



Classical Theatre Lab
ADMINISTRATIVE GUIDELINES
Amended January 1, 2018

MISSION STATEMENT

The CTL is an ensemble of professional artists dedicated to expanding the horizons of classical theatre, literature and performance.

GENERAL DESCRIPTION

Founded in Los Angeles in 1990, the Classical Theatre Lab is an ensemble of professional actors and directors dedicated to exploration of the classics. Meeting every Tuesday night, Classical Theatre Lab members present individually chosen and rehearsed scenes and monologues from the greatest works of dramatic literature in a rehearsal-like environment. Each Tuesday night session is moderated by a different, highly regarded director or teacher from the theatre community, who guides the actor through his/her unique process of exploration. What has emerged over the years is an extremely well versed, supremely flexible and powerful ensemble of actors capable of tackling the most challenging dramatic material, which we demonstrate several times a year through our staged reading series, special projects, and workshop productions. Guided and administered by the members themselves, Classical Theatre Lab uses a minimal dues structure to provide a home for a company of artists wishing to expand their talents through the interpretation of the works of the world's greatest writers.

THE CLASSICAL THEATRE LAB CORE PRINCIPLES

1. The Classical Theatre Lab is a California non-profit corporation.
2. The Classical Theatre Lab consists of and exists for its Members, who pay dues to support its activities.
3. The Classical Theatre Lab is administered by a Board of Directors (the “Board”), comprising a body of representatives elected annually by a majority vote of the Members.
4. The Classical Theatre Lab's primary focus is the weekly Tuesday Night Lab (with invited moderators) for the enhancement of the Members’ technique in the acting of classical theatre.
5. The Classical Theatre Lab is not a producing company, although we offer public presentations (e.g.: staged readings, workshops, etc).
6. These Core Principles, the General Description, and the Mission Statement may only be altered, amended or repealed by a 2/3 majority vote of the Board, followed by a 3/4 majority vote of the entire Active Membership. Such an alteration, amendment, or repeal may be presented to the Board for their consideration by any Active Member.
7. Items in the General Membership Guidelines (i.e., not including the Core Principles, General Description, or Mission Statement) may only be altered by a 2/3 vote of the Board.
8. The Classical Theatre Lab may, as described in subheading “G” under General Membership Guidelines, participate in co-productions, but the Classical Theatre Lab will have no liability in any such co-production.
9. The Classical Theatre Lab must maintain a reserve ranging between 50-70% of the previous fiscal year's expenses. This reserve may be considered a legitimate expense or credit in calculating the budget for the coming fiscal year.

GENERAL BOARD GUIDELINES

- I. In order to be eligible to run for a position on the Board, a candidate must be a Member of the Lab for one year.
- II. Three members of the Board are elected by the Members to serve as Artistic Coordinators. A Member must serve on the Board for one year in order to be eligible to run for the position of Artistic Coordinator.
- III. The Board may appoint members of the company to serve at the pleasure and direction of the Board as coordinators of committees to supervise various aspects of the Lab’s ongoing activities. Each Committee coordinator bears a title descriptive of her/his area of special responsibility (e.g.: Publicity Coordinator, Hospitality Coordinator, etc.) (See attached appendix: Board Position Descriptions)
- IV. Members of the Board serve for a term of one calendar year.
- V. If a Board position becomes vacant before the end of a Director’s term, the Board will appoint an active Lab Member as a replacement until the next regularly scheduled election.

VI. As duly elected representatives of the Members, the Board need not consult the Members when making decisions, except as noted in Core Principle #6.

GENERAL MEMBERSHIP GUIDELINES

A. New Member Audition Process:

1. New member auditions are held on Tuesday nights before Lab meetings and attended by a panel of at least four (4) Board members. A proxy for a Board member can be appointed from the active membership by the Membership Coordinator only when last-minute unexpected circumstances arise and the four (4) Board member panel cannot be convened.
2. All prospective members must audit at least one Lab meeting, after which they will be screened by the Membership Coordinator and given an audition appointment at the discretion of the Membership Coordinator, based on experience and training and/or strong recommendation of an active Classical Theatre Lab member.
3. Two classical pieces are required, one of which must be Shakespearean verse.
4. No final votes will be taken by the panel at any audition session until all actors have been seen.
5. Acceptance of an actor must be by a minimum 3/4 vote of attending Board members.
6. Auditioning actors will receive an emailed letter of acceptance or rejection by the Membership Coordinator as soon as possible, but no later than the Friday following the audition.
7. Active membership begins upon receipt of the first dues payment.
8. Each newly active member will be given the Introduction letter, the Guidelines and a Contact Sheet upon their first attendance of the Tuesday Night Lab.

