

CAMBRIDGE REPERTORY SOCIETY, INCORPORATED



DIRECTOR'S HANDBOOK
(Putting on a show)

REVISION HISTORY

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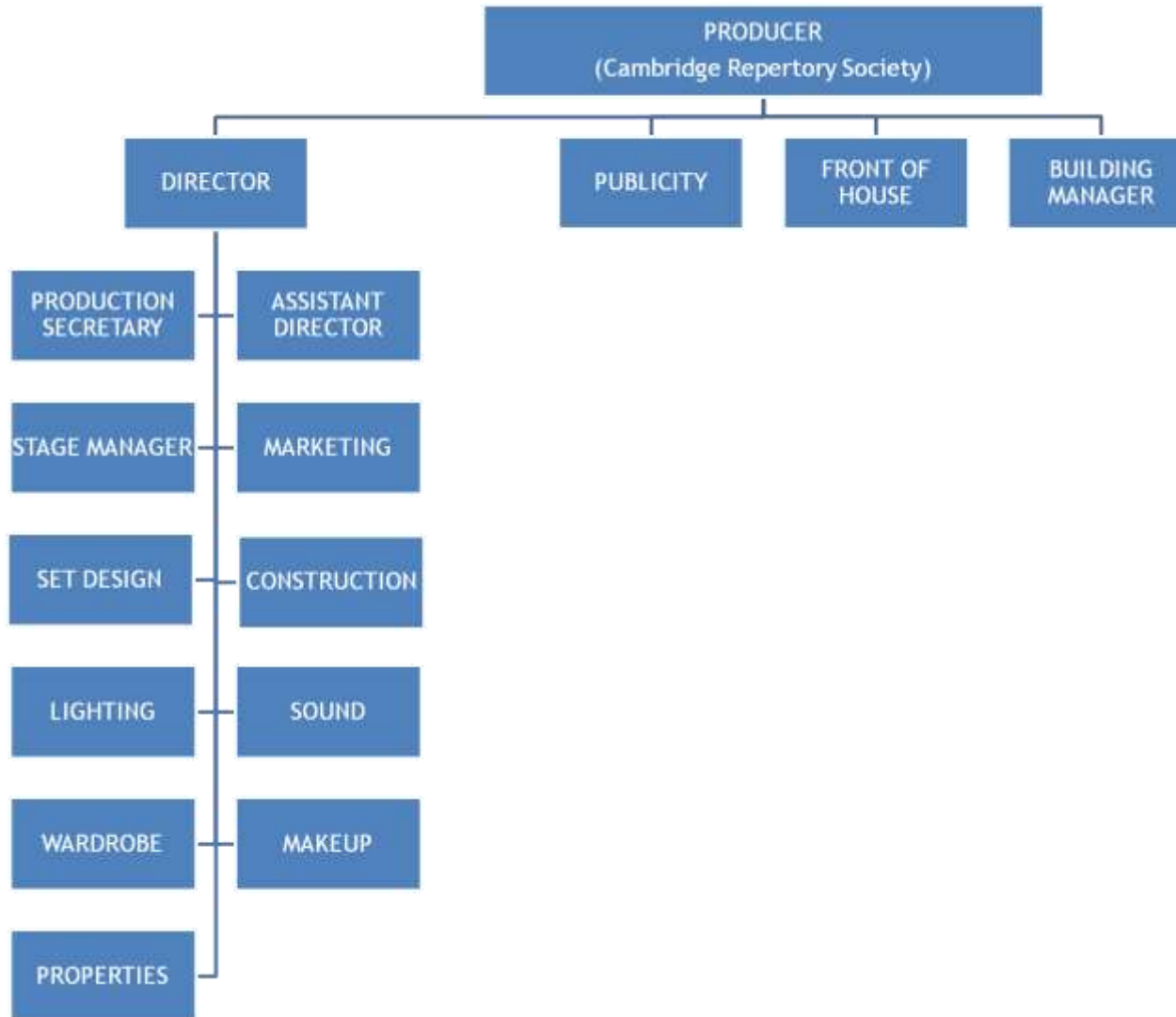
1 INTRODUCTION

This document acts as a guide for both new and existing Directors who are putting on a show at the Gaslight Theatre on behalf of Cambridge Repertory Society, Inc. It describes the various functions expected from the production team and the interactions with the Society. Although there is a description of all these functions and activities, it is also essential that the Director work with other members of the Society directly to ensure that the production is a success.

