped out of frame.
- Lighting. Is there enough light for you to be seen? Avoid “mood” lighting. You should be well lit without casting large shadows on your face or body.
- Sound. Can you be heard and understood? If your piece calls for loud shouting, take that into consideration when placing your camera or microphone.
- Slate. It is important that you introduce yourself and the pieces you will be performing on the video. Using Moodcaster, you are able to record your slate separately, as it is not part of your two-minute audition. After recording both your slate and your audition, the Moodcaster app will seamlessly stitch your slate to the beginning of your audition video.
- Registration. Make sure that the name and email address that you use when creating your Moodcaster account matches the name and email address you used on your Accepted application. This is the only way to be sure that recruiters can find your video audition.

You can re-record as many times as you want through Moodcaster, but you can only submit once. After your video is submitted, you will not be able to edit your material. Be sure to review your final video carefully before submitting!

INFORMATION FOR DESIGNERS/TECHNICIANS

The URTAs provide you the opportunity to share your work with all of the recruiters in attendance. We strongly suggest you work with an experienced advisor to prepare your portfolio and present yourself in the best possible light. Don't forget to prepare for possible interviews as well. Here are some important points to keep in mind:

- The design/tech portion of the URTAs happens only in Chicago.
- Focus on your strengths. Don't register for an area of design in which you are not seriously interested. You may register for a maximum of two design areas.
- Use the URTA Membership Directory to research which institutions have applicable programs, and in what years they recruit. Contact the programs directly for additional information about their recruiting cycle, since they do not recruit for all disciplines every year.
- If you are not called back by a particular institution, it doesn't necessarily reflect the recruiter's opinion of your portfolio. They may not have an opening in your area of interest at that time.
- Upload a website link and/or digital portfolio materials in your Accepted application, as recruiters will be reviewing your digital materials in advance to make their morning interview requests.
- Your presentation and any interviews will occur on a single day. For some candidates, this day will be rigorous, with many back-to-back interviews and few breaks. It's a good idea to be prepared with snacks, water, and a way to take notes.

PREPARING YOUR DISPLAY/PORTFOLIO

Be selective in preparing your display. Portfolios should include the best examples of your work and design capabilities, as well as some of your process. The recruiters want to see your skills and abilities in design more than they want to see how well you can set up a nice portfolio. They look for quality, not quantity. Remember, your display is you! Since you are not present when recruiters first view your work, the display will determine if you are called back for an interview. It's strongly encouraged to make digital portfolio materials, including your website, available to recruiters online ahead of the event as they will be reviewing this material before making their morning interview requests. If you are creating a website for the first time, there are free template sites, such as Wix and Weebly, which you may find helpful.

- Portfolio materials should be clean and presented to their best advantage (e.g., matted, mounted).
- Practice set-up and organization of your table before you attend.
- Identify work as a class project or realized production with title, producer (organization or class), and date.
- Leave at least 40 copies of your resume and unofficial copies of your academic transcripts on your table. Include a small photo of yourself, either as a printed part of your resume, or stapled directly to it.
- There will not be Wi-Fi available in the display hall, so have everything you want to show already downloaded.

Document the evolution of a complex technical project through a series of photographs. Use photos that are not repetitive and show your work clearly. At least one full stage shot of a setting and full figure shots of characters in costume are expected. We suggest not using photos of productions on which you served as "assistant designer." You may take credit as "assistant designer" on your resume, or provide applicable paperwork (drafting, lighting plot, etc.).

It is a good idea to have examples of non-theater work reflecting your taste and abilities (e.g., graphic arts projects, life drawings, photography). It's not necessary to bring three-dimensional objects, but a well-built set model, costume, property or related craft work is always an asset.

STATION SETUP and REVIEW

Once we have scheduled the date of your portfolio review, you will be sent a message through Acceptd with the date, an assigned station number, and other essential information for the URTAs.

Each station consists of a table approximately 6' long x 30" wide (precise dimensions may vary) and two chairs. Your display should be set up facing the chairs so recruiters can sit and look at your work. Your entire display must be contained on the table, and if necessary, on the floor space immediately surrounding the table. There will not be a wall behind the table. Candidates may utilize their own free-standing display boards if desired, but you are responsible for set up and removal. Power is available, however you will be responsible for bringing your own extension cord and any additional materials for constructing your display including tape, screwdriver, etc.

