

DRP ARTISTIC DIRECTOR's CONTRACT

The following represents a contract between The Del Rey Players Theatre Company (hereafter known as DRP) and the DRP BOARD MEMBER.

FIRST: The BOARD MEMBER understands that financial remuneration will be limited to the financial award given to the student and the DRP budget. DRP holds no responsibility for any emotional or physical injuries caused to the BOARD MEMBER during his or her involvement in DRP. In holding this position, the BOARD MEMBER is a lifetime member of DRP and will receive a complimentary ticket to future productions.

SECOND: The BOARD MEMBER understands that s/he is expected to assist in painting and scenic construction, costume construction and buying, prop buying, cleaning, strike, publicizing, or any other aspect of a theater company. Any items purchased for the production by the BOARD MEMBER requires clearance from the production team. Financial reimbursement for the BOARD MEMBER must be agreed upon before the item is purchased. Reimbursement shall not exceed the budgeted amount. The BOARD MEMBER will keep detailed records of the receipts and all funds spent.

THIRD: The BOARD MEMBER is to attend any day that requires the BOARD MEMBER present. S/he is to be on time and mentally alert. All plans, final designs, products, and responsibilities shall be completed by the deadlines set forth on the production calendar and at meetings.

General responsibilities of all BOARD MEMBERS include but are not limited to:

- Reading all submissions and deliberating and voting on the upcoming DRP season
- Attendance at weekly Board Meetings (during convocation hour)
- Attendance at build days (4 per production)
- Preparing the theater for the audience after the final dress rehearsal, the night before opening night of each production
- Working the strike on closing night of each production
- Attending Club Fest
- Attending and leading general meetings
- Working performances as House Manager when necessary
- Publicizing and working All-you-can-eat fundraisers
- Working DRP events (Masquerade Ball, 24-Hour Play, Educating the Artist Series, etc.)
- Aiding in distributing publicity materials
- Preparing, setting up, and working the Annual DRP Cabaret Awards

Specific responsibilities of each BOARD MEMBER is defined by his/her position on board, which include but are not limited to:

ARTISTIC DIRECTOR:

- Has background knowledge and/or an understanding of every part of the theatrical process. Even if s/he hasn't experienced it, s/he shall be aware and respect it:
 - Preproduction: budget is reasonably distributed, production calendars are made, oversees the specifics such as locations for auditions, makes sure audition flyers are created and proofread with the proper information

- Stage management: contact lists, schedule conflicts, can take charge of a room and have people listen when necessary, understands how to call a show and deal with multiple members of the design team, keeps track of the time and respects everyone's time
- Directing: understands how to work with actors, create stage pictures, convey a story to an audience, can look at the specifics as well as the big picture
- Scenic design and technical direction: understands room logic and building within confinements and challenges (such as the pole and seating configuration), researches, creates playing spaces, understands how to create a polished set with finishing touches, can read and understand a groundplan, uses spatial reasoning to solve building challenges that have not been encountered before, can design on a budget
- Lighting design and master electrician: understands that lighting must be functional (so that the actors are visible) as well as an art, can read and understand a light plot, as well as the power confinements of the space, understands color, intensity, direction, movement, texture, understands the basics of how to hang and secure instruments, as well as how to cable safely, and has basic knowledge of the light board
- Costume design: understands the personality that is conveyed through clothing, as well as is sensitive to an actor's comfort level in his clothes, knows the importance of accessories as finishing touches and can design on a budget
- Sound design: understands the necessity and beauty of preshow, intermission, and post-show music, especially internal cues such as effects, transitional music, and ambient sounds, atmosphere, and soundscapes, as well as how to find sound files and drop them into QLab
- Properties: how to find props, organize them, what props are safe or not, how to buy props on a budget, regulations regarding cigarettes, weapons, making a prop table
- Acting: what it's like to memorize lines, undergo the emotional and physical strains of acting, what it is to be emotionally vulnerable onstage in front of an audience
- Assisting: what it is like to report to someone else rather than give the orders, an important position who helps to make the show happen
- House management: creating tickets, dealing with CTA, training house managers, keeping track of the house manager's bible, how to deal with audience members, sell tickets, deal with sold out performances and latecomers as well as unpredictable weather
- Publicity: understands what is necessary to go on a poster/ flyer, what is eye-catching, how to create a program and get it printed, deal with the email account and facebook group
- Treasury: how to keep everyone on budget, keep track of incoming and outgoing funds, dealing with the controller's office and getting reimbursed, and prioritizing where money should be spent
- Organization: so that painting and hanging lights do not conflict, so that everyone is on target, deadlines are met, records are kept such as archival photographs and DVD's, video camera is setup as the booth monitor
- and understands how all of the above must work together because each area affects and is affected by the other areas

