

SHOW DIRECTOR CONTRACT

This agreement is made and entered _____, 20____, by and between the BEAVER DAM AREA COMMUNITY THEATER, INC., hereinafter referred to as BDACT and _____, hereinafter referred to as "Director."

BDACT engages the Director to coordinate artistic activities for the stage production of " _____ " at (Show Site) _____ for (Number) _____

of performances on the following date(s): _____, 20_____

In consideration of an honorarium in the amount of \$_____ plus _____% of the show's net income payable within 10 days following receipt of a final Director and Producer Report by the Managing Director and approval by the Building Supervisor regarding the post-show state of the building and its properties.

Net show income will be determined by:

Revenue:

Gross Ticket Sales

Show Sponsorships

Show Concession Revenue

Less Expenses:

Include but are not limited to:

Royalties, publicity, sales tax, set, honoraria, props, costume, sound, lights, paid tech support, printing, makeup/hair, social, concession product, photography, credit card expense.

The Director shall have production and managerial authority of said show, and shall be accountable to the Managing Director, and ultimately the BDACT Board of Directors.

The Director agrees to work toward both a dramatic and financial success for BDACT. It shall be the effort of the Director to present a near professional stage production while keeping the spirit of amateur theater.

I have read and agree to these terms and the expectations outlined in the attached addendum.

By _____
(Signature) Managing Director

(Signature) Show Director

SHOW DIRECTOR Contract Addendum

Thank you for your leadership at BDACT. We appreciate your time, commitment, and your skills. The success of the show will depend upon your preparation, coordination, cooperation, and communication. Everyone wants you to succeed so please communicate problems, special needs and concerns to the Managing Director, Production & Volunteer Coordinator or a Board Member as soon as possible. Involvement in BDACT designates you a participatory member, which allows you to vote at the Annual Meeting.

1. The show's success is also your success! Since you will be receiving a percentage of the show profits, it's in your interest to find the balance between a spectacular production that will drive ticket sales while keeping an eye on expenses. Another easy way to add income is by helping find a show sponsor. Ask the Managing Director for show sponsor forms.
2. The Director is in charge and ultimately responsible for all aspects in the staging of the production. The Managing Director and Production Coordinator are your liaisons to the Board of Directors and your primary resource/advisory contact.
3. The Board of Directors is investing a large amount of capital into your production. Although the Board practices a hands-off approach to your artistic vision, they reserve the right to have a liaison check on the status of your production and speak with your team, cast and crew. Their interest is to give you the support you need for a successful production.
4. Approval by the Production Committee, Board of Directors, and Show Royalty Company must be obtained before information is spread about the production. You may only talk to potential team members about your desire to direct a show at BDACT.
5. Be prepared to share the building. It is financially and artistically advantageous for BDACT to use the building as often as possible. Although the next main performance on stage should have priority, directors should be as flexible as possible to accommodate other building uses.
6. BDACT has many materials available in storage. Please check and have your show chairs check with the Production Coordinator and the Management Staff (costumes, props, sets, etc.) regarding materials that can be used for your production.
7. Do not use outside printers. BDACT has a professional grade printer in the office. Although the printing expense will not count against your show it will count against your percentage of profits. Use the printer as necessary.
8. The Board of Directors has the right to make announcements at your show or add information into programs as they see necessary for the advancement of BDACT.
9. The Board of Directors sets the ticket prices for all shows.
10. In the rare case that there is a seemingly unresolvable situation with a cast or crew member, it is the director's responsibility to report this to the Managing Director and follow the board's policy steps for resolution.
11. Use the stage work lights for early rehearsals. They are much less expensive to operate. Use the stage lights when the lighting designer/operator is ready to start working with the show.
12. Communicate your artistic vision with all your staff, crew, and cast freely and frequently. Update all of them as ideas change and progress.

