

THE URTAs

Acting
Directing
Design &
Technology
Stage Management
Arts Leadership

URTA AUDITIONS & INTERVIEWS: CANDIDATE HANDBOOK

2020-2021



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GENERAL INFORMATION

We're delighted that you're taking part in the URTA Auditions & Interviews. The "URTAs" have been helping prospective students find placements in top MFA theatre programs for more than fifty years. This year, we're breaking new ground with an entirely online event! At the URTAs, you have access to dozens of professional training programs in numerous disciplines. The programs vary widely in vision, approach, and curriculum. If you haven't already begun researching programs, our Membership Directory is a great place to start. Be sure to contact schools directly for the most current information on their various programs and recruiting cycles.

Registration for the URTAs is through "Acceptd"; a platform that allows you to easily upload files that can be reviewed by the recruiting schools. We highly encourage you to provide as much material as possible—design portfolios, acting auditions, websites, etc.—through Acceptd. This year it will be more important than ever for candidates in Design & Technology to provide as much material as they can. Since there will be no in-person design hall for recruiters to visit, they will be basing their interview decisions entirely on what you have provided ahead of time. More information on Acceptd, and access to the URTA application can be found at: app.getacceptd.com/urta.

Once you've been scheduled for the URTAs, you will receive a message through Acceptd letting you know the date and time of your audition/interview/portfolio display. Your day will be very busy! It begins 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 evening. We recommend that you keep that entire day clear of commitments to avoid any scheduling conflicts. If you have applied to the URTAs in multiple categories (for instance, Acting and Design), or will be taking part in the Satellite Auditions, you will be scheduled on multiple days. Please be sure to read your Acceptd messages carefully so you are properly prepared.

UPLOADING DOCUMENTS

When 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 files. For candidates in Acting and Design, uploads will be asked for in the secondary stage of the application. This allows 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. Again, we strongly encourage all candidates to provide a way to access examples of their work online, whether through a website, or digital platform such as Instagram, Pinterest, etc., or by uploading 'additional media files' directly within your Acceptd application.

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 industry professionals, faculty, and URTA staff, there are sessions covering all areas of theatre. Some are hands-on, active workshops, while others are discussion oriented. You can indicate interest in attending workshops and seminars through Acceptd when filling out your URTA registration. Information on specific workshops and seminars will be available as they are confirmed. This information will be included in the URTA event app, Whova, as well as on the URTA website.

VIRTUAL EVENT TECHNOLOGY

Participants in the live-virtual URTA Auditions & Interviews will need to have access to a stable internet connection and a device with video/audio capabilities on the day(s) they are scheduled for auditions. In addition, participants will be required to download and utilize a variety of free virtual event technologies and communication systems, including but not limited to, Zoom, Acceptd (application system), and Whova (event app) – more information will be provided to applicants on where/how to access and make use of these technologies for the event. The extent of these technology needs will be dependent on the participant’s selected application area. Those with questions or concerns should reach out to URTA. In certain disciplines, there is a non-live option for candidates that are unable to participate in the live-virtual event due schedule conflicts or limitations to technology access. More information is included in the discipline-specific sections of this handbook if applicable.

COMMUNICATIONS

With the shift to an online event, staying connected will be more important than ever. Be sure to add theurtas@urta.com to your email contacts, and check your Acceptd messages regularly, so that you don’t miss important information from us! Participants will also be invited to download the URTA event app when it is launched. The app will be the main resource for event schedules, workshops, important information, and will allow participants to connect and network even while we are apart.

We wish you the very best in this process, and look forward to meeting you virtually at the 2021 URTAs. Break a leg!

CANDIDATE AWARDS

URTA Candidate Awards provide free registration for the URTA Auditions and Interviews, including free admission to continuing education sessions and other programming. The Candidate Award is currently offered in several ways:

SOUND DESIGN

Recognizing the important growth in the field of sound design and the goal of introducing graduate study to students with backgrounds outside traditional theater, URTA offers a Candidate Award to all candidates in Sound Design.

ARTS LEADERSHIP

URTA is committed to increasing diversity among leadership in the American theater. To support those seeking training in areas including arts administration, theatre management, producing and arts entrepreneurship, URTA offers a Candidate Award to all candidates in Arts Leadership.

