

**Selma Arts
Council**

Chairman
Erik Andersen

Vice-Chairman
Juan Luis Guzmán

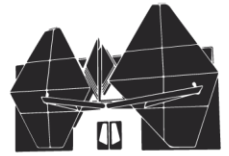
Secretary
Adam Chavez

Members
Scott Chapman
Ben Deghand
Jeanette Derr
Eli Hage
Claudio Laso
Jose A. Moreno III
Adrian Ocegüera
Christina Robles

**Arts Center
Coordinator**
Nicolette Andersen

**City Recreation
Director**
Mikal Kirchner

SELMA ARTS CENTER



Director's Guide and Contract

Selma Arts Center
Director's Guide and Contract

I. Director's Responsibilities

The director oversees the preparation and performance of live theatre productions and is responsible for the following tasks:

- Leading auditions and casting actors
- Assembling and overseeing the production team
- Providing design directives
- Leading rehearsals, which also includes:
 - Leading read-throughs of the script
 - Organizing the blocking to tell actors where to move in each scene
 - Breaking down scenes to develop characterizations
- Managing the production schedule
- Maintaining communication with the stage manager
- Scheduling cues for lighting and sound teams
- Overseeing full runs of the show to make adjustments before opening
- Attending shows to take notes on how the actor might improve for the next performance.

The director supplies a unifying understanding of the text and particular vision for the production.

II. Use of the Facility

Use of the facility is strictly reserved for rehearsals directly related to the production and announced on your rehearsal schedule. Any additional rehearsals must be cleared with the Arts Center calendar prior to being announced to the cast and crew.

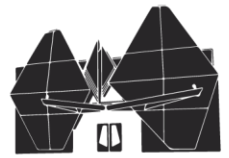
When scheduling dates and times to hold auditions to cast the production, the director will work closely with the Arts Center Supervisor and the production's stage manager to use the Arts Center for auditions.

The director will receive a key to the Arts Center and a temporary alarm access code for the duration of the production. The director will not duplicate the key, share key and/or access code with members of the cast or people who are not associated with the show. The key will be turned in immediately after striking the set or at a time deemed appropriate by the Arts Council.

No part of the theatre can be loaned out to outside groups while the director is in possession of the key and code without first clearing it with the Arts Center and with the Arts Council.

There is absolutely no food allowed in the house. No exceptions. Cast and crew are allowed to drink water from sealed containers when in the theatre, but no other beverages are

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III. Budget and Financial Responsibilities

The director should state their desired budget breakdown/range (small, medium, or large^{***}) prior to submitting interest in the production to the Arts Council. The director will collaborate with the Producer and the Arts Center Supervisor on the working budget for the production, which will later be adjusted, finalized, and approved by the Selma Arts Council. A Workable Budget form can be procured by contacting Nicolette C. Andersen nicolettea@cityofselma.com.

NOTE: Upon the approval of the Selma Arts Council, a director may choose to supplement a payment to a member of their production team with funds raised through sponsorship and/or fundraising. They may also choose to pay a production team member not accounted for by the Selma Arts Council.

The director will work closely with the producer to maintain a firm grasp on the budget without exceeding funds provided by the Arts Council. The main goal of the working budget is to produce programming that will pay production fees to the theatre and other vendors and to generate income for future programming.

Most expenses should be made through the Selma Arts Center and Arts Center Supervisor. Any expense(s) that the director incurs must be documented on a receipt and submitted to the Arts Center Supervisor as soon as possible. Cast members are not allowed to submit individual expenses without consent from the director.

***BUDGET BREAKDOWNS

SMALL - \$8-10k budget. Typical budget for a play (non-musical production). Should be used for "stripped down" productions or readings that do not require many set pieces or expensive costumes. Think shows like SAC's *35mm*, *SAC Originals*, *Honk!*

MEDIUM - up to \$15k budget. Typical budget for a small to mid-sized musical production. Sets should be kept to one unit piece and costumes should be kept minimal. Option to use a small band of up to 10 members. Think SAC's *Mr. Burns*, *Cabaret*, *Heathers*, *Spring Awakening*, *Be More Chill*, *Wait Until Dark*, *Curious Incident*

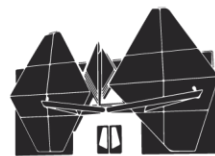
LARGE - up to \$18k budget. Typical budget for a musical considered to be a blockbuster or family show that requires many set pieces, custom or rented costumes, and heavy tech. Musical tracks are usually a must for these titles. Think SAC's *The Little Mermaid*, *Bring It On*, *The Hunchback of Norte Dame*, *A Gentleman's Guide to Love and Murder*, *In the Heights*

IV. Other Responsibilities

There is no pre-assembled "in house" technical staff, so it is the director's responsibility to assemble their own team, which includes but is not limited to: stage manager and stage crew, producer, costumer, lighting engineer, sound engineer, marketing and promotions, set designer, construction crew, etc. Certainly, members of the Arts Council can offer help and advice, but the director shall not assume that a production team will be provided for them.

Director has access to costumes and props owned by the Arts Center, but in order to assure costumes and props from other productions in progress are not lost/moved/claimed, they must schedule a time to peruse the inventory with the Arts Center Staff.

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The director works with the Marketing Team for the Selma Arts Center to provide the information in the table below to help them create the show program and promote the show to the public and on our social media platforms.

Promotional Materials Needed	Deadline Dates
Execution of promotional photo shoot	1 month prior to the production tech week
Show rider and publishing credits	2 weeks prior to the production tech week
Full up-to-date cast list, including and understudies, swings, pit singers, etc	2 weeks prior to the production tech week
<ul style="list-style-type: none"> • Musical numbers and/or scenes • Setting, if appropriate • Running time 	2 weeks prior to the production tech week
Ads/Sponsors	2 weeks prior to the production tech week
<ul style="list-style-type: none"> • Full cast bio via submission link • Full production team and crew credits • Full production team and crew bios 	2 weeks prior to the production tech week
<ul style="list-style-type: none"> • Director's note • Director's signature • Thank you's 	2 weeks prior to the production tech week
Rehearsal/promo photos	2 weeks prior to the production tech week

Promotional photo shoots are normally executed one month prior to the opening performance. This will require costumes, photographer, makeup & hair, talent, and a concept to be discussed and approved by the Marketing Team.

New directors will be paired with a senior director if the Selma Arts Council believes they need mentorship and experience before undertaking their own production. Additionally, one member of the Selma Arts Council will be asked to serve as Producer on any project in order to secure the financial interests of the investors as well as the integrity of the company.

By signing below, I acknowledge receipt of this Director's Guide and Contract for the Selma Arts Center, and agree to comply with the regulations set forth within the document. I understand that any refusal to follow said guidelines will be brought to the attention of the Selma Arts Council and handled at their discretion. Refusal to follow guidelines or to submit a signed contract can result in the dissolution of the relationship between the Selma Arts Center and the undersigned.

Name: _____ Date: _____