

DIRECTOR

Principal Functions

To make a detailed study of the script in order to determine the artistic interpretation and visual impression of the staged performance. This encompasses the movement and delivery of script by the actors, effects created by set design, light, sound, costumes and make-up.

At the point of the proposal of a particular production to the Committee, provide an estimate of ticket sales, costs. This should be prepared with the producer if one has been appointed, or with the assistance of the committee if not.

Although the Director is responsible for the creative impression of the production, he/she is not autonomous and is particularly subject to the input of the show's producer, particularly when the director joins us as a non-member of the committee or is unfamiliar with the processes to be followed regarding the company's processes. The role is carried out on behalf of the committee and membership of Street Theatre. Whilst Directors must endeavour to achieve high standards, it is equally important to make the whole experience enjoyable for all participants. Maintaining a high level of morale is essential to meeting this objective.

Tasks

In conjunction with the producer, arrange the following:

- Sufficient copies of the script for the cast and stage crew.
- Date, place and format of the audition(s).
- Selection of cast.
- An appropriate license to perform the piece, requesting an appropriate method of payment from the Treasurer.
- Rehearsal schedule including booking of venues.
- Deadline for books down date.
- Attendance of Prompt at rehearsals.
- With the agreement of the cast, entrance of play in any competitions.
- Collection of fees from any non-members of Street Theatre.

Notes.

The Director may wish to cut or amend parts of the script. Where considered appropriate, the licensee(s) agreement must be obtained.

The selection of the cast must be conducted in accordance with Street Theatre's audition guidelines. Specifically, this process requires a fair and open process for every audition

hopeful. Pre-casting is not allowed under any circumstances unless specifically approved by the committee.

Individual responsibilities. In co-operation with the producer and other appropriate crew members:

- Work with the set designer and construction team to agree the set layout in advance of rehearsals for blocking purposes.
- Work with the publicity team to ensure statements and images are in keeping with the feel of the intended performance.
- Give a clear explanation of his/her vision of the play to enable the set, lighting, sound, costumes and make-up team so they can formulate their designs.
- Prepare lists of all properties and furniture requirements.
- Conduct a number of rehearsals. In general, the following objectives need to be achieved during rehearsals:
 - Describe the various characters in detail.
 - Paint a mental picture of the set design for the cast to gain an appreciation of entrance, exit and furniture positions.
 - Guide the cast through all entrances, exits, movements, emotional expression and script delivery.
 - Normally, initial rehearsals will concentrate on general movement of the cast (blocking) and these should be recorded by the Director and/or DSM for later reference.
 - Liaise with the SM, DSM to ensure the correct cueing of all set, light and sound changes/effects.
 - Liaise with lighting, sound and costume designers to explain required effects.
 - Ensure the cast learn their scripts and are able to work without these in good time before the performance.
 - At the technical and dress rehearsals, make any final adjustments to lighting, sound, make-up and any other stage effects.

On performance nights, make notes of any critical issues and constructive feedback and pass it to the cast and/or technical team for implementation.

Arrange for competition judges and other any guests to be greeted and welcomed.