KENNEDY CENTER – AMERICAN COLLEGE THEATER FESTIVAL

For 50 years, the Kennedy Center American College Theater Festival has served as a catalyst in improving the quality of college theater in the United States. KC-ACTF is a natural partner with URTA and to underscore our overlapping missions, URTA provides Candidate Awards to the following qualified KC-ACTF participants:

- National Finalists for the Irene Ryan Acting Scholarship
- SDC Directing Initiative fellows
- Finalists for the National Award for Design Excellence (Scenic, Costume, Lighting, Sound)
- KCACTF National Stage Management Fellows

PAY-IT-FORWARD CANDIDATE AWARDS

Each year, candidates for the URTA Auditions and Interviews may opt to donate as little as \$1 to the Pay-it-Forward fund, which supports awards to candidates based on personal hardship and other considerations.

Candidates wishing to apply for a Pay-It-Forward award for the current URTA registration cycle should review the application requirements on our website at urta.com/awards. A limited number of awards are open to eligible candidates who demonstrate need for a registration fee waiver. Candidates should first fully complete their URTA application up to the point of payment, then stop and save. Then, complete the award application form on our website, in which they will submit a short personal essay outlining their need for the support, and why they are seeking a graduate degree at this time, as well as provide a letter of recommendation from a colleague, mentor, employer, or teacher, speaking to the candidate's need and deservedness of the award. These materials must be submitted via the online submission form by October 26, 2020. Award recipients will be notified by November 2, 2020. Recipients will then have three days to redeem their award and submit their URTA application on Acceptd. Those that do not complete their registration in that time will forfeit their award, which will be awarded to an alternate recipient. Applications received after the deadlines above will be considered on a rolling basis as funding permits. For best consideration, candidates should apply by October 26.

URTA EXCELLENCE AWARDS IN UNDERGRADUATE TRAINING

Established to recognize undergraduate instructors, coaches, mentors and their respective institutions for excellence in the training and preparation of undergraduate theatre artists, URTA will recognize one coach/mentor in each discipline annually, and will recognize two overall institutions – one in acting and one in design and technology. Recipients are selected by teams of adjudicators, based on a review of candidates' materials and preparedness at the URTAs. The two overall institutions each receive a Candidate Award for a student attending the following year's URTA Auditions and Interviews. For more information, visit urta.com/awards.

INFORMATION FOR ACTORS

With auditions taking place online for 2021, some aspects of the process will differ from past years. However, the basic principles that make for a successful audition are the same whether you're physically in the room with recruiters or not. A sense of truth and imagination in your performance are still key. Your audition should be fully analyzed, passionate, and well-rehearsed. The auditioning actor employs skills and techniques similar to those used for performing a role in a production. However, unlike a full production, this audition is about you. You need to show the recruiters who you are, what your strengths are, and what you would bring to their program. Ask yourself these basic questions about your audition:

- To whom am I speaking?
- What do I want from that person?
- What does my audition reveal about me as an actor?

You will have two minutes for your URTA audition. Your time begins 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.

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 a cappella, so have a battery-operated device (or smart phone, etc.) ready for accompaniment (instruments and electrical cords are not permitted). Cue up your selection and set the volume before entering the audition room. If the device fails, please don't take time to fuss with it. Simply say "thank you" and conclude.

Be sure to have email-ready files of your headshot and resume available, should you need them for your afternoon callbacks.

AUDITION SPACE

Additional instructions will be sent to registered candidates in the weeks prior to the URTAs regarding how to enter and navigate the virtual audition room, as well as tips for setting up your audition space. It is important to consider both sound and lighting, as well as ensuring you have ample space to perform comfortably. You should avoid the use of props, scenery, and costumes in your audition. The focus of your audition should be on you, and your audition space contributes to that focus. A simple chair should be the only prop/piece of scenery utilized in your audition if necessary.

DRESS

We recommend wearing clothes that reflect your best self, without restricting your performance. Since you will be on camera, you might avoid "busy" prints, and colors that match the background behind you. Test out different clothing combinations on camera ahead of time, to see how they look.

