

# Production Proposal Bay Theatre Players Inc.



## Director's Notes

### Part One: The Basics

#### Show Dates:

1. Your show dates (performances) must be as notified to the committee and shown on the performing rights application.

#### Show Times:

1. Evening performances commence at 7.30 pm; Matinee performances commence at 2pm - any variation must be approved by the committee.

#### Rehearsals:

1. The producer can attend a committee meeting on the director's behalf, or a report can be emailed to the secretary. The meeting can go ahead in the foyer or the green room. If required by the committee, the director can attend briefly and then return to rehearsal.
2. Committee should be advised by email of rehearsal, set construction and lighting programming schedules, and any major alterations to these.
3. Time must be allocated for programming lighting and sound and for full tech rehearsals.

#### Communication

1. The director is expected to attend committee meetings during the rehearsal period to report on progress. The theatre president will attend rehearsals from time to time.
2. If the cast exceeds ten, the cast should select a liaison person who will contact the committee to discuss any issues faced by cast members.
3. A cast list **MUST** be provided to the registrar prior to the commencement of rehearsals that they are all financial members, and, if required, to have a Working With Children Check registered with Bay Theatre Players. **Any changes to cast, crew, musicians and assistants must be communicated to the registrar immediately.**

## **Ticket Sales**

1. The director or producer must arrange with the appointed committee member to set up ticketing for the show and notify a date for the commencement of ticket sales to the general public.
2. Charity groups are coordinated by the producer and portfolio holder in consultation with the director.
3. Ticket prices are set by the committee each year and any variation to these prices must be approved by the committee.

## **Combined (formerly Canberra) Area Theatre Awards: (CATS)**

1. If the director wishes CATS to attend the producer must contact CATS with the show dates, not including group nights.

## **Advertising:**

1. Program advertising is to be arranged by the producer or their nominated representative. Advertising request proformas are available from the treasurer and MUST be completed by all prospective advertisers. You can liaise with the other productions for the year to offer a 'season' of advertising in the programs for all shows that year.
2. The producer coordinates the banner sign writing and books 'hanging space' at chosen venues.
3. The producer is responsible for ordering any advertising posters or fliers and for their distribution (committee can recommend the best value printing business to use).
4. All advertising and articles displaying ticket prices MUST include the Trybooking on-line booking fee (currently \$0.50), so, for example, "Adult - \$25.50 inclusive of on-line booking fee".

## **Media, Electronic and Print**

1. Various members of the committee are responsible for submitting the Curtain Up column to Bay Post, articles to the Beagle, Facebook posts and Website posts. The director or producer is to liaise with the relevant committee member/s to provide regular publicity and promotion.
2. Producers and directors must adhere to BTP Electronic and Print Media Protocols.

## **Program**

The director's choice of program options – size, price, colour, cover details, quantity etc should be presented to the treasurer or committee prior to ordering. The treasurer has

statistics on usual numbers of programs sold per show. Unless there is good reason to vary this number, sales usually run at 20% - 23% of actual audience numbers, so a maximum of 25% of all seats available is recommended.

### **Front of House**

1. The committee member responsible for Front of House needs a list of show dates and times, group bookings and a cast list at least 6 weeks before the preview.
2. Front of House must be provided with show 'run times' including interval/s (usually 1 x 20 minutes) and notified FOH if any cast will be entering/exiting via the foyer during the show.

### **Security**

1. The director is responsible for ensuring that the shed and storage facilities are securely locked; lights and air-conditioning turned off; fire doors and curtains closed; and that all external doors to the Playhouse are locked securely following each rehearsal, set build and performance.
2. Cast are to enter and leave via the stage door. The foyer door should be locked when the foyer is not in use.
3. ALL cast, crew and visitors are to sign in and out of the theatre premises on every occasion.

### **Cleaning**

1. Refer to the Bay Theatre Players Inc Hygiene Policy.
2. The cast should have a roster to clean the Green Room, including the toilets, washing up and vacuuming every day during rehearsals and throughout the run of the show.
3. The cast is responsible for cleaning the whole theatre, including the front toilets and foyer, prior to the first public performance.
4. The production team is responsible for putting the bin out for collection and bringing it back in. The sign on the Green Room door will inform you of 'bin night'.
5. Rubbish and building materials are not to be left lying around outside the theatre. It is up to the show to organise removal of all rubbish and waste created by the show.

