

## Director Proposal for Montford Park Players production of [Title]

Name \_\_\_\_\_ Date \_\_\_\_\_

Contact info: Email \_\_\_\_\_ Phone \_\_\_\_\_

*Please prepare a written proposal for the production of this show, making sure to answer each of the questions below. You do NOT need to detail your vision at this time, as that will be broached during the interview. Please note that Montford Park Players is seeking the most suitable candidate to direct this show to the standards that Montford has come to expect, NOT necessarily the most unique vision of the play.*

*\*Please feel free to attach a resume in response to any of the below questions.*

1. What about this play fueled your desire to direct [title]? (Please be as specific to this play as possible.)
2. Please describe your organizational and leadership skills along with any pertinent background information.
3. What experience (personal or professional) makes you uniquely suited to direct this particular play?
4. Describe any previous experience with this play and try to outline your impressions of the version you read, saw and/or worked on.
5. Given the number of characters in this play, what is the minimum number of actors that can be cast while maintaining the integrity and message of the play? Where might you double or triple characters? Are there opportunities for gender/race neutral characterizations?
6. What is your design concept for this play? Do you envision a traditional production or a more modern adaptation? How does your vision include utilizing the existing performance space?
7. If you have already identified a prospective production team, please list them and their roles.
8. Please provide three references of people who have worked with you on past productions.
9. Please give an estimate of the ideal budget your vision would require AND examples of how you might overcome budgetary restrictions to complete this vision.

At the interview, you will be asked to “pitch” your vision and design concept for the show in detail, including any script cuts or alterations you plan. Assistance will be made available for cutting scripts, if needed. You do NOT need to rehash your written proposal, although you may be asked questions on it. You may then defend that vision to the members of the Artistic Working Group, elaborate where necessary, report any new developments since writing your proposal, and ask us any questions you might have. You are also welcome at this time to bring in any supporting materials that you feel would enhance the Artistic Working Group’s understanding of your vision.

Thank you for your hard work and preparation and we look forward to seeing your proposal.

## ***Mission Statement***

***The goal of The Montford Park Players will be to focus on the quality of theatrical experience for company members and audience, while broadening and improving outreach and continuing traditions of accessibility and Shakespearean emphasis.***

## **MONTFORD PARK PLAYERS DIRECTOR GUIDELINES, EXPECTATIONS AND JOB DESCRIPTION**

Whereas, the Artistic Working Group understands that each production presents unique opportunities and challenges, it is expected that the Director's process will be undertaken in good faith to meet with the expectations of the Artistic Working Group and in accordance with the Montford Park Players ("MPP") mission statement outlined above.

As the Director is responsible for bringing ALL production elements together cohesively, he or she is REQUIRED to read the guidelines and manuals for every position.

Anyone contracted by MPP, whether paid or volunteer, found engaging in illegal activity on MPP property or in the course of MPP business, will be immediately terminated and, if necessary, prosecuted to the fullest extent of the law.

The Director must exhibit professionalism, as commonly defined by the theater community, in all associations and interactions on the behalf of MPP. Any uncertainty as to this definition will be decided by the Artistic Working Group on a case-by-case basis.

If any of the items outlined herein are not adhered to by the Director, the Director may be terminated, at any time, for reasons expressed or unexpressed, at the discretion of the Artistic Working Group.

Our goal is to educate and entertain (ourselves and our audience) while using the words of the playwright as a vehicle to do so. We operate on a modest budget and abundant enthusiasm. The text, talent, and willpower are there. It is the job of the Director and the Artistic Working Group to best utilize these resources and to make sure that all the other elements (sets, costumes, props, etc.) work together to help make great theatre.

MPP intends that the Director of any MPP production will have responsibility for the overall practical and creative interpretation of a script, while assuming the responsibility for the budgetary and physical constraints of production. Specifically, MPP has the following expectations of all production Directors:

- 1.** Upon the selection of a Director for a particular production, the Director will be asked to present to the Artistic Working Group a specific outline of their vision, including, but not limited to cast, set, choreographer and design expectations in order to be sure that said Director will meet MPP expectations and the Artistic Working Group can better meet those of the Director.
- 2.** Cutting a script for length is not discouraged. However, any alterations to the original script may be subject to review by the Artistic Working Group, or a Working Group approved proxy, prior to implementation.
- 3.** The Director's vision must be adequately conveyed by the Director to ALL technical personnel prior to the start of rehearsals. This includes, but is not limited to, the overall vision for the production, budgetary concerns, time lines and expectations. In addition, all tech crew should have access to any information the Artistic Working Group has regarding said Director's vision.