AUDITION MATERIAL SELECTION

Poor selection of material is one of the most common pitfalls in an audition. We strongly encourage you to work with an audition coach to provide an objective eye.

Selections should be self-explanatory with a clear beginning, middle, and end. Also, be sure to select

pieces that are active—where you need something from the person you are speaking to.

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.

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 choice of material says something about you as an artist, 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.

- Direct your performance as if the camera is the other character to whom you are speaking. Stage your audition simply. Since the camera is at a fixed point, you will want to avoid extraneous movements which may take you out of frame. You should arrange the camera to frame approximately $\frac{3}{4}$ of your body (roughly, knees up).
- Set up your audition space well in advance of your live online audition. You want to be sure you know where your camera will be, where you will stand (set a mark for yourself), what your sound will be like, etc.

AUDITION TIPS FROM RECRUITERS

- Don't rush moments of transition. The way in which you "shift gears" from one part of the audition to the next is important. If you ignore these moments, 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.
- 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 persona 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 talent, skill, 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.

DAY-OF SCHEDULE

SAMPLE URTA SCHEDULE (*Satellite auditions differ)

All times are approximate and subject to change. This is to give you an idea of how the day runs, but complete daily schedules, with times, will be available in early December on the URTA event app, powered by Whova. You will receive a Whova download link after you register for the event on Accepted.

The run of day will include:

Actor warm-ups (optional)
Candidate Orientation and Check-In
URTA Auditions
Callback schedules distributed
Callbacks take place

The URTAs are a full-day commitment. The day will begin at approximately 10:00 am Eastern Time and will run until the end of your last callback, which may be late in the evening. Please do not schedule any other appointments on the day of your URTA Auditions, to avoid potential conflicts.

During the orientation, you will meet your stage manager, learn how the day will run, receive any important updates, and be able to ask questions you may have. You will not need to stay in the virtual holding room all day, but please plan to arrive 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. 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], etc."

Timing of your audition starts when you begin your first piece. For example, if your piece involves movement or activity before the first line, the timing will start as you begin to act (whether speaking or not). When you've finished your audition, you may say "Thank you" to the recruiters and leave the audition room. 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. Please respond, by acknowledging the timer with a "thank you" and exit the audition room.

You will perform your audition for the recruiters from URTA institutions and any attending guest institutions. After you've auditioned, you're free to leave the holding room. In this downtime, we encourage you to research the recruiting programs using URTA Directory, and check out the various continuing education sessions and workshops available on the URTA event app. Please be sure you are back online promptly at the scheduled time to receive your callback interview schedule, as callbacks will begin immediately following the schedule distribution. 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).

PRE-RECORDED AUDITIONS

If you are registered for the live online auditions, uploading a self-taped audition to Acceptd is optional. However, we strongly 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 the URTA job fair. You may also upload additional materials on Acceptd that you feel may help the recruiters get to know you, such as a recording of you doing movement work, or materials showcasing other talents.

For candidates who are unable to participate in the live-virtual URTA auditions, and have instead applied for the non-live auditions, a two-minute video audition upload is required, and it is the only audition that recruiters will see of you. You are also highly encouraged to upload additional materials, like movement pieces, musical talents, artistic/personal statement, etc to help the recruiters get to know you better through your non-live application.

VIRTUAL EVENT TECHNOLOGY & NON-LIVE URTA AUDITION OPTION

Participants in the live-virtual URTAs Auditions & Interviews will need to have access to a stable internet connection and a device with video/audio capabilities on the day(s) they are scheduled for auditions. In addition, participants will be required to download and utilize a variety of free virtual event technologies and communication systems, including but not limited to, Zoom, Acceptd (application system), and Whova (event app) – more information will be provided to applicants on where/how to access and make use of these technologies for the event. The extent of these technology needs will be dependent on the participant’s selected application area. Those with questions or concerns should reach out to URTA.