No two productions are exactly the same and the advice and descriptions documented here act as a general guide to the overall process. Any suggestions for inclusions or changes to the content of this document should be addressed to a Committee Member.

2 PRODUCTION TEAM

2.1 TEAM STRUCTURE



2.2 PRODUCER

The Producer provides the overall support for the Production. This includes

- providing the venue
- approving the choice of production and personnel involved
- providing support to the Director (and their team) and resolving issues affecting the successful performance of the production from initial proposal through to post production review
- providing a production budget to the Director
- providing support for the season (such as Front of House staff, tickets, etc.)
- Health and Safety for all users of the Gaslight Theatre

The Producer has the overall responsibility for the annual production programme, for ensuring activities align with the overall aims and objectives of the Society, and for ensuring that the rules and regulations of the Society are adhered to. They are also responsible for ensuring the commercial success of any production, by ensuring that the Director remains within the approved budget, and by undertaking appropriate activities to help publicise and market the production.

For all “in-house” productions, the Producer is Cambridge Repertory Society, Incorporated. For all “external” productions, the Producer is an external person/organisation and shows are presented in association with Cambridge Repertory Society, Incorporated.

The Producer is represented by the Committee and, generally, liaison is via a nominated Committee member, however, the Director should work with whoever is appropriate to address the issue at hand.

2.3 DIRECTOR

The Director is ultimately responsible for the artistic interpretation of the script through leadership of the actors and the supporting production team. They liaise with the Producer to ensure that all requirements are in place to ensure the successful completion of the season, and can request help, guidance, information or assistance with all aspects of show production. The Director should highlight any issues or concerns to the Producer at the earliest opportunity so that issues can be resolved quickly and appropriately.

For musical productions, there may also be a Musical Director, however this is a specific position and the Director retains overall control as per any other type of production.

The Director, in consultation with the appropriate individual, will be involved in all aspects of the artistic vision of the production including

- Casting and rehearsals
- Set Design (including Lighting requirements and Special Effects) and dressing (Properties)
- Sound (including music), Wardrobe and Make-up
- Publicity and Marketing

It is expected that people will be assigned to specific production team roles such that the Director can concentrate on the rehearsal process. The level of “hands-on” involvement of the Director with these other elements will vary according to the preference of the individual; the Society strongly recommends that the Director does not attempt to undertake all aspects of the production process themselves, but calls upon the capabilities of others.

The Director will generally propose the production to the Producer, although on some occasions, the Director may be approached by the Producer to develop a particular production. The Director will assemble the production team to undertake all the activities required. The Director should guide all ideas and possibilities into practical reality through discussions and agreements with the various designers (set, lighting, sound, wardrobe, etc) and the production team. An Assistant Director may be appointed at the discretion of the Director to undertake these activities in the absence of the Director.

The Director is not a completely free agent as any decisions about production, content, casting, publicity, or on-stage events are subject to final approval by the Producer. This is to ensure that the reputation of the Society is maintained.

The Society allocates a budget to the Director to cover costs of the production (see Budget section). The Director is responsible for controlling costs such that the production keeps within the allotted budget. Should additional funds be required, these should be requested before monies are committed.

The Director becomes an *ad hoc* member of the Committee for the duration of the rehearsal and production period. During this period, the Director is expected to provide a short status report regarding casting, rehearsals, set preparation (including construction, lighting, sound, wardrobe, make-up and any other aspects), marketing and publicity, budgetary status, and any other topics as necessary. This involvement allows the Director to liaise and have discussions with the others aspects of the production such as front of house, ticketing, etc.

The Director should ensure that, at all times, the cast treat the production personnel with respect and courtesy, whether back-stage, on-stage, or front of house. All areas of theatre should be kept in a reasonable tidy state during the rehearsal period (although the Society recognises that there is inevitably some disruption during stage construction).