B. Tuesday Night Lab:

1. Only Members in good standing may work on a Tuesday night. “Good Standing” means being current with dues, participating in at least one Tuesday night Lab per quarter.
2. Our membership requires our participation! Please plan accordingly to attend and work in Lab once every quarter. We ask that you perform a scene, perform a monologue, or direct a piece. Order will be determined by off-book scene, off-book monologue, on-book scene, on-book monologue.
3. Scenes have precedence over Monologues:
 - a. Scenes are allotted 30 - 45 minutes, including comments/discussion.
 - b. Monologues are allotted 15 minutes, including comments/discussion.
 - c. Off-book work takes precedence over on-book work.
 - d. All pieces can be booked up to 4 times in a calendar year. Following that, new work will take precedence. Any pieces that have been booked 4 times may work at the end of the night, time permitting.
4. The last Tuesday of each month will be an “open” night when members may bring in any material of their choice. Contemporary, original, audition pieces, etc.

5. Comments from the audience members are allowed at the discretion of the performing actors, who should request feedback that addresses their specific needs. Audience comments are limited to three people only, time permitting.
6. No guest may audit more than two Tuesday Nights per year. *Auditors are charged \$10 to sit in on a special workshop.*

C. Dues:

1. Dues are **\$60** per quarter or **\$240** per year.
2. People paying for one year in advance - at the beginning of any quarter - thus getting a break of \$40 off the year's total for members who make one lump sum payment of **\$200**.
3. Full dues will be paid for the summer quarter (June, July, August).
4. No members who are not paid up will be eligible for participation in the Lab, including without limitation Tuesday Nights, Readings and Workshops.

D. Staged Readings/Workshops/Special Projects

1. Only Active Members in Good Standing (See Item B.1. above) are eligible to audition for, perform in, or direct readings, workshops, special projects, etc., unless a role cannot be filled from the Active Membership.
2. Members must make reservations for Lab presentations. If they fail to do so, and arrive at a sold-out performance, they must be placed on a waiting list for seats.
3. There is a suggested \$10 donation for admission to all public presentations. However, no one is turned away due to the inability to pay. Members are always admitted free.

E. Special Classes/Seminars

1. From time to time, the Lab may sponsor Special Classes or Seminars wherein an accomplished specialist in some aspect of Classical Theatre shares his/her expertise with Lab Members.
2. Lab Members will not be charged for participation in Special Classes.
3. Only Active Lab Members may participate in Special Classes.

F. Co-Productions:

1. Occasionally, the Board may vote to enter into a Co-Production with an outside producer or producing organization. Although Classical Theatre Lab assists with mailing, publicity and front of house, etc., such a production is conceived, organized and funded by the outside producer(s). The majority of the cast must be Lab members.

G. Publications:

1) All Classical Theatre Lab materials must be proofread by at least one other Board member prior to publication.

2) **The Newsletter:**

a) The Classical Theatre Lab publishes a Newsletter for distribution to its Members, moderators and friends.

b) Contents may include news about major events coming up, including readings and special workshops and events, a membership news section announcing work Lab members are doing in their careers, a list of upcoming moderators for the Tuesday Night sessions and one or more short articles written by members about significant artistic or procedural issues or topics relating to the CTL and to the theatrical community.

c) The Newsletter is sent out via Mailchimp (or similar email marketing service).

d) Contents of the CTL Newsletter must be reviewed by the Board before distribution to prevent factual error and head off any unnecessary misunderstandings or hurt feelings. Generally speaking, the tone of the newsletter must be constructive and positive.

3) **Postcards, E-cards and Flyers:**

a) A seasonal announcement is released and sent out to all mailing lists after the Artistic Coordinators determine the lineup of readings and workshops.

b) e-cards announcing each reading or workshop are sent out not later than one week before each event.

