

So You're An Intimacy Director Who's Been Offered a Contract...

A Checklist

Hello fellow Equity members! If you work as a intimacy director, this guide is for you!

This handy checklist will help you keep track of what you need to know whenever a gig comes your way. Checklists for Directors, Choreographers, and Fight Directors can be found [here](#).

Contents

Know Your Agreement	2
Initial Conversations	2
Info Gathering	3
Script – Meeting with the Director	
You Get the Offer	4
Now Negotiate	4
You’ve Said Yes, Now Find Out More	5
Administration – Contact Info – Scheduling Details – Working with the Director – Modesty Wear, Barriers, and Other Garments – Costume & Design – Props – Intimacy Calls & Rehearsal – Understudies & Swings – Changes – Health & Safety – Respectful Workplace	
Finally... Have a Great Show!	10

Know Your Agreement

Every artist should know their agreement, but as a director, working in a leadership position, it's especially important for you to be informed. Most agreements contain sections specific to directors on an Equity contract – citing all your rights and responsibilities.

Did you know that the theatre can only hire an intimacy director on an hourly basis for a scene or moment of intimacy that can be set and rehearsed in no more than two calls? Or that there's no minimum number of hours in a call?

That's why it's best practice to review the sections of the agreements that apply to you every time you're offered a contract. Know your rights and responsibilities!

Did You Know: While Equity currently allows member Intimacy Directors to work on non-union productions without an Equity contract, you are always encouraged to reach out to the office to discuss the possibility of facilitating the engagement under one of Equity's small-scale policies instead.

Access the Canadian Theatre Agreement and search for "intimacy director" [here](#).

View all Equity's theatre agreements and engagement policies [here](#).

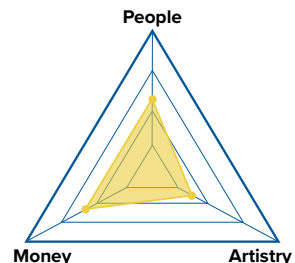
Initial Conversations

It's great to be asked if you're interested and available, but you also need to make an informed decision as to whether or not you say yes to a project.

As soon as you can, after an engager has asked about your interest and availability, ask to read the script.

☐ **How does it score in your triangle of people/money/artistry?**

If it's not for you, politely decline.



It's also important to understand how much time the theatre has allotted to the project, which might affect your decision. So ask...

- ☐ **What are the dates of the gig from auditions to opening, including beginning of tech week?**
- ☐ **What are the anticipated intimacy-related needs?**
- ☐ **Do you have the skill to facilitate the work?**
- ☐ **What is the producer's or director's estimate of how many hours they'll need you? Do you anticipate these hours will be enough to cover the material?**
- ☐ **Do they already know which dates they need you?**

Still interested...?

Info Gathering

Script

- ☐ **Get the version of the script that the theatre is producing.**
- ☐ **Make a list of moments that need (or would benefit from) intimacy direction and see how your list compares to the one made by production or director.**

Meeting with the Director

- ☐ **Meet with the director to discuss the vision for the show, goals, challenges, and anticipated audience response.**

You Get the Offer

- ☐ **What is the offer?** (e.g. fees, travel, accommodation, per diem, non-monetary benefits)
- ☐ **What is the payment schedule?**
- ☐ **When will you receive the contract?**
(you should receive this within 10-20 days of informal agreement)
- ☐ **Confirm dates, location, schedule** (i.e. days, hours, tech)
- ☐ **What Equity agreement is the contract being offered under?** (we have many)
- ☐ **Review relevant sections of that agreement!**

Now Negotiate

Your right to negotiate above the minimums is a core privilege of Equity membership! Get creative!

Did you know you can bargain for:

- Increased fees (consider your expertise or specialization; scope of project; repeated engagements; out of town gig; considerations for holdovers and revivals; other offers; profile of show, or just ask for more...)
- Better accommodations
- Higher per diem
- Setting a minimum call per rehearsal. It's usually 1 hour, but you may want to set a longer period, especially if travel is involved
- Additional artistic considerations, such as: scope of your prep work, role in play development, extra rehearsal days, a better schedule, an assistant, etc.
- Access/inclusion needs, including but not limited to:
 - On-site childcare, nursing room, babysitter \$
 - Provision for family to accompany you

- Non-stairs route to workplace, specialized copy of script, non-gendered bathroom
- Lunch delivered even if you pay
- Allergies, health/wellness considerations
- Religious/cultural needs (fasting, prayer, dates of respite)
- Other benefits:
 - ◆ Private workspace on site, access to computer, printing, phone service
 - ◆ Car service, cab chits, parking, bus pass, bicycle
 - ◆ More comps

You've Said Yes, Now Find Out More

Administration

- ☐ **Does the company issue T4As or equivalent proof of income? If not, keep your pay stubs.**
- ☐ **What are the payment dates and how will payment be made? Do they need direct deposit forms?**

Contact Info

- ☐ **Get contact info for the director, stage management, company contact, cast, etc.**
- ☐ **Will the production use project planning apps or collaborative file sharing? Get registered or get access.**

Scheduling Details

- ☐ **Who is your company contact regarding the rehearsal and production schedules?**
- ☐ **Confirm the milestone dates and put them in your calendar.**
(e.g. design deadlines, etc.)