For candidates that are unable to attend the live-virtual URTA Acting auditions due to schedule conflicts or limitations to technology access, there is a non-live audition option. If this is the case, candidates will be able to indicate their inability to attend “live” within their URTA application. Participants in the non-live URTA auditions will be required to upload a pre-taped two-minute audition video within their Acceptd application. These candidates will NOT be scheduled for an URTA date. Instead, recruiters will have access to this audition tape to review and will contact the candidate if they are interested in arranging a separate time to speak further. For best consideration by all recruiting programs, candidates are strongly encouraged to participate in the live-virtual event. Not all recruiting programs will consider pre-taped auditions (this is at the discretion of the individual recruiting programs).

TIPS FOR VIDEO AUDITIONS

Some things to keep in mind, both for self-taping an audition for upload, and for the live, virtual auditions:

- 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.
- 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.
- Is your face in focus? For the live audition, you should arrange your camera to capture about $\frac{3}{4}$ of your body (knees up). For your pre-recorded audition, it's ideal to include a "slate" (see below) which shows your full body, while your actual audition may be framed closer (from about waist up).
- Slate. A "slate" is your introduction; telling the recruiters your name and what pieces you'll be performing. For the live, virtual audition, you will introduce yourself and your pieces once you enter the room. For your pre-recorded audition, you should introduce yourself and your pieces as the beginning of the recording, or in a separate video file.

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 Whova. If you're participating in Satellite Auditions, refer to the URTA Catalog, our website, or Whova 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.

Interviews are 15 minutes, so be prepared! Have digital versions of your headshot, resume, and unofficial transcripts available in case you are asked to provide them during the callback.

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 Handbook) which all URTA participants (candidates and recruiters) must abide by. Please be sure to familiarize yourself with this prior to the event. If you encounter a situation that seems to be outside the rules, please report it to URTA staff right away.

Every callback interview is different. 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 to share. Callbacks may be done individually, in pairs, or in groups. Callback access instructions will be included on your schedule. These callbacks will take place online via Zoom or a similar platform.

Recruiters are not only interested in your talent or potential, but in who you are as a person. Remember that you should be interviewing them as much as they are you. Be prepared to answer specific questions regarding your training needs and career goals. 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, giving you the opportunity to expand the number of recruiters seeing your audition.

Only candidates registered for the live-virtual URTA Auditions are eligible to attend the Satellite Auditions. The Satellite Auditions will run very similarly to the URTA Auditions, with a few differences.

You will be scheduled for a separate day for your Satellite audition, typically 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 date and time for your URTA Audition and one for your Satellite Audition; please be sure to take note of which audition is on which day so that you are properly prepared.

DAY-OF SCHEDULE

SAMPLE SATELLITE SCHEDULE

All times are approximate and subject to change. This is to give you an idea of how the day runs, but complete daily schedules, with times, will be available in early December on the URTA event app, powered by Whova. You will receive a Whova download link after you register for the event on Acceptd.

The run of day will include:

- Actor warm-ups (optional)
- Candidate Orientation and Check-In
- Satellite Auditions
- Callback lists posted
- Callback sign-ups occur
- Callbacks take place

The Satellite Auditions are a full-day commitment. The day will begin at approximately 10:00 am Eastern Time and will run until the end of your last callback, which may be late in the evening. Please do not schedule any other appointments on the day of your Satellite Auditions, to avoid potential conflicts.

During the orientation, you will meet your stage manager, learn how the day will run, receive any important updates, and be able to ask questions you may have. You will not need to stay in the virtual holding room all day, but please plan to arrive at least 40 minutes before your scheduled audition time, as we often run ahead of schedule.

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. If you go over your two minutes, you will hear the Timer say “thank you”. Please acknowledge them, say “thank you”, and exit the audition room.

After you’ve auditioned, you’re free to leave the holding room. In this downtime, we encourage you to research the recruiting programs using the Satellite Catalog and check out the various continuing education sessions and workshops available on the URTA event app. Please be sure you are back online promptly at the scheduled time to receive the callback lists. If a program requests to see you, you will sign up for appointments to meet with them later that day. You manage your afternoon callback schedule, which is different than the URTAs. Specifics on sign-up details and callback locations/access will be provided on the day of the event.