## **Part Two: Supplies**

*BTP has accounts at several different businesses and you are encouraged to utilise these accounts for necessary purchases.*

- *Bay Office Supplies (and news agency) for all stationery and copying and printing not done 'in house'. PLEASE sign the docket and put the name/initials of the show for reference on the docket.*
- *Cameron's H Hardware – again, please put the name/initials of the show on the order/docket.*
- *Batehaven IGA for all Green Room tea, coffee, milk, biscuits and janitorial supplies. The docket handed to you must be sent to the treasurer – a photo or scan will suffice – with a note as to allocation of expenditure (eg, green room or production props)*

### **Green Room Supplies**

1. The producer is responsible for ensuring the Green Room supplies are maintained during rehearsals and the 'run' of the show.
2. Except for toilet paper and paper towels, supplies MUST NOT be taken from FOH during the run of the show. All BTP funded supplies (as noted below) for the Green Room should be purchased at IGA Batehaven and placed on the Bay Theatre Players account there. PLEASE keep the dockets you are given and hand these to the treasurer for reconciliation when the monthly account arrives.
3. BTP pays for tea, coffee, sugar, milk and basic biscuits (eg, Arnott's Assorted) for the Green Room as well as all janitorial items. All other catering is the responsibility of the cast and crew, unless covered by a larger green room fee to provide lunch etc for tech rehearsal weekends, for example. It is usual to charge a 'Green Room Fee' to cover these basic catering and janitorial items. There is a committee member responsible for janitorial supplies, so please liaise with this person if you have any questions regarding the Green Room or contact the treasurer.
4. Toilet paper and paper towel are stored under the bio box. PLEASE notify the FOH coordinator and committee member responsible for the purchase of same when supplies are getting low.

### **Costumes**

Liaise with the committee member/s responsible for wardrobe for assistance in sourcing costume items from our wardrobe department. There is also a supply of fabric available. SEE SEPARATE POLICY ON THE ACQUISITION AND/OR HIRE OF COSTUMES FROM EXTERNAL SUPPLIERS.

## **Building Materials**

1. Where possible please make use of the building supplies that are in the shed.
2. Do not cut up or deface any flats.
3. Purchase screws, nails, timber, paint, rollers, brushes etc from Cameron's H Hardware if possible.
4. If you need any tools that are not in the BTP tool room discuss with committee prior to making any purchases.

## **Bio Box**

Contact the responsible committee member/s to source additional stage lighting items or if unsure of any operational procedures.

## **Props**

1. Liaise with the committee member responsible for props for assistance in locating specific items owned by BTP
2. Keep receipts for all props purchased elsewhere, including from Rally for Recovery, Vinnies, Sallies etc. If purchased via garage sale then the treasurer will provide you with a 'no invoice' form to be completed to claim reimbursement.

## **Alternatives**

Anything you purchase elsewhere for the show can be claimed back by providing the treasurer with the following documentation promptly:

1. The tax invoice/receipt from the purchase with a note stating the area to which the item is to be charged (eg, costumes, props, set build etc)
2. Your bank account details for payment to be transferred to you. (Name in which account is held, BSB and account number)

*PLEASE NOTE that there is no petty cash float.*

## **Cash Payments, Gifts and Honorariums**

1. BTP cannot make cash payments to anyone. This includes reimbursements to people who have purchased supplies or who have worked on the production in any way.
2. Under the BTP constitution (and the NSW Department of Fair Trading regulations) BTP must apply its funds and assets solely in pursuance of the objects of the association and must not conduct its affairs so as to provide a pecuniary gain for any of its members.

3. Honorariums and gifts in exchange for work are not permitted under current Australian Tax Laws.
4. If the director has budgeted payment for people involved in the show in a professional capacity (for example, musicians) payment can only be made on the provision of a tax invoice to BTP. Payment will be by bank transfer.

### **Charity/Fundraising**

1. BTP cannot legally fundraise on behalf of any other charity – we can only raise funds for our own organisation. This includes selling tickets for other charities.
2. Charity groups who book a 'group night' can run their own raffle in conjunction with that group night.
3. BTP provides supper or afternoon tea as part of the group fundraising shows. Groups cannot provide their own food or drink due to food handling laws.

## **Part Three: Other Matters**

Laws have changed and continue to change...BTP is both a registered charity and an incorporated, not for profit entity and comes under close scrutiny of the ACNC, the ATO, ROCO, the NSW Department of Fair Trading and the NSW Office of the Children's Guardian. Regulations from these bodies are often revised. Please keep in touch with the treasurer and compliance officer to ensure that you are acting within these regulations. Workcover requires that you conduct a risk assessment for all proposed theatre activities.