**4.** The Director is responsible for bringing the varying interpretations of different designers into a single focus. In order to foster cohesiveness among all involved personnel, the Production Manager will schedule and facilitate the following:

a. Weekly Production meetings with the production staff, beginning prior to the rehearsal period and running up to opening night, in order to coordinate all production elements and review progress. These meetings should coordinate all technical elements of the production and allow non-rehearsal time to work on artistic and technical elements of the play. The Stage Manager will take notes on these meetings and distribute them to all involved in a timely fashion.

b. Occasional concept meetings. These may be needed for an individual play to coordinate specific artistic elements in addition to weekly production meetings.

**5.** The Director must conduct auditions and cast his or her production with adherence to MPP by-laws. Namely:

“Auditions for all productions will be open. No pre-casting will be done. It is the policy of the Montford Park Players for production Directors to cast purely on merit.”

**6.** Because all MPP members are volunteers, the Director must treat each member with due respect, adhering to what is considered acceptable theatrical behavior and professionalism, including as regards to harassment and safety.

**7.** The Director has final say on artistic choices and must be able to make those decisions in a timely fashion, in keeping with the original proposal and/or agreed upon deviations.

**8.** Any major changes to the production should be completed before tech rehearsals begin and should be conveyed to the actors, technical crew, and production team in a timely fashion.

**9.** Directors are free to assemble their own production team. If needed MPP can make recommendations, or appoint a production team for the Director. This includes, but is not limited to, a Stage Manager, a Technical Director, and Designers for their production. The capability of all personnel selected by the Director is the responsibility of the Director. Stage Managers who are paid (non-voluntary) must go through MPP’s training.

**10.** The Director must exhibit good time management and organizational skills in order to ensure that rehearsals are productive and the production remains on schedule.

**11.** It is the responsibility of the Director that the total production expenditure should be no more than the designated budget. This includes the total outlay for sets, costumes, props, and lighting (gels, gobos, etc.). Necessary additions to this budget must be negotiated with the Managing Director prior to expenditure. Stipends to be paid to technical staff will be negotiated separately and are not part of this production budget.

**12.** On opening night of the production, the Director will be paid a stipend in the amount agreed upon by the Director and board.

**13.** An MPP Master Rehearsal Calendar shall be set by the Production Manager before rehearsals begin. All rehearsals must be scheduled with adherence to the Master Calendar as set forth by the Production Manager or designated proxy. Rehearsals on the performance stage will be at the

discretion of the Production Manager, with priority given to shows already in production, in the order they are to open during the season.

14. Rehearsal length and frequency, and the length and frequency of breaks during rehearsals, should reflect that the actors are volunteers, work other jobs during the day and have families.

15. The Director is responsible for enforcing guidelines for all cast and crew, as set forth in the membership handbook, regarding code of conduct while on MPP premises (i.e., no drugs, no alcohol, sexual harassment, basic hygiene, etc.).

16. The Director and the Production Manager, or designated proxy, must cover the following during the first meeting with cast and crew:

- a. Introductions of all cast and crew
- b. The Director's vision and proposed method of execution of said vision
- c. Rehearsal schedule
- d. Contact information obtained and distributed
- e. Have all cast and crew sign the Volunteer Agreement
- f. Bios for all cast and crew written and given to SM or designated proxy
- g. Headshots of cast and crew taken or scheduled
- h. Costume measurements of all cast taken or scheduled
- i. The Director's expectations of the cast and crew, including how each will relate to each other during the course of rehearsals and production.

**17. Resources**

a. Set: Directors may make temporary additions to the permanent set. NO member of the production team is permitted to alter any structural element of the stagehouse or paint any existing element of the stage without prior approval. It is the responsibility of the production team to return the stage to its original configuration, and return any properties borrowed from outside of MPP, within an agreed upon period of time after the closing of the show, or to communicate with the Director of the following production as to what might be used in that production.

b. Costumes: MPP has a stock of costumes that Directors may pull from. MPP also has a considerable amount of fabric and materials for a Costumer to use to add to or create costume pieces. The Costumer and production team is responsible for the care, maintenance and proper return of any pieces supplied by MPP, as well as return any properties borrowed from outside of MPP. Any items created or acquired for the production using MPP's budget become the property of MPP.

c. Props: MPP has an assortment of props that may be used in any production. The Stage Manager and/or Props Master is responsible for the care, maintenance and proper return of any pieces supplied by MPP, as well as return any properties borrowed from outside of MPP. Any items created or acquired for the production using MPP's budget become the property of MPP.

I, \_\_\_\_\_, have read these guidelines and promise to adhere to them to the best of my ability during my term of contract with MPP.

\_\_\_\_\_  
Director of [title of play] 2018

\_\_\_\_\_  
Date

\_\_\_\_\_  
MPP Managing Director

\_\_\_\_\_  
Date