

Central Alberta Theatre

Position Description

Director

The Director's Role

The Director provides the overall artistic concept and direction of the production.

The Director will

- Be a CAT member in good standing
- Be familiar with CAT's artistic and operational policies as they pertain to this venue and abide by them
- Share the vision and mission of CAT

It is the overall responsibility of the Director to

- Create, write and articulate the overall artistic concept for the production (the vision and message) to the production staff and volunteer production heads, and the actors
- Create/write character breakdowns and audition sides to be used for casting
- Participate in auditions and call-backs as outlined in Section 5.4 of the Board-approved, written policies and procedures
- Create a rehearsal schedule and attend all rehearsals of the actors/action
- Participate in CATena
- Create and articulate the overall artistic concept for the production to the actors, the Stage Manager, the Production Manager, the Lighting Designer, the Sound Designer, Set Designer, Set Decorator, etc
- Schedule and attend all rehearsals of the actors/action

Etiquette

Directors commit to behavioural etiquette throughout their time with the production in order to show respect to their craft, the actors, the play, the production team, their audience, and CAT. They are kind, polite, respectful and encouraging to actors/crew/techs/staff.

Overall

- I shall respect the play and the playwright, remembering that “A work of art is not a work of art until it is finished”
- I shall inspire the public to respect me and my craft through graciousness in accepting both praise and constructive criticism
- I shall never lose my enthusiasm for the theatre because of disappointment or failure, for they are the lessons by which I learn
- I shall direct my efforts in such a manner that when I leave the theatre it will stand as a greater institution for my having laboured there
- I shall look upon the production as a collective effort demanding my utmost cooperation. Hence, I will forgo the gratification of ego for the demands of the play
- I will **always** treat everyone who is a part of the production with respect and dignity (i.e. the backstage crew, stage manager, actors, production manager, Vice President – Productions, designers, technicians, etc.)
- I will not mistreat or put unnecessary strain on my actors because it can lead to miscommunication, hurt feelings, tension, broken trust and anxiety. I do not want this to happen
- I will not arrive for rehearsals or performances under the influence of any drugs or substances for this will automatically remove me from the production

During the Rehearsal Period

- I will leave personal problems outside the rehearsal room
- I will be patient and avoid temperamental outbursts, for they create tension and serve no useful purpose

Duties

Preparation

- In March, or as soon as possible after the script has been approved by the Board, obtain a copy of the script from the Production Manager and create and write the overall artistic concept for the production (the vision and message). This is a guided process by the Vice President – Productions. (The role of the VP Productions is to ensure that the vision and message are well thought out and congruent with the text, not to create them for you.)
- Alert the Production Manager and Vice President – Productions immediately to any major changes you are considering to the script (i.e.

changes to the text, male role turning into a female role, etc.) so that a proper approval request can be submitted. **There is no guarantee that changes will be approved by the publisher and/or playwright.**

- Create a character breakdown and the audition sides to be used for casting. This is also a guided process by the Vice President – Productions.
- Submit to the VP Productions the character breakdowns and audition sides. The VP Productions will ensure the actors see these in preparation for the auditions (email, website)
- Participate in auditions and call-backs as outlined in Section 5.4 of the Board-approved, written policies and procedures.
- Circulate copies of the script to the actors cast along with expectations of what they're to do prior to the first rehearsal. The VP Productions can guide you through this as well. (Actors will have opportunities to take training in how to prepare a script and prepare their character.)
- Create a rehearsal schedule with units/scenes being rehearsed and the corresponding dates. The rehearsal period will be approximately eight to ten weeks; the VP Productions will guide you through the process of creating a rehearsal schedule of this length. Strive for no more than three rehearsals per week (not including tech week) with each rehearsal no longer than 3 hours, ideally 2.5 hrs max. If a rehearsal will exceed 2.5 hours, allow the Stage Manager to schedule a break at the 1.5-hour mark. Also strive to structure set changes that are a maximum of 30 seconds in length.
- Submit the rehearsal schedule to the VP Productions, to the cast, and to the Production Manager (who will use it to prepare a production schedule)
- The Production Manager will recruit a Stage Manager and the other production heads (Set Designer, Set Decorator, Head of Painting, Lighting Designer, Sound Designer, Head of Costumes, Head of Props). As they come on board, distribute your rehearsal schedule, and your written vision, tone and message. You will receive a production schedule from the Production Manager at this time.
- Attend the first production meeting, scheduled by the Production Manager, prior to the first rehearsal of each production. At this meeting you will share your vision and message with the Production Manager, the VP productions, the VP Marketing & Communications, and the production heads (Stage Manager, Set Designer, Lighting Designer, Sound Designer, Set Decorator, Head of Props, Head of Costumes, Head of Painting). At this time you will also discuss design elements, expectations and timelines as outlined in the production schedule circulated in July. The Production

Manager will circulate a budget for discussion. The VP Productions will explain CATena and the expectations of presenting a finished piece.

- Obtain two sets of any keys and access cards/security alarm codes you'll need for CAT Studios' rehearsal spaces and areas, and get trained in their use by the Operations & Technical Manager or designate. Keep one set for yourself and give one to the stage manager, with training if needed. Complete instructions for keys and access cards/security alarm codes are found in the written policies Section 6.
- Get to know the venue stage well enough to ensure blocking of the action conforms as much as possible to the sight lines of the stage.

The Rehearsal Period

- Conduct rehearsals. Provide assistance and guidance to actors with characterization, interpretation and delivery of the script. Keep the actors focused when they're working.
- Allow Stage Manager to time and coordinate breaks for cast if rehearsals are longer than 2.5 hours. (i.e. a 3-hour rehearsal would have a break at the 1.5-hour mark.)
- The Production Manager will communicate to you regarding the production timelines as they appear on the production schedule. Note that although the artistic vision rests with the director, you may be required to negotiate a reasonable adaptation/adjustment of the production elements.
- Be available for technical rehearsals if scheduled during the rehearsal process and if asked to attend

At end of each rehearsal

- Give notes for cast as required, along with the Stage Manager.
- Remind the actors of the contents of the upcoming rehearsal if required.

At the End of the Rehearsal Period

- Return any keys/access codes for the rehearsal space/building. Instructions for doing that are found in the written policies Section 6.

During Tech Week

- The Production Manager, in conjunction with the Vice President – Productions, supervises and conducts tech week according to CAT's

board-approved policies and procedures for that time period. The Q2Q portion will be carried out by the Production Manager or the stage manager of the production: a stage manager may request that the Production Manager conduct the Q2Q on their behalf.

- During tech week, the Director is responsible for the final approval of set decoration, lighting, sound, makeup. The light and sound design will be finalized and approved by the Director before the Q2Q is scheduled, with minor tweaks only permitted at the Q2Q.

During the Run

The Stage Manager is responsible for maintaining the director's intentions. If the production deviates from the original artistic concept, the director, in the presence of the Stage Manager, is entitled to provide appropriate feedback to maintain the artistic integrity of the performance.

After the Run

- Be available for a post-production meeting/procedure set up by the VP of Productions