What Goes On the Card:

1) The postcard or e-card should announce the name of the piece or pieces, the date, location, director and cast members and appropriate organizational logos.

2) The Lab reservation phone number must be printed (currently 323-960-5691) on the postcard.

3) A \$10 donation is suggested.

4) The return address:
Classical Theatre Lab
PO Box 46423
West Hollywood, CA 90046

5) classicaltheatrelab@gmail.com

6) www.classicaltheatrelab.org

4) **Social Media:** Postcard and Flyer information is also released on CTL's social media accounts, presently including Facebook, Twitter, Instagram, BigCheap and Mailchimp.

5) **Programs:**

a) For readings, a simple program with cast list and a note from the director is printed to hand out to the members of the audience.

b) For workshops and coproductions, more conventional programs with artist bios are printed.

c) In the event of a co-production (see Item “G”, above), programs are required to have the following explanatory note included in all press releases and programs. (The statement may be slightly altered to suit the particular circumstances.): *“This production was originally developed by actors from the Classical Theatre Lab.*

H. Privacy

For the protection of Members’ privacy, Contact Lists are not to be shared with anyone who is not a Member – Moderators included.

APPENDIX:

BOARD POSITION DESCRIPTIONS

COMMITMENT: Each Board member attends all meetings, where Lab business policies are set and discussed. These meetings occur at least six (6) times per year. Each Board member shall produce at least one reading per year.

Artistic Coordinators (Three Members)

- Oversee all aspects of the Lab: public presentations: the Reading Series, any Workshop productions, Works in Progress and Benefit functions, if any.
- Read submitted plays presented to them throughout the year by membership and moderators and, with the other Board members, select the season from those submissions or from work done throughout the year by the membership in the Lab.
- Schedule rehearsal time and space, as well as all elements through production, ie; stage managers, lighting and sound crews.
- Assist the directors and actors in assuring that all projects have whatever diverse elements are required.
- Serve as the Classical Theatre Lab's liaison and representative to the theatre community.
- Along with the Treasurer, help negotiate space for the Lab and act as liaison with that host.
- Coordinate with Publicity regarding all information to the press.
- Oversee design and production of promotional e-cards.
- Take reservations for Readings/Workshops from the Labline and email, and produce the reservation list for the box office staff volunteers for each event.
- Develop and get approval of a budget for each reading or production in a given season.

Tuesday Night Coordinator

- Books the moderators (with Board approval), and informs moderators of what the work is.
- If so requested, provides for the Moderator copies of the scenes or monologues prior to the Lab night (if possible).
- Continually seeks to make contact with potential moderators
- Updates the Members regularly with information regarding upcoming moderators, members scene and monologue scheduling and all production events.
- Coordinates with the Treasurer to confirm that members signed up to work are current on dues.

- Administers Tuesday Nights, including the scene/monologue order, watching the clock in order to keep the allotted time per scene and monologue as prescribed.

Newsletter Writer/Editor

- On a regular basis, produces the newsletter, i.e.: writes articles regarding members, CTL activities regarding upcoming moderators, reading series, special plans, members' activities, etc.

Hospitality Coordinator

- Sets up the Box office volunteer personnel for each performance (reading series, workshop and benefits, if any), tracking income with the Treasurer.
- Sets up Concessions personnel for each performance, tracking income with the Treasurer.
- Buys all food/drink for Concessions.
- Plans and oversees all Special Events/Benefits, which includes buying food, finding volunteers for food as well as participation in the set up and execution of same.

Social Media/Website Coordinator

- Works with the AC's/reading producers to post information about upcoming readings and other CTL events on its current social media platforms, and any other such platforms as may become appropriate, in a timely fashion.
- Updates the front page of the CTL website, composes the e-blasts for events using Mailchimp and post notices on bigcheap@yahogroups.com.

Membership Coordinator

- Posts audition notices and schedules auditions.
- Contacts and reviews all prospective members of the Lab.
- Sets up auditions.
- Maintains Lab Membership contact sheet, bios, pictures for webpage.

Chair; Secretary; Treasurer

These positions are elected by the new Board at its first meeting following its election as required by the CTL By-laws and are corporate offices. Their duties are set forth in the Bylaws, which are contained in the corporation's minute book, kept by the Secretary and available for review by all members upon request.