DAY-OF SCHEDULE

Sample Design/Tech Schedule

Sample only – all times are approximate and subject to change.

Complete daily schedules will be available in early December on Guidebook:

<https://guidebook.com/g/theurtas2019/>

7:00am	Candidate Check-in Opens
7:30am	Mandatory Candidate Orientation #1
8:00-9:00am	Candidates Set-up Portfolio Displays*
9:00am	Candidates Must Exit Design Hall for Recruiter Walk-Through
9:00-10:00am	Continuing Education Workshops (optional)
10:30-1:30pm	Morning Interviews
1:30-2:30pm	Lunch Break
2:30pm	Mandatory Candidate Orientation #2
2:45pm	Afternoon Interviews begin

* You may bring someone to assist in setting up the station, but all candidates and assistants must leave the review area by 9:00am, in order to give recruiters time to review your display.

NOTES FOR SOUND DESIGNERS

- You must provide your own equipment, including playback deck, headphones and extension cords. No loudspeakers are permitted in the presentation rooms.
- Prepare a five to seven minute recording with brief examples of your best work. Place a vocal identifier at the beginning of each example stating the play title, the producer (organization or class), and date, or other appropriate information if the example is not from the sound score of a play.
- Pre-set headphone volume at the level you'd like your cues heard. Before you leave the room, make sure the audio is playing back properly through the headphones.

INTERVIEWS

During the morning orientation you will be given a schedule for your morning interviews. These interviews have been previously scheduled based on faculty interest in the digital materials you upload to Acceptd with your registration. All interviews are 15 minutes long and will take place at the candidate's portfolio station, with recruiters rotating from table to table. If more than one representative from an institution wants to meet with you, they will do so as a team. You will not be scheduled for more than one interview with any institution.

After lunch, there is a mandatory afternoon orientation, at which you will receive your schedule of afternoon interviews. These interviews have been scheduled based on faculty interest in your portfolio displayed on site, and are scheduled like the morning interviews. Once your interviews are over, you may leave. We ask that you quietly remove your portfolio and display material, and clean up the area around your table, leaving only the station number.

Providing a safe and positive environment for both candidates and recruiters is of the utmost importance to URTA. As such, URTA has established a Code of Professional Conduct, included in this packet, which all URTA participants (candidates and recruiters) must abide by. Please be sure to familiarize yourself with this prior to the event.

INFORMATION FOR DIRECTING, STAGE MANAGEMENT, AND ARTS LEADERSHIP

When you register for one of these areas, you will be asked to upload a “Common Packet” to Acceptd. The “Common Packet” and letters of interest are due by November 30, 2018. These areas of study are extremely competitive, and schools accept only a small number of candidates. To be given full consideration, your common packet must be received on time.

COMMON PACKET CONTENTS

All common packets should include the following materials:

- Individualized letter of interest (sent directly to each school)
- Resume of experience
- Unofficial scholastic transcripts
- Three letters of recommendation
- Statement of professional goals

Directing candidates should also include:

- Statement of directorial philosophy

Arts Leadership candidates should also include:

- Two writing samples

All materials listed in the common packet must be included for you to be considered by the recruiters. Upon registration for The URTAs, candidates will receive the Directing, Stage Management, Arts Leadership booklet, which contains contact information for each program recruiting at The URTAs, in order to send individual letters of interest to the recruiters. The booklet also contains any additional materials the program may request candidates bring for their interviews.

INTERVIEWS

Once the schools have evaluated the common packets from candidates, they will send URTA their interview requests. URTA will schedule these interviews, and provide candidates with their appointment times. You will not receive the schedule of interviews until December 21, 2018. We encourage you to wait until you have received this schedule before making any travel plans.

DAY-OF SCHEDULE

Candidate check-in opens at 8:30am, with a mandatory orientation at 9:00am. All candidates, regardless of their first appointment time, must attend this orientation. Interview locations will be provided at that time, as well as important updates and information. All interviews are 30 minutes with 5 minutes of travel time and will take place on-site at the hotel, either in a public space conference room or in guest rooms.

