



### **AUDITION PROTOCOL**

1. Expression of interest form will be created and sent out to members and the wider community, this is to include a section on experience, availability and roles of interest.
2. Prior to the auditions, a launch evening should be organised by the show director and MD to discuss the show, characters, musicality and to practise the required pieces.
3. Auditions should not be limited to the main principal roles but to all roles deemed by the Director to be large enough to warrant one of its own. This could be done via a workshop rather than individual audition if there is a large quantity. Should no one come forward for such roles the audition panel have the right to cast these roles from existing auditionees.
4. The audition material will be organised by the show director and MD and disseminated ahead of the launch night. Only very minor roles should be cast from a different audition or from within ensemble rehearsals, and applicants need to express their interest for these on the form.
5. Auditions may be planned across more than one evening when necessary and expected recalls need to also be factored into the schedule.
6. Applications to audition should be done so online, using an online booking system (currently Google Calendar) and go to the Company Secretary or a where possible a non-auditioning Company Director.
7. The audition evening should be organised and planned by the Company Secretary (or representative), who should also be in attendance to ensure the smooth flow of auditions.
8. The audition panel should comprise of the Director, MD, Choreographer, Honorary President, and a Company Director (or representative). The designated Chairperson shall be a Company Director who will facilitate the process and discussions, the deciding vote being designated to the Company Director in the result of a tie.
9. The Chairperson will have access to the experience history and availability of the applicants and should share relevant points during deliberations.
10. Each candidate will be discussed on their merits and how each candidate would fit the profile and work within the cast as a whole.
11. Recalls are necessary when it is deemed beneficial to watch a performance again prior to making a decision. A different audition piece may be used where at the discretion of the panel if it is deemed necessary to ascertain clarity.
12. If a role(s) cannot be suitably cast, then it will be readvertised and SMTC will have the right to target specific individuals, to ask if they wish to audition. A role MUST NOT

be cast if there are significant concerns about an ability to successfully fulfil the role or where the panel is unsure.

13. All discussions during the audition process will remain CONFIDENTIAL and should not be discussed outside of the audition room. This also applies to those reading in. This is of the utmost importance to safeguard the decision makers, the applicants and the integrity of the process.
14. Once the show has been cast, the Secretary (or representative) will aim to email all the applicants within 24 hours of the decisions and request confirmation in writing of their acceptance of the role. Only once first choices have been accepted should confirmations be sent to those who are unsuccessful.

## **SCORING SYSTEM**

Each panel member will score auditionees on a scale of 1 to 10 in the following categories. The total scores will then be tallied and used as a starting point for casting discussions. Generally, the auditionee with the highest score will be considered for the role. However, if their profile doesn't align with other castings, other candidates with a more suitable profile will also be considered.

- Musicality – (representation of the material in song)
- Singing - Notes/Pitch/Volume/Timing
- Characterisation in acting (accent (if applicable), expression, diction, pitch, variety)
- Preparation (has the auditionee prepared and rehearsed? Do they understand the material?)

During casting discussions and where scores are close, current/previous commitment (both on and off stage), attendance and performance levels (onstage/rehearsals) when involved previously with SMTC would be used as a deciding factor in selection.