



KMC Onstage Audition and Casting Policy
14 Mar 2024

1. The mission of KMC Onstage is to enhance and enrich the lives of all community members within the Kaiserslautern Military Community by providing high quality live theatre entertainment, arts education, and volunteer opportunities that offer individuals the chance to grow, develop life skills, and find a welcoming, diverse, and inclusive creative community.
 - a. “Cast” refers to the performers of any role within a production.
 - b. All cast members, even KMC Onstage staff, perform in regular season productions on a volunteer, unpaid basis, per the KMC Onstage Entertainment Staff Performance Policy.

2. Regular Season Productions
 - a. A regular season production is any fully-mounted production that is part of the KMC Onstage publicly announced season, which include Mainstage shows, Studio shows, and Youth Performance shows.
 - b. Public auditions are the primary means for casting all KMC Onstage regular season productions. Public auditions are announced along with the season announcement, and are promoted widely to the public through MWR Marketing, social media, AFN promotions, and public information events.
 - c. Public auditions are open to anyone with installation access. No prior experience is required.
 - d. Pre-casting roles is not generally permitted for regular season productions. Directors, production team, and KMC Onstage staff may invite or encourage individuals to auditions, but this does NOT indicate that an individual is promised any role. Everyone who comes to open auditions is evaluated based on their audition and casting is based on audition performances.
 - e. Any requests for an exception to pre-cast a role for a regular season production MUST be submitted in writing and approved by KMC Onstage staff at least 4 weeks in advance of auditions. Audition notices will clearly state any roles that have already been pre-cast.

3. Youth Performances are designed as experiential learning for young performers, with less-intensive rehearsals at earlier times, featuring additional theatre educational skills development than adult season productions.
 - a. Youth Performance Classes are part of the regular season, and are cast through public auditions open to the appropriately aged actors for the production.
 - b. There is no cost to audition for a Youth Performance Class. When a student accepts a role, their parent or guardian must enroll them in the Youth



Performance Class and pay applicable tuition fees, as detailed in the KMC Onstage Performance Class Information Sheet.

- c. Need-based financial aid is available for families that require tuition assistance. Families are informed of the financial aid application process in the KMC Onstage Performance Class Information Sheet, at auditions, and at the mandatory parents' meeting prior to the first rehearsal.
 - d. No child who is cast in a Youth Performance Class will be turned away due to a family's inability to pay full tuition.
 4. Special Programming
 - a. A Special Program is any performance produced outside of the regular published season that serves a specific artistic, educational, or community engagement purpose.
 - b. Special events are advertised as Special Events to the public, and may be cast by actor selection based on availability and specialized skills rather than auditions.
 - c. If auditions must be held to fill in casting gaps for Special Programming, the auditions will clearly state these auditions are for a Special Event, and will state which roles are available.
 5. Exceptional Auditions are auditions that occur as needed outside of scheduled season and special programming auditions. Exceptional auditions may be advertised to the public, or they may be held privately by invitation, at the Director's discretion.
 - a. Additional auditions for roles not cast. In the event that all roles for a production cannot be cast from scheduled auditions, additional auditions may be scheduled as soon as practically possible to complete casting.
 - b. Emergency replacement auditions. In the event that a previously cast role becomes vacant and there is no understudy/swing to take over the role, emergency auditions should be held as soon as practically possible to recast the role.
 6. Auditions are managed by the production Director, Stage Manager, and appropriate Production Team members for each show (may include Assistant Director, Music Director, Choreographer, other team members as appropriate.) Production team members are required to attend auditions.
 - a. The Director is responsible for ensuring audition packets are accurate and complete, using the KMC Onstage Audition Packet Template; for selecting sides for actors to read and/or sing (in collaboration with the Music Director) and for organizing the time and flow of auditions.