Providing a safe and positive environment for both candidates and recruiters is of the utmost importance to URTA. As such, no one-on-one interviews may take place in a guest room. If interviews are taking place in a guest room, recruiters must be joined by a colleague either in person or digitally. Additionally, URTA has established a Code of Professional Conduct, included in this packet, which all URTA participants (candidates and recruiters) must abide by. Please be sure to familiarize yourself with this prior to the event.

Be sure you come prepared to all interviews with copies of your resume, unofficial scholastic transcripts, and any portfolio or additional materials that were requested by the program. Once you have completed all of your interviews, you are free to leave.

NOTE FOR DIRECTING CANDIDATES

If a school indicates they use the URTA “play list”, you should familiarize yourself with one of these works and come to your interview prepared to discuss it from a directorial point of view. These plays were selected because of their facility to be examined from a directorial standpoint, and their accessibility to the candidate. Not all programs require familiarity with the play list, and some may require other plays, as listed in their program descriptions – you should be prepared for all eventualities.

URTA Play List:

“Angels in America Part One: Millennium Approaches” by Tony Kushner

“Intimate Apparel” by Lynn Nottage

“King Lear” by William Shakespeare

“The Tempest” by William Shakespeare

NOTE FOR ARTS LEADERSHIP CANDIDATES

For candidates applying solely in Arts Leadership, you are eligible for the Candidate Award, which waives the URTA registration fee. Please keep in mind that Arts Leadership interviews only take place in New York City.

URTA CODE OF PROFESSIONAL CONDUCT

All participants at URTA events (including URTA staff, members, non-members, candidates, vendors, panelists, and others) are expected to conduct themselves in a professional manner both in their public behavior and personal interaction, displaying common courtesy to all, and respect for private property. Harassing or offensive behavior will not be tolerated.

Conduct found to be in violation of these policies may result in an individual's expulsion from the event and for members, may result in disciplinary action against the program they represent.

URTA recognizes that personalities, characters and working styles may differ but, notwithstanding these differences, all should consider their own behavior and the impact it may have on others.

What is Unacceptable Behavior?

Unacceptable behavior (including bullying and harassment) may involve actions, words or physical gestures that could reasonably be perceived to be the cause of another person's distress or discomfort. Bullying or harassment may be by an individual against an individual or involve groups of people.

URTA defines unacceptable behavior as:

- It is unwanted by the recipient.
- It has the purpose or effect of violating the recipient's dignity and/or creating an intimidating, hostile, degrading, humiliating or offensive environment, and
- Having regard to all the circumstances, including the recipient's perception, it was reasonable for the behavior to have such an effect.

Unacceptable behavior need not be face-to-face, and may take many forms such as written, telephone or email communications or through social media.

Some examples of unacceptable behavior are:

- Unwanted physical contact.
- Aggressive or abusive behavior, such as shouting or personal insults.
- Spreading malicious rumors or gossip about, or insulting, either an individual or other participating institution.
- Discrimination or harassment related to an individual's race, ethnicity, national origin, sexual orientation, age, religion, gender, gender identity, disability, or other similar personal characteristic.
- Offensive comments/jokes or body language.
- Coercion, such as pressure to subscribe to a particular political or religious belief.

What Does Not Constitute Unacceptable Behavior?

It is important to note that behavior considered acceptable by one person may be considered offensive to another. Therefore, everyone should be considerate of how their words or actions may reasonably create a hostile environment for others.

At the same time, a recruitment process naturally involves legitimate, constructive, and fair feedback of a candidate's work. Although these sentiments may be difficult for the candidate to hear, they do not constitute unacceptable behavior or bullying.

Isolated incidents of behavior such as abruptness, sharpness or rudeness, which will hopefully be avoided, will generally not be considered to amount to bullying.

Persons finding themselves in a situation where they feel their safety is at risk or who become aware of an attendee not in compliance with this policy should immediately locate the nearest staff member, so that the matter can be handled in an expeditious manner.

POLICY ON OFFERS AND ACCEPTANCE

URTA supports an equitable offer process between schools and candidates at our recruiting events. It is the responsibility of all parties to communicate honestly, quickly, and professionally.