Re: High School Auditorium (Musicals)

1. The Show Director, Producer, and Managing Director must meet with the HS Activities Coordinator approximately four months before the summer rehearsals begin in the auditorium. This meeting should include a review of the mutually agreed upon guidelines and a review of rental costs
2. The HS Activities Director should receive a basic rehearsal schedule for the entire show as early as possible, preferably three to four months before rehearsals begin.
3. The High School door locks have computerized settings, consequently, all specific times requested for auditorium use must be confirmed with HS Activities Director. Any changes should be communicated to the Activities Director as soon as possible, but AT LEAST, 24 hours in advance. Any requests for use of the scene shop, hallways or classrooms during the day, rehearsals, or performances must be negotiated.
4. Any diverting or potential diverting from the rental agreement by show staff or high school staff should be reported and discussed with the Managing Director. (This includes ending rehearsals at agreed times, restricting all show personnel to the designated auditorium areas, use of other peripheral rooms, etc.)
5. Be sure to make specific arrangements with the HS Activities Director about the opening of the pit for rehearsals. A reminder a few days before is recommended.
6. Obtain written permission to use any resources belonging to BDUSD such as set pieces, props, or costumes before using anything.
7. The person who operates the flies is approved by the High School theater manager.
8. The responsibility for all aspects and arrangements with the High School auditorium rental is ultimately with the Managing Director. The Show Director is the liaison and is responsible for the day-to-day enforcement of contract agreements and understandings.
9. Strike must happen the final performance day.

Checklist

_____ Order scripts and rental books through the managing director.

_____ Recruit key staff positions (stage manager, costumer, set builder, vocal director, etc.) The Production Coordinator can help in areas where you may not know people. Your key staff members are responsible for recruiting their staff/crews/musicians.

_____ Create your overall concept and a timeline for achieving each component. The production committee may ask to see your timeline.

_____ Work closely with the producer in setting up a production schedule calendar. The production calendar includes: audition dates, rehearsal schedule, technical deadlines, production dates and strike/clean-up. The dates aren't locked in until checked against the building use calendar. Update changed dates and times as soon as possible and communicate them with everyone.

_____ Handout scripts or scores to pertinent staff members. Before distributing scripts, rented books and scores for musicals, the Stage Manager should set up and implement a distribution checkout system. RENTAL MATERIALS MUST BE RETURNED IN ORIGINAL STATE.

_____ Meet with your designers (sets/costumes/lights & sound) to communicate your vision/concept and to discuss design ideas and execution. Ask for graphics/models/plots. Include your producer in this discussion.

_____ With the Producer, plan the initial production team meeting. This is the time for the Director to convey his/her show concept and discuss expectations. Include the Managing Director and Show Support Coordinator.

_____ Take time to prepare Director's Notes that outline your expectations, concerns, requests, etc. for each production area.

_____ Plan social activities for everyone to help bring your crew and cast together. They sometimes tend to remain separate.

_____ Learn the locations of the fire extinguishers, first aid kits, flashlights, and AED.

_____ Write thank you notes to everyone on your team.

Auditions

_____ Set up the criteria for auditions and share them, along with the vocal director and choreographer, with the publicity chair for the audition news release.

_____ Hold a minimum of two open auditions and callbacks if necessary.

_____ Provide a preliminary rehearsal and performance schedule. Ask auditionees to mark any conflicts they anticipate.

_____ Notify all auditionees if they are in the cast or not. Do not publicize the cast until all positions are agreed to. All who auditioned should be invited to participate on a crew.

Rehearsals:

_____ Plan a first rehearsal.

- Take time for introductions for everyone including the crew and production team members.
- Be sure everyone understands the roles of all involved.
- As Show Director, this is your opportunity to convey your vision/concept to the cast. You should also outline your expectations.
- Have the Building Manager cover any rules of the building.
- The Managing Director may have papers to hand out or sign especially when children are involved.

_____ Assign people to secure the building after every rehearsal.

Performances:

_____ The Show Director will decide when latecomers may be seated and convey that to the House Manager.

_____ The Show Director along with the Managing Director shall determine pre-show announcements if any.