The Director is responsible for the theatre security during the rehearsal period and must ensure that:

- only authorised people are allowed access to specific areas and equipment e.g. lighting/sound box, wardrobe area, workshop, etc.
- all lights, heaters, air-conditioning and other equipment is switched off when leaving the building
- all internal doors are closed, external doors are locked and secure, and the theatre alarm is set upon exiting the building; and that all keys are accounted for
- any issues are notified to the Building Manager or a Committee member as soon as possible

2.4 MUSICAL DIRECTOR

For musical productions, the Director may appoint a Musical Director. This person generally takes responsibility for developing and training the cast to perform musical numbers (usually singing parts). They are also responsible for acquiring the talents of musicians and ensuring adequate rehearsal time for musicians and/or cast members. The Director still retains overall control of the production and the Musical Director is expected to work closely with the Director.

2.5 PRODUCTION SECRETARY

This is a MANDATORY position and the Producer will not allow productions to proceed unless a Production Secretary has been appointed. This is usually the first position filled within the production team, as the Production Secretary is expected to help manage the audition process, however, in some cases, the Production Secretary may be someone who initially auditioned, and failed to win, a role.

The Production Secretary should ideally have knowledge and experience of multiple areas of production activity. They should be aware of all issues throughout the rehearsal and production periods and should be available to communicate, coordinate, and organise production personnel.

The Production Secretary organises regular production meetings with a pre-determined agenda. This allows the Director and the various department heads to meet and discuss the overall status and any issues that require resolving. All department heads should attend production meetings. The Production Secretary typically manages the budget on behalf of the Director.

The Production Secretary produces the three written reports on behalf of the Director, for presentation to the Committee

1. A preliminary report at initial design stage
2. A working report during construction/rehearsal period
3. A final report just before production week

Together with the Society Secretary, a Post Production Report is also compiled (see separate section). All reports are filed by the Society Secretary as a record of the production.

The Production Secretary is responsible for:

- the production and rehearsal schedule and notification (as per the Director's requirements)
- maintenance of the contact sheet (cast and crew)
- monitoring budget and final accounts
- arranging photo calls (with the press if necessary)
- production sponsorship
- hiring of materials (props, costumes, etc)
- special performances (previews, etc)
- copyright control
- licensing

In all these aspects, the Production Secretary works with the appropriate member(s) of the production team, but ultimately reports to the Director.

2.6 STAGE MANAGER

The Stage Manager is the person ultimately responsible for the performance(s) from Opening Night until Pack-Out. They inherit this responsibility from the Director at the end of the final Dress Rehearsal. From this point, all Cast and Crew report directly to the Stage Manager.

The Stage Manager is primarily responsible for

- Developing the backstage crew roster and ensuring adequate people are available for Sound, Lighting, Special Effects, set dressing, scene changes and any other in-performance requirements
- Ensuring all cast members are present in plenty of time for each production
- Organising and checking properties (in conjunction with the Properties Manager) and ensuring a list is maintained of the provider/source of all properties, costumes, or other items to ensure their prompt return following Closing Night and Pack-Out
- Maintenance of staging setting and dressing lists (i.e. what items are required on/off stage for each Act/Scene) and responsibilities for placing/clearing props and other dressing. These lists need to be maintained throughout the rehearsal period until the final settings are agreed
- Returning the stage and set to its initial setting ready for the next performance
- Ensuring cast members are ready for entrances
- Maintaining discipline (noise levels, no-go areas, etc) during the actual performance
- Time-keeping during the actual performance
- Communicating with Front of House and/or Lighting/Sound for readiness to start Acts and Scenes
- Health and Safety of cast and crew before, during, and after performances - in conjunction with Front of House staff for public areas. To this end, the Stage Manager should ensure all fire exits are clear and that all people in the theatre are aware of evacuation/notification procedures, and ensuring that there is sufficient access for fire appliances and other emergency services. A trial evacuation of cast and crew is recommended during production week when all stage set, props and costumes are in place as this may highlight any potential issues
- Ensuring that the backstage areas, including dressing rooms and green room, remain clean and tidy; also ensuring there is sufficient soap, towels, toilet paper, etc in the dressing rooms (these items are available from Front of House)
- Ensuring that the backstage area is locked with all lights, heaters, other appliances, switched off

The Stage Manager also acts as Technical Manager and works with the Construction Manager in advance planning and testing of scenery and special effects, and making sure technical resources

are available. The Stage Manager is responsible for organising technician access to the stage. After final fit-up of the set, the Stage Manager assumes control of the stage and set.

During Pack-Out, the Stage Manager ensures the identification and return of all properties, costumes, set dressing/furniture, etc to its rightful owners and arranges for the pick-up/delivery of these items.