URTA's board of directors has adopted this policy and it applies to all participants at URTA recruiting events, including URTA members, non-members, guest institutions, satellite recruiters and candidates in all areas. The policy is based on the Council of Graduate Schools policy, with specific alterations for accommodating graduate programs in theatre.

URTA Recruiters in Acting (including members and non-members) may not make offers to URTA candidates until the first business day after one week from the close of The URTAs. For 2019, this date is: **12:00 am on Monday, February 11, 2019.**

URTA Recruiters in Design/Technology, Directing, Stage Management, and Arts Leadership may make offers the first business day after close of The URTAs. For 2019, this date is: **12:00 am on Monday, February 4th, 2019.**

All offers must be made in writing. A verbal offer must be followed by an official offer in writing.

Offers must include specifics of the financial commitment made by the organization, such as tuition waivers, stipends, housing, travel and assistantships.

Recruiters may not require an answer from a candidate until the first business day after one month from the close of The URTAs. For 2019, this date is: **12:00 am on Monday March 4, 2019.** This includes requiring acceptance of financial support. Offers made after this date may require an immediate response.

Recruiters should clearly communicate their specific application process, including the procedure and costs. They should also reiterate the date by which an answer is required, and advise whether a campus visit will impact the candidate's prospects for a formal offer.

Wait list policies must be clearly articulated. If a candidate is to be put on a wait list, there should be a date agreed upon when the candidate will be informed of an opening.

At the time that a candidate accepts an offer, the recruiter should positively inquire as to whether the candidate has previously accepted an offer from another institution subject to this policy and, if so, whether they have informed that program of their change of intent.

Candidates must email a verification of receipt of the offer in a timely fashion.

Candidates are free to accept or reject an offer at any time during the three-week offer/acceptance period (see dates above). Should a candidate accept an offer and then change his/her mind during this period, they must immediately email this decision to the recruiter, and they will be released.

If the candidate changes their mind after the three-week period, they must immediately request a written release from the recruiter, and may not be admitted to another program until this step is completed.

In late spring, URTA will send recruiters an offer/acceptance survey to complete. You're required to complete this survey, as providing this data allows us to retain records of success or challenges faced in the process and to track trends in MFA admittance. URTA is constantly adapting to changes in the field to best serve our members and candidates. Receiving your input is a vital part of this process. URTA maintains strict confidentiality of this information.

Recruiting for a Subsequent Year

A school participating in The URTAs for a recruiting cycle in which classes begin in the fall, but that offers a candidate a place in the following (or subsequent) year's class, must guarantee that offer until the end of the following year's offer/acceptance period. URTA will inform you of this date.

A candidate is free to accept the offer, but may change their mind over the course of the intervening year and will not be required to make any decision until that date. The candidate must advise the school of any change in their plans. A school making such an offer must inform a candidate of their rights regarding the offer. As with other offers, the offer must be made in writing.

URTA GUIDELINE: Applications and Processing Fees

One intention of the URTA Auditions and Interviews is to provide candidates a financially fair and equitable means of pursuing positions with graduate training programs. However, some school administrations, as governed by state laws, require a candidate to submit an application and pay a related fee to the school prior to allowing a department to consider the candidate for their program. URTA strongly urges recruiters operating under these strictures to act responsibly and ethically in identifying only candidates of serious interest before encouraging candidates to submit applications and related fees in advance of consideration and/or an offer.

ADDITIONAL HELPFUL INFORMATION

International Candidates

The URTAs are open to international candidates, however all reported GPAs on the URTA application should be in the 4.0 scale. It is the responsibility of the candidate to convert and report their GPA appropriately on the URTA application. While URTA accepts unofficial transcripts and GPA conversion for the application, many programs will require official transcripts and grade reports. Candidates should reach out to programs of interest directly on any additional requirements they may have for international applicants, by using the contact information provided in the URTA Membership Directory.