1. The director and producer should be familiar with both BTP's constitution and code of conduct (both of these documents are available on the BTP website).
2. No open flames are permitted on stage or in the auditorium, no matter how well protected.
3. Directors are responsible for ensuring that no set piece, stage prop or on-stage action is used unless it is safe to use as directed. For adult only productions the insurers will usually accept 'reasonable guidelines and expectations of common sense and behaviour. Under 18's are to be specifically instructed about all 'reasonably identifiable' risks. For example, warning someone that a chair is not stable and then asking them to sit on it 'carefully' is NOT a reasonable expectation of safe use and behaviour.
4. Performing rights requirements must be adhered to stringently. Check if the licensing body wishes to give pre-approval to flyers, posters, programs and adhere to their guidelines.
5. Performing rights often come with a detailed list of requirements and you will need to make a check list and keep to it. Be especially aware of return dates for scripts, scores etc and restrictions on changes to the material
6. Do not breach copyright laws either in photocopying or using images for posters, programs or set design.
7. All cast and crew should be financial members throughout the life of the production.

### **MUSIC AND SOUND EFFECTS**

1. Other than in a musical, where the music forms part of the license agreement, ONE MUSIC AUSTRALIA must give approval for ALL music used within a production once the lights go down, including set change music.
2. Music piped to the foyer and the auditorium prior to 'lights down', during interval and once the lights come up after the show is over is covered by our ONE MUSIC

AUSTRALIA retail background music license and you can use any music you are legally entitled to play such as original CD's or digital music that you have legally purchased (that is, has not been 'pirated').

3. The only exception to these licensing arrangements is if you purchase original music from a specifically royalty-free site such as 123rf.com or sounddogs.com where you are purchasing the right to use the music or sound effect without having to pay additional royalties to, or get approval from, ONE MUSICAUSTRALIA.

## **LIGHTING**

1. The lighting designer must be provided with a 'brief' and a marked-up script indicating the director's lighting and sound requirements.
2. The bio-box and lighting equipment is to be left as it was found at the beginning of the show.
3. No programs are to be stripped from the computer in the bio box
4. Care is to be taken to not introduce potential security threats to the bio-box computer. The committee person responsible for the bio box will ensure security updates are performed.
5. The operating system must not be altered

## Part Four: Role Statements

### Director

The director of a BTP production is responsible for the artistic vision of the production. The director:

1. Obtains performing rights for the production and confirms that payment with the treasurer.
2. Selects the support crew including the producer, stage manager, lighting designer, FX designer, bio box operators, set construction crew, costume designer & wardrobe manager, publicity person, photographer, program designer and so on.
3. Auditions and selects the cast to best fit her/his vision of the production
4. Designs (or guides the design of) the stage layout and selects the props
5. Schedules and runs rehearsals to ensure the cast and crew are 'show ready' by opening night.
6. Monitors the progress of the set construction and decoration
7. Holds regular production meetings with the producer, wardrobe, stage manager and light and SFX volunteers to manage progress and ensure everyone understands the vision
8. Designs (or guides the design of) the program & organizes the decoration of the foyer
9. Attends, and reports to, the monthly management committee meetings for the duration.
10. Ensures all cast and crew are aware of, and are advised to abide by, all BTP policies and guidelines.

The committee encourages all directors to have a producer, especially when running a complex show with a large cast. The director may also appoint a production secretary to take on some of those tasks.

### **Producer (if appointed – otherwise, these tasks are to be carried out by the Director)**

The producer of a BTP production is responsible for managing the administrative aspects of the production to support the director's vision – a business manager! The producer:

1. Keeps track of the income and expenses associated with the production
2. Keeps notes from the production meetings (this task can also be allocated to a show secretary)
3. Ensures cast, crew & committee are informed of rehearsal dates and times

4. Ensures that all cast & crew are familiar with all workplace health and safety requirements including, but not limited to, emergency evacuation procedures
5. Runs at least one impromptu fire drill during the rehearsal period
6. Keeps notes for the director as required (this task can also be allocated to a show secretary)
7. Maintains the Green Room supplies and cleaning roster
8. Supervises the production of the program and advertising material (including the banners)
9. Monitors ticket sales and reviews advertising as required
10. Organizes access to the playhouse and storage for the bump out, rubbish removal (including ordering a skip if needed) and handover to the incoming show

*The producer, after consultation with the director, may delegate some of these responsibilities to other members of the production, except the financial management duties.*

**PLEASE NOTE** - Any notifiable incident (criminal or civil, accident or insurance) MUST be reported to the BTP president immediately. If uncontactable, then the vice-president. The 'Incident Report' folder stored on the stage manager's desk contains forms which must be filled out and handed to the president asap. There are some incidents which must be reported to BTP's insurers immediately, and this information is held in that folder.