2.7 PRODUCTION MARKETING MANAGER

The Production Marketing Manager is responsible for designing and drafting posters, fliers, programmes and any other marketing and promotion material. The Production Secretary is usually available for proof-reading and, together with the Society Secretary and Society Publicity Manager, should ensure that all content is suitable and complete (especially when listing special thanks and sponsors/supporters), and that there is no duplication or contradiction with other, Society related publicity.

The Society Publicity Manager maintains the relationship with the local press and placement of notices, advertisements, articles, posters, etc should be handled through this person, or at least verified with them, before the item is lodged for publication. Similarly, any media coverage, visit by reporters or photographers, etc should be organised with the involvement of the Society Publicity Manager.

Look and feel and associated art work for posters, fliers, programmes, etc is at the discretion of the Director (subject to review by the Committee).

The Production Marketing Manager and the Society Publicity Manager together organise the printing and distribution of posters, fliers, etc within the allocated budget. All costs associated with a production's advertising or marketing are production expenses.

2.8 SET DESIGNER

The Set Designer is responsible for supervising and designing the execution of the Director's artistic, visual concept. As such, they will work closely with the Director (and other members of the production team, especially Lighting) to provide practical, feasible, affordable within the available budget, and mutually acceptable solutions for the Director's requirements.

The Director has the last word on how the set should look, subject to practicality.

The Set Designer should produce a set of design drawings which may include a model set design and proposed budget, and these should be reviewed and amended until a final design is signed off, before hand over to the Construction Manager and construction commences. Any issues that arise during set construction should be notified to and discussed with the Set Designer and the Director to define a suitable solution.

The Set Designer works closely with the Construction Manager, the Stage Manager and the Lighting Manager to identify and resolve any issues with the set construction. The Set Designer is also usually responsible for dressing the set - identifying furniture, props (such as pictures, curtains, etc), lights, etc. The Lighting Director needs to be able to place lights in appropriate locations to provide the required level of illumination and this may dictate where certain set elements can or can't be placed.

The Set Designer and Construction Manager should, wherever possible, attempt to identify and utilise existing materials from the workshop before purchasing new. For set dressing, items not available from stores should first be sought to be borrowed or hired before purchase. Costs for all new materials purchased are taken from the production budget. Flats, windows, doors, etc can be found in the workshop, together with copious amounts of wood of varying types, paint and other construction materials. By common consent, anything in the workshop is available for use or can be altered for use. However, a prior check with the Building Manager is advised in the case of larger items (steps, doors, etc).

Hinges, screws, nails and tools are all available in the workshop. Purchase of additional or replacement items of this type are Society expenses.

2.9 CONSTRUCTION MANAGER

The Construction Manager is responsible for turning the plans delivered by the Set Designer into a practical and workable set. They will normally obtain the services of a work crew to undertake the actual set build.

They should agree a build timetable with the Director and the work crew to ensure that the set is completed (including set painting, dressing and all properties) and available in a timely fashion, allowing sufficient time for final cast rehearsals, lighting setup, and technical rehearsals (scene changes, backstage activities, etc). Note, it is not advised to complete any aspect of set construction during production week. The Director's requirements should act as the target deadline for the Construction Manager who should keep the Director informed throughout the set build period.

The Construction Manager should work with the Set Designer to identify existing materials that can be used, and to draw up a list of proposed purchases to complete the build. The cost of all new materials is a production expense and the Director (or Production Secretary) needs to be informed of (and have approval of) anticipated spending. Note all purchased materials (including paint, flats, etc) are charged to the current production and can be used *gratis* by future productions. The Director should ensure that needs cannot be met from existing materials and workshop stores.

Building materials are generally acquired through approved suppliers (see Appendix B) as this makes accounting easier to monitor. For any purchases on account, the purchaser should provide the name of the production and a contact name.

The workshop contains a large selection of flats, doors, windows, and materials for construction (wood, polystyrene, etc). Furniture in the theatre can generally be used for productions; Front of House management will indicate what items can or cannot be utilised on a case by case basis.

As noted, tools, screws, nails, glue, etc are Society expenses should new items be required. Tool purchases should be authorised through the Building Manager/Inventory Manager to control major expenditure. All expenditure should be tracked and receipts provided to the Production Secretary.

2.10 LIGHTING DESIGNER

The Lighting Designer works with the Director (and subsequently the Set Designer and Construction Manager) to develop a lighting style and practical plan. An appropriate lighting rig and board programme is then developed.

