

POLICY NUMBER: 100.0	DATE ADOPTED: 11/27/2018
POLICY TYPE: Artistic Committee	DATE AMENDED:

Accountability

The Chair of the Artistic Committee must be an ICT Board member in good standing, appointed by and accountable to the Board. It is preferred that he/she has been the director of a production with Ionia Community Theatre (ICT) in a past season. Because of the demands of this position, he/she must not take on any other role with ICT while serving as the Artistic Chair. It is recommended that the Chair use members of the committee to help cover the variety of roles listed below.

The Chair will attend regular Board meetings for reporting and consultation. By default, the Chair will be responsible for directing all shows during the season. The Chair may also present an alternate director for any production if he/she chooses.

The Board will appoint members who collectively are:

- Knowledgeable about theatre and the elements of production, including directing,
- Sensitive to the needs and tastes of our audience and the community as a whole,
- Able to work together in a way that generates creativity and energy,
- Willing to spend the time to read and evaluate scripts.
- Able to both meet the needs of our audience and expand their theatrical horizons.

Areas of Responsibility

- Direct, or find a Director, for all shows.
- Select and review scripts.
- Be responsible for poster design/ graphic designer for shows during the season.
- Maintain the website/web design for shows during the season.

Responsibilities

The core responsibility of the Artistic Committee is to recommend to the Board a set of productions, each with a director, for the season. The committee may suggest a play and then seek a director or select a director who has a play they would like to direct.

The Artistic Committee will:

1. Be aware of the artistic and technical needs of the company.
2. Meet those needs by selecting a season that provides a balance of:
 - a. Production types/genres (comedy, drama, musicals, etc.)
 - b. Opportunities for current members as well as new people to be involved
 - c. Traditional and contemporary productions.
3. Recommend to the Board dates, titles and directors for the entire season by the board meeting in January.

4. Keep minutes or notes from each Artistic Committee meeting to be circulated to the Board and committee members.
5. Initiate workshops, play readings, tutorials or whatever is needed to build the skills of the company. Other volunteers may be available to actually organize these events.
6. Confirm that rights are available for scripts under consideration.
7. Write appropriate content warnings for productions that could offend some patrons for reasons of language, sexuality or other potentially offensive content. Make sure that the warnings are communicated to the Board and to those responsible for the season brochure, posters, the website and any other relevant publicity.
8. Order scripts and arrange for the rights for each production:
 - a. Ensure the license is in the name of Ionia Community Theatre, not the name of the person ordering.
 - b. Use the theatre's mailing address so that correspondence goes to the theatre.
 - c. Arrange with the Treasurer for payment of the license fee.
 - d. Double check that the dates of the production are accurate.
 - e. As soon as confirmation of the rights is received, forward a copy to the Treasurer (and cc the Director and Producer). Do not wait for an invoice.
 - f. When the actual contract and/or an invoice arrives, forward copies to the Treasurer, Director, Producer and Publicity Director to ensure that all contractual obligations are met.
9. In the event that the Chair is not the Director, he/she will advise, assist and support the director during the rehearsal period. The emphasis is on support but there is also an element of oversight, ensuring that the production will be a credit to Ionia Community Theater. The form of this support will vary according to the experience level of the director and the degree to which they are known to us. The following are suggested ways of offering support:
 - a. One or more committee members be present during auditions,
 - b. Check in by telephone every week or two,
 - c. One or more members of the committee be present at a rehearsal every couple of weeks during rehearsal and offer private notes to the director if desired. It is best to arrange these times with the director rather than showing up unexpectedly.
10. Provide or arrange a mentor for new directors. Depending on the experience of the director, the level of mentoring could be anything from a nearly constant presence throughout the production with discussion and feedback to occasionally checking in with the director and being available for consultation.
11. Meet with each Director and Producer well before auditions. The agenda should include:

- a. Marketing and publicity plans (responsibilities of the production team and the publicity team)
 - b. Clarification of the chain of command for any issues that might arise,
 - c. Assigning a committee member to that production as liaison between the Artistic Committee and the Director/Producer.
 - d. Reviewing prior bookings of the theatre (rentals, rehearsals, concerts, etc.). If the director needs time already scheduled to another group, he/she must negotiate that time with the group involved.
 - e. Ensuring the Director and/or Stage Manager are given access to the online calendar and will enter the rehearsal schedule onto it.
12. In the event that a director is unable to see a production through, to intervene in whatever way is necessary to ensure the production is successfully carried to completion.
13. To ensure that the quality of production is a credit to the company, the Committee will alert the Board if problems arise or if there are recurring problems better dealt with at the Board level.