- Is familiar with the DRP Constitution and ensures that decisions take into account the past, present, and future of DRP to find and implement the most effective solution
- Oversees the efficient operation of DRP and the other members of the Executive Board of Directors
- Coordinates potential director interviews with the DRP Board so that everyone is interviewed within 2 weeks of the submissions deadline
- Can lead the board to choose a successful season
- Meets with the directors once the season is chosen
- Ensures that all contracts are signed before production work/ rehearsals begin
- Creates a production calendar for approval by the board and directors, then makes sure it is implemented. Also makes sure each director gives a detailed rehearsal schedule.
 - **Seasonal Production Calendar dates include:**
 - Calendar: shall include at least 4 weeks of rehearsal plus 2 weeks for performances
 - Build Days: at least four build days for each production, at least 4 hours long, completed before tech begins
 - Dues Paid: due 14 days before opening night: cast, crew, and production team
 - For musicals: Sitz-Probe: at least 7 days before the first day of technical rehearsals
 - Designer Run-through: each act shall be run at least once with designers invited, at least 9 days before the first day of technical rehearsals (so the lighting designer can finalize the plot, etc)
 - Technical Rehearsals: there shall be one day set aside for each act of the show (2 acts = 2 tech rehearsals, and preferably an additional day for a technical run-through without costumes)
 - Dress Rehearsals: there shall be at least 5 dress rehearsals (run-throughs with all technical aspects) for each production
 - Showboard: due the Saturday (at least 4 days) before opening night
 - Convo Publicity: sell tickets and have the cast at a table at convo hour on the Tuesday of the first week of production
 - Strike: immediately following the final performance on closing night- board, cast, and crew are required to attend
 - **Deadlines that pertain to the Executive Board of Directors include:**
 - Rights: completely paid at least 3 weeks before rehearsals begin
 - Posters Finished to be Proofread: e-mail copy due three Fridays (at least 16 days) before opening night
 - Posters Completed: due two Tuesdays (at least 14 days) before opening night.
 - 100 posters brought to the Board Meeting, an additional 100 posters to leave in the theatre for the cast to distribute.
 - Program Finished to be Proofread: e-mail copy due the Friday (at least 5 days) before opening night
 - Programs Sent to Printers: due the Monday (at least 2 days) before opening night
 - General Meeting: the Tuesday or Thursday the week (at least 5 days) before opening night
 - House Managers: finalized the Tuesday of each week of production
 - Lead House Manager(s) will take opening and closing night of each show
 - Photograph the Dress Rehearsal: 2 days before opening night
 - Photo Shoot for Production Stills: the first weekend of production, preferably at 5:00 before the Saturday or Sunday show at 8:00

- Budget Updates From the Treasurer: all expenditures of the production due to be reported at the board meeting on Tuesday of the second week of production. Complete budget update (income with expenditures) due to the board the Tuesday after the production closes.
- Strike: immediately following the final performance on closing night- board, cast, and crew are required to attend
 - Technical directors and master electrician prep for strike: charge batteries, borrow ladders/cart, etc.
- **Deadlines that pertain to Designers include:**
- Preliminary Designer/Director Meetings: One-on-one meetings between the director and each designer shall take place at least twice. Fall productions shall have these meetings in the summer, and spring productions shall have these meetings in the fall semester, to insure that ideas can thoroughly be discussed before deadlines approach.
- Budget Updates From Each Designer: due to the treasurer each Monday night (following the first build day) in written form (paper, e-mail, just not verbally)
- Designer Run-through: each act shall be run at least once with designers in attendance, at least 9 days before the first day of technical rehearsals (so the lighting designer can finalize the plot, etc)
- Set Plans: Complete Groundplans and Elevations due 14 days before the first build day.
 - 3 copies due: one to each technical director, and one to the president. Later changes are possible, but major changes must be agreed upon by designer, technical directors, director, and president.
- Light Plot: Light Plot due 7 days before the first day of technical rehearsals.
 - 2 copies due: one to the master electrician, and one to the president.
- Properties: Full props due into rehearsal at least 7 days before the first day of technical rehearsals
- Sound: due 2 days before the first technical rehearsal
 - Sound in the booth either for the run-through or for the director and designer to listen to cue by cue
- Costume Parade: all costumes in at least 1 day before the first technical rehearsal
- All Final Production Receipts: due the day of the second performance to the treasurer
- Strike: immediately following the final performance on closing night
- Creates the budget for approval by the treasurer and board
- Calls production meetings, informs designers of their budget
- Ensures that there is a DRP flyer in the freshman orientation binders
- Oversees the design and orders sweatshirts/ t-shirts for the organization
- Prepares for Club Fest
- Conducts meetings of the Executive Board of Directors and the general membership, and creates agendas for the meetings
- Represents the organization of the Del Rey Players at LMU functions
- Prepares ballots and ensures they are tabulated for elections of officers and Cabaret Awards
- Administers the artistic direction of the company as a whole from formulation of the season to the selection of individual directors for each specific production
- Is the direct supervisor of these specific production directors

