

PRODUCTION PROPOSAL BAY THEATRE PLAYERS INC

Please email the completed first four pages of this proposal to the baytheatreplayers@gmail.com at least one week prior to the Season Planning Meeting with any additional information you believe necessary or helpful for the management committee to consider your proposal.

Please bring at least one paper copy of your proposal with you to the Planning Meeting.

NAME OF PROPOSED PRODUCTION		
Number Required	Male Age Range & Numbers	Female Age Range & Numbers
Leads/Principals		
Major Chorus/Cast		
Minor Chorus/Cast		
Can these numbers be met easily within our group/community?		
Training opportunities (examples: stage manager, lighting/sound, director, producer)		

Additional Information

- Cast of more than 10 MUST have a cast-chosen cast rep to liaise with Committee
- Productions with ANY under 18’s involved MUST have a nominated responsible adult as a contact person for under 18’s and all cast & crew including musicians and any other assistants MUST provide a valid Working With Children Number along with their date of birth and full name to the registrar PRIOR to the commencement of rehearsals.
- All cast must become members of BTP
- Director or rep will need to attend the monthly Committee meetings and report on the show’s progress and one meeting to ‘wrap up’ once the show ends.
- Standard performance times are 2:00pm and 7:30pm – variations require Committee approval.

I have read the director’s notes and role statements and understand that in taking on this role I make a commitment to the BTP to communicate frankly and regularly, to manage the finances accurately, to follow the requirements listed in the documents, to aim for and work towards a quality production, to ensure a safe work environment and to try to make this an enjoyable experience for all involved. I understand that I may ask committee to provide help and guidance if, or when, I have problems with the production. I understand that there may be multiple directors wanting the same timeslot, and committee will need to be aware of the flexibility of the timing of this show.

Director _____

Producer _____

Print Name _____

Print Name _____

Date _____

Date _____

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**PRODUCTION TEAM – AREAS IN BOLD TYPE SHOULD BE COMPLETED & CONFIRMED
PRIOR TO PRODUCTION PLANNING MEETING**

Name of Proposed Production	
Proposed show dates	
Number of shows proposed	
Proposed Number of Matinees	Proposed Number of Evenings
Director	
Producer	
Musical Director (if applicable)	
Assistant Director	
Production Assistant/Secretary	
Lighting Designer	
Sound Designer	
Bio Box Operators	
Stage Manager	
Stage Crew	
Set Designer	
Set Builders	
Set Painters	
Costume Designer	
Wardrobe Supervisor	
Choreographer (if applicable)	
Props Coordinator	
Publicity Coordinator	
Cast Liaison Coordinator	
Contact for Under 18's (if applicable)	
Newsletter, FB, Web, Beagle & Curtain Up Liaison	
Production Photographer	
Program Designer	

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EXPECTED INCOME

TOTAL NUMBER OF PERFORMANCES		
TOTAL NUMBER OF SEATS IN USE	97 <input type="checkbox"/>	84 <input type="checkbox"/>

TICKET PRICES (excluding online ticketing fee)

ADULT (2020 price set at \$25)	\$
CONCESSION (usually \$2 less than adult)	\$
GROUP of 20+ (usually \$1 less than concession)	\$
CHILD IF APPLICABLE (2020 price set at \$20)	\$

POSSIBLE MIX OF AUDIENCE TYPES <i>Complete any that might be applicable</i> ↓	Percentage Mix <i>If only adults, presume around 70% concession</i>	TOTAL NUMBER OF SHOWS	50% capacity	75% capacity	100% capacity
Adult Concession Group 20+ Child			\$	\$	\$
100% group 20+					\$
TOTAL PROJECTED INCOME FROM TICKETS →			\$	\$	\$

MISC INCOME – Program sales (currently \$5 each) advertising in program, production fee, sale of props or costumes etc PLEASE NOTE – This figure does NOT include Green Room fee	\$
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EXPECTED EXPENDITURE

Performing rights/license fees	\$ <i>per performance</i>
	\$ <i>total for season</i>
Script Hire or purchase, printing	\$
Set Build including paint & consumables	\$
Lighting & Tech Costs (<i>including SFX & music licensing*</i>)	\$

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Props	\$
Rehearsal Hall Hire	\$
Costume, Wig & Make Up Costs	\$
*Musical Director/Musician costs if applicable	\$
Publicity Costs (ads, sign, banners, posters)	\$
Program Costs (<i>Sales currently running at up to 25% of house</i>)	\$
Foyer Display Costs	\$
CATS registration if relevant (<i>check current prices on CATS website</i>)	\$
Miscellaneous	\$
	\$
TOTAL EXPECTED EXPENDITURE (PRODUCTION COST)	\$
*IMPORTANT – Please read the section titled: Cash Payments, Gifts and Honorariums on page 8	

EXPECTED ESTIMATED PROFIT

	50% capacity	75% capacity	100% capacity
Projected Income from tickets	\$	\$	\$
Misc income	\$	\$	\$
Projected Production Cost (Expenditure)	\$	\$	\$
PROJECTED PROFIT	\$	\$	\$

Please note: The following, separate, documents form part of the ‘Director’s Notes’ below.

1. The Bay Theatre Players Inc (BTP) constitution
2. The BTP Code of Conduct
3. The BTP Hygiene Policy
4. The BTP Policy on the External Sourcing of Costumes and Props for Bay Theatre Players Inc productions

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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
2. There is a maximum of one preview – a matinee on the Saturday or Sunday (director's choice) before the show 'opens'. **It is the preference of BTP to NOT hold a preview.**

Show Times:

1. Evening performances commence at 7:30pm; Matinee performances commence at 2:00pm - any variation must be approved by committee

Rehearsals:

1. Except for the pre-production week, no rehearsals are to be scheduled on Committee Meeting nights if any committee member is involved in rehearsals, nor on scheduled Play Reading nights (usually the third Wednesday of the month).
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 & 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 10 the cast should select a liaison person who will contact committee to discuss any issues faced by the cast members.
3. A cast list **MUST** be provided to the Registrar prior to the commencement of rehearsals to confirm that they are all financial members and, if required, to have Working With Children Checks registered with BTP. **Any changes to cast, crew, musicians, 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 commencement of ticket sales to the general public.
2. Charity group bookings are coordinated by a committee member who will liaise with the director re the selected shows. Any alterations to that list are to be approved by committee.
3. Ticket prices are set by committee each year and any variation to these prices must be approved by committee.

CATS (on hold as of March 2020)

1. The director must inform the committee if they want their production to be adjudicated for the CATS awards as in addition to the annual membership of CATS, fees are charged for each individual show. The cost of registering your show with CATS will be charged to the production.

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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 signwriting 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.

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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 organize 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 utilize 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.

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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 organization. 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 fund raising shows. Groups cannot provide their own food or drink due to food handling laws.

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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 behavior. 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 behavior.
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 MUSIC AUSTRALIA.

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

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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

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are some incidents which must be reported to BTP's insurers immediately, and this information is held in that folder.