The same rules governing the URTAs, like the Code of Conduct and the Offer/Acceptancy Policy (both found in this handbook) govern the Satellite Auditions. Please be sure you are familiar with these policies prior to the event.

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:

- You **MUST** upload digital portfolio materials and/or provide a link to materials on the internet, in your Accepted application. This is incredibly important, as recruiters will be reviewing your digital portfolio materials in advance to inform their interview requests.
- Focus on your strengths. Don't register for an area of design in which you are not seriously interested. You may register in 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 interviewed by a particular school, 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.
- You should be prepared to present (via screenshare) and discuss your portfolio materials during your interview if requested.
- All interviews will occur on the single day that you are scheduled to attend the URTAs. 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 PORTFOLIO

Be selective in preparing your portfolio materials. Portfolios should include the best examples of your work and design capabilities, as well as some of your process. 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're looking for quality, not quantity.

- Portfolio materials should be clean and presented to their best advantage.
- Identify work as a class project or realized production with title, producer (organization or class), and date.

Include documentation of your process work as well. Recruiters are interested in getting to know your whole process, not just the final product.
- 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).
- Have digital versions of your resume and unofficial transcripts ready during the interviews, in case you are asked to share them.
- Be sure to have all of the portfolio materials you may want to share during the interview downloaded and/or have your website or virtual gallery loaded in advance. This will save time and make screensharing your work with recruiters more seamless.

UPLOADING MATERIALS TO ACCEPTD

In the shift to a virtual URTA event, the portfolio materials you upload in your Acceptd application are more important than ever, as this is the only way that the recruiters will be able to get to know your work in advance of making their interview requests. Design/Tech candidates are required to either upload portfolio materials in Acceptd, either as direct files (ex – PowerPoint, pdf, image files, etc) or by providing a link to the location of your portfolio on the web. We strongly suggest you do both, if you can. The portfolio upload portion of the URTA application is located in stage 2 of the design/tech Acceptd application (after payment). This second stage allows you more time to prepare your portfolio materials, while still taking advantage of early-bird registration pricing.

If you do not have a website, you can provide a link to an Instagram account, Facebook Page, Pinterest gallery, or other digital platform where recruiters can view your work. If you are creating a website for the first time, several companies, such as Wix and Weebly, offer free templates and simple set up, which you may find helpful.

PREPARING FOR THE URTA INTERVIEWS

Once we have received your full Acceptd application (stage 1 and 2), you will be scheduled the date of your URTA portfolio review/interviews. This scheduled date will be sent to you via Acceptd message, along with other essential information about the live-virtual URTAs.

Research the various programs in advance, using the URTA Membership Directory and links to URTA member universities found on our website, or on Whova. Don't wait until the interview to find out what type of training each program offers. Take responsibility and be informed.

Interviews are 15 minutes, so be prepared! Have digital versions of your portfolio, resume, and unofficial transcripts downloaded and available in case you are asked to share them during the interview.

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 Handbook) which all URTA participants (candidates and recruiters) must abide by. Please be sure to familiarize yourself with this prior to the event. If you encounter a situation that seems to be outside the rules, please report it to URTA staff right away.

Every interview is conducted differently, but all recruiters want to find out more about you, discuss their programs, and review and discuss your work. Recruiters are not only interested in your talent or potential, but in who you are as a person. Remember that you should be interviewing them as much as they are you. Be prepared to answer specific questions regarding your training needs and career goals. Most importantly, be yourself.

SUGGESTIONS FOR SOUND DESIGNERS

- Candidates registering only in the Sound category are eligible for a Candidate Award, which includes free registration for the URTAs.
- Prepare a 5-7 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.

- Present samples of live/Foley sound effects.
- You can also create a video portfolio of your sound design, highlighting your sound effects and music including images of the production that directly relate to your sound design. The video should include the title of the play, the producer (organization or class), date, and other appropriate information. Please limit non-original/commercial music segments to 10 seconds and your overall sound design video portfolio to 5-7 minutes.
- Pre-set volume at the level you'd like your cues heard and/or provide a master volume control. Make sure the audio is playing back properly and is repeating automatically or has clear user controls.
- Create a concept statement for each production you are presenting. Explain how your work supports the show's narrative, and your collaborative process with the director and production team. Discussing relevant research strategies and materials can help provide context.
- Present your sound design paperwork, including but not limited to a cue sheet, speaker plot, and line diagram. For musicals, include your A1 prompt/pickup script.
- Display detailed images of any practical equipment used, or unique installation challenges. If the show is a musical, include photographs or drawings of mic placement.
- Display examples of your sound design show files (e.g. QLab Workspace, SFX) and sound editing (e.g. ProTools session, Logic Project).