The lighting plan should detail the position, colour and circuit for each lantern used in relation to the stage and/or auditorium. The Lighting Designer then initiates the installation (in conjunction with the Stage Manager and Construction Manager) which includes rigging, focusing, and plotting. This should be done at a time so as not to overly affect cast or other rehearsals; the Production Secretary should be consulted to arrange a mutually convenient time to undertake this activity.

The Lighting Designer may call upon one or more Lighting Assistants to help the balance of the lighting, and to operate the lighting board during final rehearsals and during the actual performances.

The Lighting Designer is responsible for ensuring adequate supplies of replacement bulbs, gels or other materials is available for the production period. Note that these costs are Society expenses. Should the production require specialist or unusual lighting effects where new equipment has to be hired or purchased, these costs are charged to the production budget.

The Lighting Designer has responsibility for ensuring that knowledge of how to operate the lights (particularly switching them on and off) and any associated issues is documented and communicated to any and all appropriate people - at a minimum the Director and Production Secretary. This is to ensure that lights are not incorrectly operated and, possibly, damaged through incorrect usage.

2.11 SOUND DESIGNER

The Sound Designer works with the Director (and subsequently the Set Designer and Construction Manager) to develop a sound and/or effects plan. An appropriate sound cue list is then developed and finalised and the Sound Engineer sources and plans the various music and sound effect items required. Additionally, the Sound Engineer is responsible for setting up any speakers and/or microphones/amplifiers required to provide the required sound. The Sound Designer uses this combination of speakers, microphones, playback format and mixer channels to provide an effective sound design. The use of both analogue and digital formats is usual and the Sound Designer should have experience with both these formats and various delivery mechanisms.

Sounds used within a production might include:

- Musical underscoring
- Live and recorded special effects and sounds
- Scene change/background music

The Sound Designer liaises with the Production Secretary to ensure all music is appropriately licensed for the correct usage. Note that licensing for a performance is a production expense.

The Sound Designer may call upon one or more Sound Assistants to help with the initial sound design setup and subsequent operation of the sound board during the production season.

Since the systems are linked, the Sound Designer typically also has responsibility for ensuring that Front of House staff know how to operate the auditorium sound equipment and, where the Director has requested specific background music to be played, ensuring that this is available and correctly cued for operation by Front of House staff.

2.12 HEAD OF WARDROBE

The Head of Wardrobe is responsible for design and fitting of costumes (and accessories) that help to portray a character to the audience. They work in conjunction with the Director (for overall approach) to develop the look for each character throughout the production, and will have both read the script and met the actors in order to develop a proposed costume design. There may be one or more wardrobe assistants.

The Head of Wardrobe organises the costume workload, meeting all deadlines and budgets. They are responsible for determining requirements, identifying and sourcing materials and costumes (either through use of existing, purchase of new materials and manufacture, and/or hire or purchase of complete costumes as required). Costumes are typically sourced from the existing wardrobe area, other societies, second hand shops/outlets, society members, and may require alteration and/or manufacture. Upon completion of the production, the Head of Wardrobe is responsible for returning all borrowed/hired materials and determining whether other costumes or items should be retained or disposed of (note that the Society has limited storage space and a pragmatic and ruthless approach should be taken to storing items).

During the later rehearsal period and throughout the performance season, the Head of Wardrobe needs to ensure that costumes are kept in good condition, cleaned, ironed and repaired as necessary. The Society has washing machine, drier, sewing, and ironing facilities. Any issues with any of this equipment should be reported to the Building Manager or a Committee Member as soon as it arises.

The Head of Wardrobe manages the costume budget in discussion with the Director and Production Secretary and should pass all receipts/invoices, etc to the Production Secretary.

Wardrobe costs (purchase, hire, etc) are all production expenses, as is any specialist cleaning costs. Normal dry cleaning required during a production season is a Society expense

2.13 MAKE-UP DESIGNER

The Make-Up Designer is responsible for general and special make-up effects required for the production. Typically, due to the small size of the theatre, extensive make-up is not required. However, for some productions, specific requirements may exist. The Make-Up Designer works with the Director and the cast to determine make-up requirements and is responsible for acquiring materials and applying (or helping) make-up to the cast.