Additionally, all URTA auditions and interviews take place within the United States, and it is the responsibility of the candidate to obtain visitor visas and any other permissions or documentation that may be required for admittance into the United States. If requested, URTA will be happy to write a letter of invitation in support of a visa application for candidates who have successfully completed registration for The URTAs and provided the necessary details, however URTA is not able to petition for a visa on behalf of a candidate. Candidates should refer to the [U.S. Department of State website](#) for the latest rules, regulations, and processes. Please keep in mind that the process of obtaining a visa can be time consuming, and URTA is unable to issue refunds for any candidates that are unable to obtain a visa in time for the event, so we encourage you to begin early.

Please send any questions or requests for letters of invitation to theurtas@urta.com.

URTA Alumni Network

By attending The URTAs, or attending an URTA member school, you become an URTA Alumni upon graduation. This means that you join the diverse and incredibly talented pool of theatre artists that are part of the URTA Alumni Network. We encourage all alumni and current students to reach out about any productions so URTA can help promote and feature you and your work; we want to help you with every aspect of your career. Additionally, we want the URTA Alumni Network to be a resource for you as you continue with your career. Please feel free to contact us if you are looking for guidance or would like to talk to other professionals in your field.

Different Career Paths

When considering possible careers, it is important to look beyond immediate work on theatrical stages. As the entertainment industry continues to grow, career opportunities also continue to grow. Getting an MFA in any specific area can also prepare you for a career outside of traditional theatre. Below we have listed a few career paths that may help you find varied employment.

- Lighting- Concerts, Museum Exhibits, Master Electrician, Animation, Architectural Lighting
- Scenic- Live Events, Interior Design, Production Manager for Film or Television, Museum Exhibits
- Costume- Fashion Design, Wardrobe Supervisor for Film or Television, Wardrobe Stylist for Print, Museum Conservation
- Sound- Audio Engineer, Installation Audio Designer, Audio System/Equipment Consultant
- Projection/Media- Concert Video Designer, Post-Production Film Editor
- Arts Leadership- Producer, Development Director, Marketing Specialist

Heidi Turner
(303) 555-5427
heidi.turner@gmail.edu
www.heiditurneractress.com

AGE: 21
HEIGHT: 5'7"
WEIGHT: 137

EYES: Green
HAIR: Brown
VOICE: Alto

EDUCATION

UNIVERSITY OF COLORADO, B.A. Theatre
Graduation Date: May, 2016 (GPA: 3.17)

<u>PLAY</u>	<u>ROLE</u>	<u>THEATRE</u>	<u>DIRECTOR</u>
The Tempest	Miranda	Univ. CO, Mainstage	Jason Russel
See How They Run	Ida	Univ. CO, Mainstage	Gina Giambattista
An American Daughter	Lyssa	Studio 300	Cran Mahood
Guys and Dolls	Sarah	Grange Theatre	Kenny Burt
The Country Wife	Alithea	East Playhouse	Sturgis Grant
Arms & the Man	Raina	Lodge Studio	Mary Parrish
Bus Stop	Cherie	Warehouse Theatre	Josie Skilton

SPECIAL SKILLS:

Singing: 5 Years study with Sandra Huffman

Dance: 10 years ballet/jazz/modern: Debbie Thornsberry, Joan Yell, Mallory Graham

Dialects: Standard British, Cockney, Southern American, Russian, French

AWARDS & HONORS:

2015 BEST ACTOR – Miranda, The Tempest Univ. CO, Mainstage

2013 Stratford Players Scholarship

2013 KCACTF Region III Finalist

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JOSH BRADFORD
Lighting/Scenic Designer

415-555-9890
Jbrad08@gmail.edu
www.braddesigns.com

EDUCATION: Northern State University, BFA in Theatre Design, granted 2015

EXPERIENCE:

2017 Set Design, VIEW FROM A BRIDGE, Paul Kape, (dir.), Lakeview Summer Theatre
2017 Lighting Design, PROOF, J. Morse (dir.), NSU Mainstage
2016 Lighting Design, THE TEMPEST, J. Morse (dir.), NSU Mainstage
2016 Lighting Design, A LESSON FROM ALOES, L. Cameron (dir.), Tiffany Theatre
2016 Lighting Design, MUCH ADO ABOUT NOTHING, J. Morse (dir.), NSU Mainstage
2015 Lighting Design, THE REAL THING, J.J. Gerard (dir.), NSU Second Stage

