

POLICY NUMBER: 6.2	DATE ADOPTED: Historic
POLICY TYPE: Production Job Descriptions	DATE AMENDED: May 21, 2014
POLICY TITLE: Director	

Director

The director has the overall responsibility of the entire production and has full artistic and technical control from auditions through to the end of the strike. The director is responsible to the Artistic Committee and to the Board.

Directing a play is a complex undertaking and there is no single set of steps that defines it. New directors are advised to seek a variety of other resources as the steps in this policy cannot cover all a director needs to know. The steps may be regarded as general advice and are not specifically required unless indicated.

*At auditions be sure to advise everyone that they will be expected to become a paid up member of Shuswap Theatre and, if a festival play, Theatre BC.

Planning

1. Choose script in consultation with the Artistic Committee.
2. The Artistic Committee will confirm that rights are available in consultation with the Director.
3. Determine number of scripts required (usually cast plus ten) so that the scripts can be ordered by the secretary in plenty of time.
4. Prepare master script in three ring binder. Do research, etc. Some of this may be delegated to the Stage Manager.
5. Read the script and list images, ideas, concepts that occur during the reading. Perhaps the director will have insight into the through line of action and find that a helpful super objective or spine becomes obvious. Develop a description of the primary themes and attempt to identify the "spine" or essence of the play that will guide the artistic choices of the production.
6. Meet with the designers (Set, Lighting, Sound) and discuss the artistic concept of the production. You must give final approval to each design plan. (Note: any set design that requires a modification of the actual stage, such as an extension, requires the approval of the Building Manager or the Board to ensure that regulations for safety and handicapped accessibility are not compromised.)
7. If you plan to have an assistant, it is recommended that you choose your own Assistant Director.
8. Meet with the Producer and arrange audition date, time and place. Have the producer advertise auditions in the newsletter, newspaper and radio giving production dates and any preparation you would like auditioners to bring.

9. If you are having private auditions, have the Producer schedule individual audition times. Use your assistant or Stage Manager to act as a reader. Have call-backs if necessary.
10. Choose your cast as soon as possible. Call those to whom you have given roles first, confirming that they will accept the part, and informing them of the date and time of the first rehearsal.
11. Then call the remainder, thanking them for auditioning and inviting them to be involved in another way. This option is normally also listed on the audition form.

Working

1. Make up the rehearsal schedule with your assistant or Stage Manager after the first rehearsal and any conflicting dates have been settled with cast. Copies of the rehearsal schedule should be given to cast, producer and one should be posted in the green room. Remember to allow ample time for technical work parties during the rehearsal period.
2. Attend initial production meeting and have your assistant attend later meetings on your behalf.
3. Rehearse actors, arranging rehearsals so that valuable time is not wasted.
4. It is recommended that visitors not be allowed to watch early rehearsals.
5. At some stage of rehearsal you may find it advantageous to have a closed rehearsal, free from all interruptions.
6. The Artistic Committee has the responsibility to drop in occasionally on rehearsals to provide support to the Director. Feel free to call on the Committee at any other time that you feel feedback is desirable. They will often notice things that you don't.
7. In the latter stage of rehearsal, it is recommended that you call in someone who is not familiar with the script to discuss clarity of speech and receive other feedback.
8. Set deadlines for line memorization. Act One should be "off book" less than half way through the rehearsal period.
9. Due to liability issues, Board approval is required if there is to be any launching of projectiles into the audience.
10. Use your assistant as a sounding board.
11. At Preview, you should formally turn the management of the show over to the Stage Manager, making it clear to the cast that he or she now has the authority of the Director. Directors vary in whether they continue to give notes to the cast after opening night.

Performance

1. During the run, try to watch some performances and give notes to ensure the shape of the show is retained. You have full authority to add or cut anything

during the run, giving instructions to the Stage Manager. However, it is generally advisable to do this only if truly necessary.

2. It is the director's responsibility to ensure that copies of the program, publicity and photos are put into the theatre history books.

Striking

1. Although you are not expected to assist with the striking of the set, some directors like to be present for a final good bye and thank you to cast and crew.
2. You must ensure that all areas of the theatre are returned to the state in which they were found i.e. stage painted black unless the next production wants to recycle parts of the set or stage.
3. Report any problems you encountered to the Artistic Committee or the Board, as appropriate.
4. Along with your Producer, prepare a brief report for the board about how the production went, what the theatre might learn from the experience and any recommendations for policy or future productions. Deliver the report in person, if possible, to the first Board meeting following the end of the show.