The Society maintains a store of make-up materials that can be used for any production. Note that purchase of new make-up is a production expense and it is advised to check what already exists before purchasing new materials.

2.14 PROPERTIES MANAGER

The Properties Manager is responsible for acquiring (through manufacture, borrowing, or purchase) properties and set dressing items. Although the Stage Manager has responsibility for managing properties and ensuring they are correctly stored and placed, and the Set Designer is responsible for identifying the set dressing and furniture requirements, the Properties Manager has the task of actually finding items to meet these requirements. Once obtained, control passes to the Stage Manager to ensure the properties are kept safe and remain available to the Director and cast. The Properties Manager and Stage Manager need to work together to understand

- Where (location and timing) properties are required, their placement, cues for use, etc
- Who uses which properties and when, where they need to be placed, removed, moved or reset, along with any preparation between scenes/acts/performances (e.g. refilling bottles)
- Any dependencies that need to be managed (such as batteries, bulbs, etc)
- Whether cast members will check their own properties or will rely upon the Stage Manager

If necessary, the Director and/or Set Designer provide a descriptions and/or plans of how major items should look or operate. The Properties Manager works closely with the Construction Manager for those items (particularly furniture) that require manufacture.

The Properties Manager should maintain a list of properties and items that indicates that current status and the source of any item. This is later used by the Stage Manager to ensure that all borrowed or hired items are returned to the original owners.

The properties store (located on the upper floor) contains a collection of small items, any of which can be used in a production. Front of House management may be consulted regarding other items within the theatre and their availability for use.

Alternative sources of properties include:

- society members (requests can be sent via email/newsletter and should be coordinated through the Production Secretary)
- other societies (Society Publicity Manager or Society Secretary can provide contact details)
- purchase or hire (new or second-hand - TradeMe, charity shops, etc)
- other sources (personal contacts, sponsorship - these may be acknowledged in the programme)

Note - any new sources of equipment should be notified to the Society Secretary for addition to the list of contacts as this may be useful for future productions.

The Properties Manager should ensure that the properties store is kept tidy and that properties remain in a usable state. If items are damaged, this should be noted in the properties register so that repairs, replacement or disposal can be arranged.

Newly acquired properties (manufactured or purchased) may be stored for future use, but as for costumes, space is limited and a pragmatic approach should be taken reviewing the likelihood of reuse and the storage requirements.

The cost of materials for item manufacture and any hire or purchase costs are production expenses.

2.15 OTHER ROLES

2.15.1 CHOREOGRAPHER

Where shows require dancing, a specialist choreographer may be required and engaged by the Director.

2.15.2 PROMPT

Generally, productions at Cambridge Repertory do not require a Prompt, however the Director determines whether a Prompt is required during production seasons. Typically, during rehearsal, an Assistant Director, Production Secretary, or other helper/society member may fulfil the role of Prompt.

2.15.3 FIGHT DIRECTOR

On some productions, where a physical confrontation is involved (possibly including weapons) a Fight Director may be required to work with the cast members to determine moves and actions. The primary objectives for this person are to

- a) Ensure the health and safety of the performers, the crew and the audience
- b) Ensure fight scenes are carried off with sufficient realism for the production

The Fight Director may also act as Weapons Master - ensuring any weaponry (real or otherwise) is kept safe and secure. This might include such items as: swords, axes, cross-bows, guns (fake and blank), etc. Part of the remit might be to ensure all licences and permits are identified and obtained as required. Ultimate responsibility for Health and Safety remains with the Director during rehearsals and the Stage Manager during productions.

3 PRODUCTION MANAGEMENT

3.1 PRODUCTION MANAGER (ARTISTIC DIRECTOR)

The Production Manager controls the overall schedule for the year - and will verify with the Director the final season dates. The scheduling should leave sufficient time between productions to allow for adequate rehearsal and set building activities, as well as allowing time for social activities and, potentially, opportunities to external parties to hire the theatre.

The Production Manager maintains and holds a catalogue of available plays that can be consulted when choosing a show to perform. The Production Manager is the conduit for queries regarding licensing and royalties, and play availability and suitability.

The Production Manager is responsible (to the Committee) for ensuring that productions staged at the Gaslight Theatre (whether Cambridge Repertory Society productions or visiting companies) are suitable for the society's audience and align with the Society's aims and reputation.