DAY-OF SCHEDULE

SAMPLE DESIGN/TECH SCHEDULE

All times are approximate and subject to change. This is to give you an idea of how the day runs, but complete daily schedules, with times, will be available in early December on the URTA event app, powered by Whova. You will receive a Whova download link after you register for the event on Acceptd.

The run of day will include:

Candidate Orientation and Check-In

URTA Design/Tech interviews take place

Day ends after your last scheduled interview

The URTAs are a full-day commitment. The day will begin at approximately 10:00 am Eastern Time and will run until the end of your last interview, which may be late in the evening. Please do not set any other appointments on the day of you are scheduled to attend the live-virtual URTAs, to avoid potential conflicts.

During the orientation, you will learn how the day will run, receive any important updates, and be able to ask questions you may have.

There may be downtime between your scheduled interviews. In this time we encourage you to research the recruiting programs using URTA Directory and check out the various continuing education sessions and workshops available on the URTA event app. Interviews are only 15 minutes, so please be sure you are on time for all of your appointments, as you will not be able to go longer than the scheduled end time of the interview. After completing your last scheduled interview, your day at the URTAs is complete.

INTERVIEWS

Prior to the start of the day, you will receive a copy of your interview schedule, which will also include any necessary instructions to access your appointments. The interview schedules are built using the recruiters' interview requests submitted to URTA after reviewing your materials on Acceptd.

All interviews are 15 minutes in length and will be done individually, meaning you will be the only candidate in your interview. That said, many programs choose to interview in recruiting teams, so do not be surprised if there are multiple faculty members from the same school in your interview. This is particularly important for candidates applying in more than one design focus area. A school can only interview you once during the URTAs, so if you applied in both scenic and lighting design, for example, the recruiters from both of those areas will be interviewing you at the same time. All interviews will take place online via Zoom or a similar platform, and access instructions will be included on your interview schedule.

Remember to have digital versions of your portfolio, resume, and transcripts loaded and ready on your computer, so that you can easily share these during your interview if you are requested. You will be on camera, so consider how you will be presenting yourself. Be sure you are set up someplace quiet, with a strong/stable internet connection, have any chargers you may need, as well as any physical work samples/materials that you might want to share on camera during the interview. The day can be a long one, so be sure you have water, a snack, and a way to take notes during/after the interviews.

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. If you encounter a situation that seems to be outside the rules, please report it to URTA staff right away.

VIRTUAL EVENT TECHNOLOGY & NON-LIVE URTA DESIGN/TECH OPTION

Participants in the live-virtual URTAs Auditions & Interviews will need to have access to a stable internet connection and a device with video/audio capabilities on the day(s) they are scheduled for auditions. In addition, participants will be required to download and utilize a variety of free virtual event technologies and communication systems, including but not limited to, Zoom, Acceptd (application system), and Whova (event app) – more information will be provided to applicants on where/how to access and make use of these technologies for the event. The extent of these technology needs will be dependent on the participant's selected application area. Those with questions or concerns should reach out to URTA.

For candidates that are unable to attend the live-virtual URTA Design/Technology interviews due to schedule conflicts or limitations to technology access, there is a non-live option. If this is the case, candidates will be able to indicate their inability to attend "live" within their URTA application. Participants in the non-live URTA Design/Tech interviews will be required to upload all of their portfolio materials within their Acceptd application. These candidates will NOT be scheduled for an URTA date. Instead recruiters will have access to their materials to review, and will contact the candidate if they are interested in arranging a separate time to speak. For best consideration by all recruiting programs, candidates are strongly encouraged to participate in the live-virtual event. Not all recruiting programs will consider non-live participants (this is at the discretion of the individual recruiting programs).