- Has both managerial and artistic supervisory duties
- Attends weekly meetings with the Staff Advisor
- Ensures that any designers who need to be at strike are at strike, or have given detailed instructions
- Ensures that there are MC(s) for Cabaret Awards
- Grants OneCard access and puts in the work order for keys to Facilities Management, and distributes the keys
- Oversees costumes and props are returned at strike
- Ensures that any accounts with royalties companies are established and if necessary writes a letter to the company authorizing royalties through the events director
- Ensures that safety guidelines are always followed (personal, build day, audience safety, etc.)
- Is the liaison with Laser Squad Bravo and makes sure the show is supervised (board will work the show in shifts to maintain the space and behavior)
- Is the liaison with Meh-tropolis
- Meets with anyone interested in renting out/ using the DRP Theater and agrees upon a rental agreement contract
- Is the liaison with all adjudicators, from invitations to Cabaret Award ballots
- Contacts Public Safety regarding later lock-up and restroom facilities on performance evenings
- Performs any other duties required of him/her by the organization

FOURTH: DRP and LMU have a zero tolerance policy regarding drug use and alcohol consumption. Under no circumstances is the BOARD MEMBER to partake in any substance use while at a DRP function, including but not limited to rehearsals, build days, Cabaret Awards, or simply being inside North Hall.

FIFTH: DRP and LMU have a zero tolerance policy regarding sexual harassment and discrimination. If a problem arises attention must be brought immediately to the DRP Staff Advisor. Nudity is prohibited in all DRP productions.

SIXTH: The BOARD MEMBER must work in accordance with the other BOARD MEMBERS as well as the production team, cast, and crew members of DRP productions. The Board of Directors has final say over the logistical aspects of the design and the budget (as opposed to the artistic aspects of a design).

SEVENTH: DRP will have the use of the BOARD MEMBER's name, professional biography, and likeness for use in all forms of media including but not limited to newspapers, film, television, print ads for fundraising or publicity. This clause will continue to remain in effect even if this agreement is terminated for any reason by any party. The BOARD MEMBER agrees to allow DRP to videotape any rehearsals or performances in part or in full for DRP archives or to be used in promoting the production and DRP. DRP will not use these videotapes for any other purposes other than archival or promotional.

EIGHTH: This contract may be revised or revoked by the BOARD MEMBER only with the permission of the Artistic Director and the DRP Staff Advisor. The reason(s) for requesting revision or revocation must be put in writing by the BOARD MEMBER. DRP may revoke this contract immediately if paragraph(s) 3, 4, or 5 are not adhered to by the BOARD MEMBER. If the BOARD MEMBER fails to perform any of his/her duties as described in the provisions of this contract, the BOARD MEMBER will receive one written, documented warning of his/her possible termination. If non-compliance by the BOARD MEMBER continues, the Artistic Director and the Board of Directors will remove the BOARD MEMBER from his/her position.

This contract is a working document, and DRP reserves the right to add and/or alter provisions of this contract in consultation with the BOARD MEMBER.

I HAVE READ AND UNDERSTAND THE ABOVE CONTRACT. I CERTIFY THAT I AM OF LEGAL AGE AND WILLINGLY CONSENT TO ENTER INTO THIS CONTRACT.

BOARD MEMBER

NAME (printed) _____ Date: _____

SIGNED _____

DRP Staff Advisor

NAME (printed) _____ Date: _____

SIGNED _____