3.2 PRODUCTION CHOICE

The Production Manager maintains a catalogue of available plays, however, this is not comprehensive and Directors may identify other plays or shows for production. Many plays are available for perusal typically for 2 weeks and at a nominal cost, however, Directors should limit the number requested at any one time. The play catalogue can be consulted by potential Directors to help find a show to perform - they are generally listed by genre and cast profile. The Production

Manager or Society Secretary will acquire perusal scripts on behalf of the Director and ensure their prompt return. **Note: Photocopying or other reproduction of scripts is a breach of copyright.**

The choice of production may follow two options:

- The Producer chooses the production and either chooses, requests or auditions for a Director (this option is rarely used)
- A Director submits a proposal for a play to the Producer who evaluate its feasibility and suitability. The proposal may be accepted (and scheduled) with or without amendment, rejected or deferred. When submitting a proposal, the Director should indicate - the name, author and genre of production, the cast requirements, any special setting or other requirements (e.g. set requirements, musicians, make-up, etc), a description of the expected/target audience, and why they believe this will be a suitable play for Cambridge Repertory to produce. The Producer will allocate a number of reviewers who may read the script, ask further questions, or make suggestions before determining the outcome. They will also take into account the genre (e.g. comedy, drama, musical) and allocate the production slot to ensure a variety of play types are produced.

Cambridge Repertory Society generally provides entertainment that is suitable for a general audience. Plays with excessive or intense swearing, violence, sexual content, or that are deemed in bad taste are unlikely to be approved as Cambridge Repertory Society productions. Note that publicity should indicate any suggested audience restrictions and should highlight, for example, adult themes, swearing or violence similar to classifications for movies and television programmes.

If a play is selected for performance, a production set of scripts is obtained, usually one per cast member plus two copies for Director and Stage Manager. Review copies for Lighting, Sound and Wardrobe may be provided - but all copies/extracts should be returned to the Production Secretary at the end of the performance period.

Once a selection is made, an initial analysis of set and other pre-production requirements should be made between the Director and the Production Manager to ensure that the lead time and schedule is sufficient and the season dates should be confirmed at this time.

3.3 LICENSING AND ROYALTIES

3.3.1 General

Background music, played during the audience arrival at the theatre throughout the pre-show period, the interval and at the end of the performance is licensed via RIANZ on behalf of the performing artistes. Cambridge Repertory maintains a public performance licence (PPL) on an annual basis to cover this requirement.

The Society also maintains a bar licence (permit to serve alcohol) which covers planned shows.

3.3.2 Specific

All specific music and sound licensing costs are production expenses and these costs should be budgeted for at the start of the preparation period.

3.3.2.1 Performance Licence

Performance licences may be paid to an agent or other body representing the author of the show being performed. This may be a single fee or may be related to the number of tickets sold (a percentage of box office takings). For many shows an (non-refundable) advance fee is paid with the balance due after the end of the season. The Production Secretary should liaise with the Society Treasurer to ensure that the correct amounts are paid within the due dates.

Note that where fees are box office related, the box office takings should not include the amount charged for dinner, and any complimentary tickets costs are excluded from the overall takings. The performance licence will specify whether the amounts are GST inclusive or not.

3.3.2.2 Music Licence

There are two music licensing authorities:

- APRA (Australian Performing Rights Association): Licence and collect royalties for composers and music publishers
- RIANZ () collect licence and royalties on behalf of performers/artists. The broadcast licence may be attained directly from the owner of the performance (e.g. record label)

The licence fee may be a single figure or related to ticket sales (such as, a percentage of box office takings).

Licensing is very complex and the Director should seek guidance as necessary and ensure that all material being performed is adequately licensed, as the penalties for breach are quite severe.

The following provides some indication of licensing requirements, but is not comprehensive. Licensing should be arranged on a case by case basis:

- If the cast are singing a song to a live musical accompaniment, only a licence from APRA is required.
- If the cast are singing to a pre-recorded backing tracking, both APRA and RIANZ licences are required
- If a pre-recorded track (e.g. a Rolling Stones track) is played during the performance, including during scene changes or the curtain call, both APRA and RIANZ licences are required (RIANZ may pass the request to a relevant record company)
- If a musical show is being performed with music specifically written for the show (Grand Right) - the music licence is usually included in the overall performance licence
- If a musical show is being performed where songs are at the discretion of the Director, the individual songs need to be cleared for use
- If individual songs from a musical are being performed (as in a review show), each song is usually licensed separately. Typically, owners will not license more than 3 songs from any one show and they must not be presented as if they were part of that show (i.e. they can't be in full costume or stage setting)

Approval to use pre-recorded music/songs may not be granted in all cases - so an early application is advised in case alternatives are required. Some songs require specific publisher approval and may take longer to process.