- b. The Stage Manager is responsible for copying audition packets and sides prior to auditions, supervising the audition sign-in process and making sure all auditioners complete the entire packet, and ensuring that the organizational flow is carried out efficiently. The Stage Manager is also responsible for answering questions from auditioners and alerting the Director and other production team members to any unusual circumstances or requests from auditioners.
 - c. In the event that family members of any member of the production team are auditioning, a member of the Entertainment Staff will sit in on auditions to observe and guard against bias in the casting process.
 - d. Consent. Directors and Stage Managers should go over expectations of consent before auditions begin.
 - i. Actors should request and obtain consent before engaging in any physical contact with fellow auditioners.
 - ii. Auditioners should be explicitly told they have the right to refuse or withdraw consent at any time with no repercussions on casting decisions.
 - iii. Absolutely no video or photo recording of any part of auditions without explicit unanimous consent from all participants willing to be recorded and an audible announcement that recording is starting and finishing.
7. The Director and any applicable production team members (Music Director, Choreographer, etc) will work together to determine casting.
 - a. All casting discussions are confidential and may not be discussed outside of the production team and Entertainment Staff.
 - b. Cast lists must be submitted to the Entertainment Staff for approval prior to offering roles.
 - c. Final cast list must be submitted to the Entertainment Staff for publication once all roles have been accepted.
 - d. Cast members may NOT discuss roles offered or accepted until the public announcement has been posted on KMC Onstage social media.
8. Casting Best Practices
 - a. There are multiple factors that play into determining the best actors for each role in a show. Actors and directors need to be aware that the following criteria must be carefully considered in the casting process:
 - i. Attitude. Directors, Production Team, and Entertainment Staff have a responsibility to provide a safe and enjoyable working environment to all participants. An actor's positive attitude, professionalism, flexibility and willingness to listen and try new things, and courtesy towards volunteers, staff, and the community are the number one determining factor in casting decisions. Actors who are rude, disruptive, ego-driven, or difficult to work with cause unnecessary and preventable problems within the ensemble and the theatre community, and will quickly find their reputation precludes them from being cast.



- ii. Suitability for role. Actors are cast based on how well they fit an individual role, and Directors and Production Team must select from the pool of auditioners which actors are best suited to each role based on each actor's audition and body of work. Often multiple actors may be suitable for individual roles, or for many roles, and Directors and Production Team must weigh additional factors when choosing among equally suitable actors.
 - iii. Fit with other actors. Directors must cast not only individual roles, but also the ensemble as a whole. How actors look, sound, and interact with other actors often determines final casting, especially among equally talented actors.
 - iv. Diversity, Equity, and Inclusion. KMC Onstage, in accordance with AR 690-12 and Army Equity and Inclusion Mission, strives for casting and participation in our programs that reflects the richly diverse population of our military community.
 1. Some roles require actors of specific racial or ethnic backgrounds as essential to the story, and must be cast according to the specific needs of the production.
 2. For all other roles, KMC Onstage encourages Directors and Production Team to cast as inclusively as possible, ensuring abundant opportunities for performers from historically underrepresented communities.
 3. Cross-gender casting is often a necessity due to availability of actors, and Directors and Production Team are encouraged to cast the actors who can best play each role, regardless of gender.
 4. KMC Onstage embraces body-positive casting, and Directors are encouraged to cast actors from as broad a range of physical types and looks as possible.
 - v. Generally, actors should be cast in leading roles in no more than 25% of total regular season shows. Actors who have just completed a lead role should not be cast in lead roles in the next immediate show. KMC Onstage productions should showcase as many talented individuals in the community as possible, and Directors and Production Team should strive to rotate opportunities to feature actors throughout the season. If an actor must be cast in lead roles more than 25% of a regular season, or in more than one subsequent show, a written justification of this casting decision must be submitted to KMC Onstage staff with the initial cast list for approval.
9. All interested eligible community members are strongly encouraged to participate in as many auditions as they choose. Auditioning is in and of itself an educational and skills-building experience.
- a. Auditioning does not ever guarantee any individual will be cast, but not auditioning guarantees that they will not be cast.



- b. Actors must be honest on their audition packets and with the Director/Production Team regarding their conflicts and time availability, willingness to work on challenging material, and comfort level playing certain types of characters.
- c. It is far better to decline an offered role than to accept a role and lack commitment. Declining an offered role will not result in any negative repercussions on an actor's consideration for future participation. However, accepting a role and failing to fully commit to the work required reflects poorly on an actor's work ethic. (Actors who must withdraw for bona fide emergency situations such as health issues, deployments, or family emergencies are not considered failing to commit.)
- d. Actors should always be supportive, encouraging, and respectful of other actors before, during, and after auditions. Actors should refrain from criticizing other actors or attempting to discourage them from auditioning.