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 11:59 pm Eastern Time on December 11, 2020.** 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 using the contact information provided in the 'Directing/Stage Management/Arts Leadership Booklet')
- Resume of experience
- Unofficial academic 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' via Acceptd message. This booklet contains contact information for each program recruiting at the URTAs, as well as any additional materials that program recruiter would like you to prepare for the interview. You must send individual letters of interest to the programs you are interested in us the contact information in the booklet. These letters should be sent by the December 11 deadline.

INTERVIEWS

You will be scheduled for a single day at the URTAs for all of your interviews, unless you are applying in a secondary discipline as well. If so, you will be scheduled for a separate URTAs date for each discipline.

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 receive your schedule of interviews on January 5, 2021 so that you have time to do your research and prepare for the appointments. This schedule will also include information on how to access your virtual interviews. All interviews are scheduled for 25 minutes and will take place over Zoom or a similar platform.

DAY-OF SCHEDULE

All times are approximate and subject to change. This is to give you an idea of how the day runs, but complete daily schedules, with times, will be available in early December on the URTA event app, powered by Whova. You will receive a Whova download link after you register for the event on Acceptd.

The run of day will include:

Candidate Orientation and Check-In

Interviews (according to pre-scheduled appointments)

The URTAs are a full-day commitment. The day will begin at approximately 10:00 am Eastern Time and will run until the end of your last callback, which may be in the evening. Please do not schedule any other appointments on the day you are scheduled to attend the URTAs to avoid potential conflicts.

During the orientation you will learn how the day will run, receive any important updates, and be able to ask questions you may have. Candidates will then attend their 25-minute interviews based on the schedule they received from URTA. All interviews will take place on Zoom or a similar platform.

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 Handbook) which all URTA participants (candidates and recruiters) must abide by. Please be sure to familiarize yourself with this prior to the event. If you encounter a situation that seems to be outside the rules, please report it to URTA staff right away.

Be sure you come prepared to all interviews with digital copies of your resume, unofficial scholastic transcripts, and any portfolio or additional materials that were requested by the program. You may be asked to screenshare these materials during your interview. Once you have completed all of your scheduled interviews, you are done for the day.

NOTE FOR DIRECTING CANDIDATES

If a school indicates they use the URTA “play list”, you should familiarize yourself with one of these works and be prepared to discuss it from a directorial point of view, during your interview. 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 in the ‘Directing/Stage Management/Arts Leadership Booklet’– 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 your registration fees. Please visit urta.com/awards for more information.

ADDITIONAL HELPFUL INFORMATION

INTERNATIONAL CANDIDATES

The URTAs are open to international candidates, however all GPAs reported on the URTA application should be in the U.S., 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.

The URTAs will be a live-virtual recruiting event in 2021. As such, international candidates are not required to travel to the U.S. and therefore do not need to obtain visitor visas to participate, however it is the responsibility of the candidate to be aware of the digital technology needs to participate in the virtual URTAs and ensure that these technologies are accessible where they are located. These technologies include, but are not limited to: an internet-connected device capable of both video and audio communication, a stable and reliable internet connection, a Zoom account (basic, free version), an Acceptd account (for URTA application), and Whova (URTA event app). More information about these technologies is available in the previous sections of this handbook, and will be communicated to candidates in advance of the URTAs. Additionally, the virtual URTAs are scheduled in Eastern Time (as URTA is located in New York City), and international candidates are responsible for ensuring they are able to participate at their corresponding local time. International candidates who are unable to participate in the live-virtual URTAs (due to technology limitations, challenges with time zone, etc.) may be eligible to participate in a non-live URTA recruiting option. More information is included in the discipline-specific sections of this handbook if applicable.

Please be aware that some programs may invite students for in-person callback interviews at a later date. As these are solely at the discretion of the individual programs, please inquire directly with them regarding necessary U.S. travel documentation. URTA is unable to provide letters of support for any visas or other travel documentation required for in-person callback interviews, or subsequent program enrollment. Please send any questions to theurtas@urta.com.