RELATED EXPERIENCE:

2016 Asst. Lighting Design, FIDDLER ON THE ROOF, Todd Preste (des), Fern Theatre
2016 Research Assistant, THE LARK, K. Bellows (des), NSU Mainstage
2016 Master Electrician, A MIDSUMMER NIGHT'S DREAM, Trini Rees (des), NSU Mainstage
2015 Asst. Lighting Designer, BUT FOR THE GRACE OF GOD, Leslie Meeks (des.), NSU Mainstage
2014 Lighting Assistant, PRODUCTION, Paul Kape (des.), Germane Theater Co.
2014 Board Operator, PRODUCTION, Lowell Feezback (des.), BridgemontTheatre

RELATED SKILLS AND INTERESTS:

Painting, photography, audio engineering, welding and carpentry. Fluent in French, computer literate (PC & MAC), enjoy travel.

AWARD(S):

2017, NSU Theatre Student of the Year
2016, KC-American College Theatre Festival, Recognition Award

REFERENCES:

Paul Kape	J. Morse	Leslie Meeks
Associate Prof.	Artistic Director	Head of Design
Northern State Univ.	Bridgemont Theatre	Northern State Univ.
415-555-1212	215-555-3478	209-555-4418
pkape@hotmail.edu	morsejon@aol.edu	notmeek@limebot.edu

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SANDY RELATRAVA
DIRECTOR
212-555-1130
allrelative@gmail.edu
www.sandydirects.com

Directing Experience

The Foreigner
On the Verge
Hello Out There
Extraordinary Measures
Cloud Nine
Henry V

Larry Shue
Eric Overmeyer
William Saroyan
Eve Ensler
Caryl Churchill
William Shakespeare

Warehouse Theatre
Jonestown Playhouse
JMU Mainstage
JMU Studio Theatre
Ridge Community Theatre
JMU Mainstage

Assistant Directing

Our Town
Pirates of Penzance
Twelfth Night (ASM)
Wind in the Willows
One Act Play Festival (PSM)

Thornton Wilder
Gilbert & Sullivan
William Shakespeare
10 wk tour (upper Midwest)
Student Originals

Madison Civic Theatre
Virginia Shakespeare Festival
JMU Mainstage
Robin Hood Players
KCACTF Region IV

Related Experience *(include experiences which might be useful in the area you are recruiting)*

Fight Choreographer & Broadsword, Foil, Hand-to-Hand
Piano (13 years), Guitar, Juggling
Stage Manager for TFYA theater festival, 7 years.

Training

Columbia University -Director Symposium; J. Hirsch, R. Foreman, summer 2011
Williamstown Summer Theatre, Directing Intern, 2010
Stage Combat Workshop, D. Moomaw, 2009
James Madison University (JMU), BA Theatre 2009

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JOHN F. JONES
212-123-4567
johnfjones@gmail.edu
www.johnjones.com

Education

Wagner College. BA in Arts Administration
Graduation Date: May, 2016

Professional Experience

Urban Stages, Development Intern September 2015- May 2016

- Duties: Reviewing daily and weekly publications for prospects, providing ticketing assistance to patrons, writing acknowledgement letters, and assisting with event planning and specific projects.

Prospect Arts, Marketing Intern January 2015- August 2015

- Duties: Development of a strategic marketing plan, assistant to the Director of Marketing in preparation of 5 productions.

The Brooklyn Community Theatre, Box Office Assistant June 2012-August 2014

- Duties: Assisting the Box Office Manager with day to day operations, ticket processing, coordinating usher scheduling, assisting with production preparation and execution.

Highlights from Performing/Directing Resume

<i>Doubt</i>	Assistant Director	New York Civic Theatre
<i>Hamlet</i>	Assistant Director	Virginia Shakespeare Festival
<i>Our Town</i>	George Gibbs	Wagner Mainstage

Skills and Related Experience (include experiences which might be useful in the area you are recruiting)

Highly skilled in the use of computers and the Internet, including Microsoft Word, Excel, and Outlook. Experience with various Database software.

Honors and Awards

2016 Wagner Theatre Student of the Year
Brooklyn Community Arts Scholarship Recipient

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