- ☐ **Confirm production meetings: when, who attends, who chairs. Can you Zoom in?**
- ☐ **Intimacy directors tend to work multiple shows at once. Figure out ways to help yourself keep the administration and scheduling of different shows organized.**
- ☐ **Be sure to provide stage management with accurate availability and how much notice you need in order to be able to accomodate their request.**

Working with the Director

- ☐ **How do they like to work? How do they prefer to offer feedback?**
- ☐ **Get details on the style of the show. What's the "beating heart" of the piece?**
- ☐ **When can you see designs, so that your choreography offers can be better in alignment with the styles? You may be added to a shared drive for this purpose.**
- ☐ **Are there any images or actions that they have their hearts set on? Find out the intent behind the moment so that you can collaborate to achieve the core intention, even if boundaries and abilities of performers do not match up with this image or action.**

Modesty Wear, Barriers, and Other Garments

- ☐ **Who is providing modesty wear and related items, if needed? If you are, how are reimbursements to be handled? Will wardrobe, intimacy and stage management coordinate on acquiring new items?**
- ☐ **If there's consumables, are they already part of the budget?**
- ☐ **Wardrobe likely already has any laundry considerations taken care of, but connect with them if there's anything in particular you'd like to double-check.**

- ☐ If there's body taping, who is doing that every show?
A dresser? The performer?

Costume & Design

- ☐ Ask when essential costume/prop/set elements can be expected in rehearsal. Be sure to flag anything that is required for setting and rehearsing the scene.
- ☐ Are there specific elements of the set, lighting design, or costumes that should be considered in the intimacy choreography?

Props

- ☐ If props are ever put into mouths, be sure that appropriate sanitization procedures are in place.

Intimacy Calls & Rehearsal

- ☐ Are you called to the first day presentations? If so, will you be presenting?
- ☐ Determine an intimacy captain at the earliest possible date.
- ☐ Remember that Intimacy Direction is still very new, and you can't assume anyone's level of knowledge or comfort with the material. You may need to do some educating. Check with the director and actors, as to whether they'd like some information on how best to prepare for intimacy rehearsals.
- ☐ You may need to ask to be added to rehearsal report distribution.
- ☐ Once in the performance space, will there be an intimacy call held so that new collaborators (tech, musicians, FOH, etc.) may be familiarized with the choreography and content?

- ☐ **Ask stage management (or the director) to keep you posted of anything related to your choreography that may come up in rehearsal, or if scenes or choreography get cut.**

Understudies & Swings

- ☐ **Are there understudies and/or swings?**
- ☐ **What is the plan for understudy rehearsals?**
- ☐ **Is there sufficient rehearsal time to ensure adequate rehearsals?**
- ☐ **Are understudies invited to be present during initial rehearsals?**
- ☐ **Is it possible for understudies to rehearse with their appropriate principal performers?**

Changes

- ☐ **Once the show opens, changes are only allowed under specific circumstances. You have a right to communicate with the engager, should you discover that changes have been made without your knowledge. Remember, your name is in the program, and the choreography is your intellectual property!**
- ☐ **If you need to be consulted, or called back into rehearsal, consider asking for additional compensation for your time and expertise (even though there isn't a specific provision for this in the CTA).**

Health & Safety

Equity's collective agreements and engagement policies all include language that address health and safety in the workplace. Each province and territory will also have its own occupational health and safety legislation that protects all workers. Fundamentally, every worker across Canada is entitled to the Three Rights of Workers.

They are the:

- Right to **KNOW** what hazards are present in the workplace.
- Right to **PARTICIPATE** in keeping your workplace healthy and safe.
- Right to **REFUSE** work that you believe to be dangerous to yourself or your co-workers.

Beyond these provisions, there may be more specific questions to ask...

- ☐ **Are there additional health and safety protocols during rehearsals, tech, and previews?**
(e.g. masks, COVID testing, etc.)

Respectful Workplace

Everyone collaborating on the project is responsible for creating and maintaining a respectful workplace: the theatre/engager, Equity, and the artists. As someone in a leadership position, you have an additional responsibility to set the tone for a respectful collaboration.

Before you begin rehearsals, reread Equity's [Member Guide to Respectful Workplaces](#) as well as the [Member Guide to Creating A Community Agreement](#) so you can do your part to lead a great creative space.

Additionally, it's important to know...

- ☐ **What is the engager's anti-harassment policy?**
(required under Equity's agreements)
- ☐ **Who is the engager's contact person for reporting concerns and conflict management?**
- ☐ **Are Equity's Not in OUR Space! materials easily accessible for everyone on the project?**

Finally... Have a Great Show!

This document was prepared by the Directors, Choreographers, Fight Directors, and Intimacy Directors Committee of Equity. Join us!

Equity members and staff collaborated to create this guide. It's based on experiences we've all had. Let us know if you find it helpful – or if we've missed anything. We appreciate and welcome corrections and additions. As our industry keeps changing, we will keep updating. You can let us know your thoughts by emailing communications@caea.com.

We want this guide to be for all of us – by all of us.