EXPANDING CAREER PATHS

When considering possible careers, it's important to look beyond immediate work on theatrical stages. As the entertainment industry continues to grow, career opportunities also continue to grow. Obtaining an MFA in any specific area can also prepare you for a career outside of traditional theatre. Below, we've 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

URTA CODE OF PROFESSIONAL CONDUCT

All participants at URTA events, both in-person and virtual, (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 contact an URTA staff member at theurtas@urta.com, so that the matter can be handled in an expeditious manner.

URTA POLICY ON OFFERS AND ACCEPTANCE

URTA recruiting events support an equitable offer process between schools and candidates. It is the responsibility of all parties to communicate honestly, quickly, and professionally. The following policy applies to all participants at URTA recruiting events, including URTA members, non-members, guest institutions, satellite recruiters and candidates in all areas.

Recruiting programs may not extend formal offers until the Monday one week after the conclusion of URTA recruiting in their discipline. For 2021, these dates are:

Directing/Stage Management/Arts Leadership: January 25, 2021 (12:00 am Eastern Time)

Acting: February 1, 2021 (12:00 am Eastern Time)

Design & Technology: February 8, 2021 (12:00 am Eastern Time)

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

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

Candidates must email a verification they have received the offer in a timely fashion.

Candidates have 3 weeks from the above dates to either accept or decline a formal offer. Therefore, in 2021, schools must leave offers open until:

Directing/Stage Management/Arts Leadership: February 15, 2021 (12:00 am Eastern Time)

Acting: February 22, 2021 (12:00 am Eastern Time)

Design & Technology: March 1, 2021 (12:00 am Eastern Time)

Candidates are free to accept or decline an offer prior to these dates, if they wish.

After this 3-week period, recruiters may rescind their offer if a candidate has not formally responded. Additionally, after this date, offers may be made and responses required on a timeline of the program's choosing, though it is essential that the recruiting programs make these deadlines clear to candidates in writing and provide reasonable time for a candidate to receive and respond to correspondence.

In advance of the offer/acceptance period, 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 must 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 are free to accept or reject an offer at any time during the 3-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 3-week period, they must immediately request a written release from the recruiter, and should 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 are 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, in order to best serve our constituents. Your input is a vital part of this process. URTA maintains strict confidentiality of this information.

RECRUITING FOR SUBSEQUENT YEARS

A school recruiting at the URTAs for the academic year beginning in the fall, but who formally offers a candidate a place in the following, or subsequent year's class, must guarantee that offer until the date in the next year (designated by URTA) when candidates may be asked to respond to offers made in that year's cycle of recruiting.

A candidate is free not to respond to such an offer until the referenced date. A candidate is free to accept the offer but may change their mind over the course of the intervening year. 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 and provide them a copy of the related URTA memo on the policy. To avoid confusion, the offer should be memorialized in writing.

APPLICATIONS AND PROCESSING FEES

A primary intention of the URTA Auditions and Interviews is to provide candidates with a financially fair and equitable means of pursuing graduate training. However, some school administrations require a potential candidate to submit an application and pay a related application fee prior to allowing a department to consider the candidate for a position. URTA strongly urges member programs operating under such strictures to act responsibly and ethically in identifying candidates of serious interest to them before encouraging candidates to submit applications and pay application or processing fees in advance of program reviews and/or formal offers.

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)

THEATRE

The Tempest	Miranda	Univ. CO, Mainstage	Jason Russel, dir.
See How They Run	Ida	Univ. CO, Mainstage	Gina Giambattista, dir.
An American Daughter	Lyssa	Studio 300	Cran Mahood, dir.
Guys and Dolls	Sarah	Grange Theatre	Raphael Mendoza, dir.

APPLIED THEATRE

Destination Down	Performer	Site-specific-downtown Denver	Devised piece w/Teatro Abierto
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FILM & TV

Zombieland	Shopper	Sony Pictures	Kareem Wendell, dir.
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DIGITAL MEDIA

Extremely Bad	Raina	Lodge Studio	Mary Parrish, dir.
Balm in Gilead	Bonnie	Dept. of Theater digital prod.	Josie Skilton, dir.

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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BUT KEEP IT TO ONE PAGE.*

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photograph here

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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