

DRAFT Director Responsibilities

REPORTS TO: Artistic Director

MINIMUM REQUIREMENTS:

- Must be willing to make a six-month commitment to the planning and coordination of production logistics.
- Must understand the production and technical requirements of a dance show and anything particular to the show being produced.
- Must be organized and possess great attention to detail in planning schedules, working with choreographic, design, and production staff as well as the dancers to accomplish requirements.
- Must understand and be willing to ensure that the mission and vision of Vivid Motion is upheld through the use of practices that increase diversity, equity, and inclusion and make dance accessible to all.
- Must be able to take constructive feedback from the Artistic Director and design team to ensure a cohesive design plan, continuity of story, and positive experience for volunteers, cast, and crew.
- Ideally has had involvement in or significant exposure to the dance performance world in order to understand the sensitivities and requirements of the choreographic, technical and performing arenas and persons.
- Excellent interpersonal skills.

TIMELINE & DUTIES:

PRE-SHOW

- Obtain artistic guidelines from VM Artistic Director.
- Discuss with AD show concept and expectations regarding dance level, cast size, production needs, etc
- Obtain and thoroughly read VM job descriptions for choreographic and design staff. Go over job descriptions with each key production staff member to assure they understand their basic responsibilities

- Work with Producer to update the Production Timeline (calendar of production tasks to ensure timely completion)
- Obtain a working knowledge of the physical theater space and VM's sets, props, and costume inventory.
- Become thoroughly familiar with the theater regarding appropriate theater staff, fire safety rules, general use of the facility, etc.
- Meet with Producer and Choreographer(s) to communicate rehearsal schedule
- Obtain necessary technical and design staff including:
 - Choreographers
 - Choreographer proposals and the mentoring system
 - Targeted Asks
 - Stage Manager
 - Set Designer
 - Lighting Designer
 - Sound Designer
 - Prop Coordinator/Designer
 - Costume Coordinator/Designer
 - Video/Projection Designer
 - Technical Director
- As necessary, assist crew chiefs in obtaining support Crews
- give direction to the set/costume/light/props designers as close to the beginning of the process as possible
- Arrange and/or verify rehearsal space schedules and choreographers schedules

AUDITIONS TASKS (PRIOR TO AUDITIONS)

- Work with choreographic staff to determine audition and casting procedures and criteria.
- Prepare and transport Audition Materials to include: - Pens, tape, scissors, notepad, paper clips, safety pins - Audition Information Sheets- Audition Forms- Calendar of Rehearsal and Production Schedules/Sites (General) (if no stage manager)

AUDITION TASKS (DURING AUDITIONS/CALLBACKS)

- Must be present at all auditions
- Replenish registration desk information materials and supplies (if no stage manager present)
- Collect audition sheets at end of each audition (if no stage manager present)
- Meet with choreographic staff to review and organize casting possibilities, provide opinions, counsel, and historical perspective upon request of the choreographic staff

POST AUDITION - PRE REHEARSAL

- Starting within two days after auditions contact individuals to offer roles and remind them date/place of first Full Cast Meeting and first weekends rehearsal schedule
 - We request that performers who are not cast receive a phone call
- Inform choreographic staff if any person declines a role so that an alternative person can be selected (not necessary if staff has already provided alternatives).
- Create a first pass at the schedule - inform and work with choreographers regarding any casting changes that must be made due to scheduling conflicts.
- Prepare a final schedule of rehearsals to maximize dancers time and minimize inactivity

FIRST CAST MEETING

- (If no stage manager) Distribute contact sheet, costume info sheet and rehearsal/production schedule.
- Allow time for measurements to be taken
- (if no stage manager) Be sure cast double checks contact sheet info and note changes if necessary
- Introductions of cast, designers, other people present. Go over expectations for the cast, Answer questions from the cast, brief explanation of story.

REHEARSAL PERIOD

- (if no stage manager) Liaison with choreographic staff to inform them of any changes in the previously established schedules.
- (if no stage manager) On an ongoing basis (at least once per month), check in with choreographic and technical staff to be informed of requirements and/or problems and assist

in resolution to ensure timely completion of all necessary tasks with particular focus placed on meeting the deadline of load-in and tech.

- Ensure the continuity of the story

—Notice the details of the story that are being added/changed by the choreographers.

— watch what the choreographers are doing in terms of character development/consistency

— fix problems as they happen, not waiting till tech

— think about the details of set and costume changes that the choreographers are asking for and the feasibility of those things in terms of the entire show

— watch rehearsals to know where dances start/end, if there have been major shifts, if there have been casting changes

- Be present to facilitate rehearsals that are not going well

PUBLICITY

- The Producer and Marketing teams have the primary responsibility for publicity, however the director should coordinate with Producer and Marketing regarding:

- Press Releases
- Publicity Photos
- Print & Broadcast Interviews or Coverage

PRODUCTION TECH/PERFORMANCE

- (if no stage manager) Run tech rehearsals
- Obtain people to take notes and get the appropriate notes to performers and designers.

POST PRODUCTION

- Give thank you notes or otherwise show individual appreciation to cast and crew
- Schedule a post-production debriefing with choreographic and technical staff to review the strengths and weaknesses of the production and review suggestions for constructive changes.