The Society cannot obtain a "blanket" licence for shows as the requirements for individual tracks/songs vary enormously - so each show must obtain separate licensing.

3.4 ACKNOWLEDGEMENTS

All marketing material and documentation should contain the correct acknowledgements.

The licensing agent for the production should be acknowledged on all posters, flyers, handouts and the programme

Play Bureau comment 1 July 2010 "Different publishers have different requirements but as a rule billboards must always specify the playwright and programmes/brochures must always recognise the playwright, the principle copyright holder and the New Zealand Agent (i.e. **in co-operation with Samuel French Ltd and Play Bureau New Zealand**). Your publicity person should always check the front pages of the script to see if there are any additional special requirements. Also it should be noted that the use of the script or production logo is not always permitted so this should be checked with us."

Music licensors may also request acknowledgement for use of music tracks or materials.

Where copyright material is published (e.g. a photograph), an appropriate acknowledgement should be included "copyright © 2010, copyright owner". Photographs sourced from the internet are still

often subject to copyright, although many owners will provide consent without charging a fee, as long as there is some acknowledgement provided.

All other acknowledgements for provision of services, etc is at the discretion of the Director and the Committee.

3.5 PRODUCTION TIMETABLE

Please note - this timetable is based upon a standard schedule and is only a suggested process to follow. Individual Directors may undertake these activities according to a different schedule as required.

Productions at Cambridge Repertory (the Gaslight Theatre) are typically scheduled as follows:

- Show 1: Mid March
- Show 2: Late May-Early June
- Show 3: August
- Show 4: October (1-Act Plays - 1 week season)
- Show 5: Later November

Specific dates are set in negotiation with the Director and the Production Manager. Generally the spacing of shows is as follows:

Show 1 - Show 2: 8 weeks
Show 2 - Show 3: 8 weeks
Show 3 - Show 4: 7 weeks
Show 4 - Show 5: 8 weeks
Show 5 - Show 1: 12 weeks (includes Christmas and New Year breaks)

Show 1: 2 week season
Show 2: 2 week season
Show 3: 2 week season
Show 4: 1 week season
Show 5: 2 week season

Due to the inclusion of the main holiday break, it is recommended that auditions for Show 1 are completed before the end of the calendar year, and that scripts are distributed to allow the cast more time to learn lines.

These periods indicate the free time between shows and do not take into account other events at the theatre e.g. visiting productions, social events, other theatre hire. Rehearsal and set building schedules are expected to be defined in conjunction with any such bookings (and vice versa).

These periods indicate the time between show seasons; naturally, rehearsals can start earlier but access to the theatre may be limited.

Rehearsals are typically 3 times per week but frequency and days are defined by the Director in negotiation with the cast and crew.

Weeks before production	Activities
	Director chooses play and defines cast/crew/set requirements and submits proposal to Producer. Assuming play is approved for production, the Director will probably be starting to consider look, feel, cast requirements, set requirements, sound effects, lighting, costumes, etc
13-14	Audition Notice placed in Newsletter Audition Notice placed in press (production cost)
13-14	Key production staff identified

	Director, Production Secretary, Stage Manager
10-12	Auditions (Director, Production Secretary, Committee representative)
10	Casting complete Obtain script set (production cost) Distribute scripts
9	Readthrough (cast and crew if available)
8	Rehearsals start <ul style="list-style-type: none"> - Maybe alternative location initially - May be cross-over with current show
8-1	Director keeps Committee aware of progress (attends Committee Meetings)
8-1	Set design and building Costume design and creation Props acquisition Music identification
4-5	Tickets printed (Society cost)
3-4	Posters printed and distributed
3 1/2 (Wednesday)	Ticket advert placed (production cost)
3 (Saturday)	Members tickets on sale
2 (Saturday)	General ticket sale
2	Menu finalised
1 (Wednesday)	Ticket advert placed (production cost)
1	Programmes finalised and printed
PRODUCTION WEEK	
Sunday	Final rehearsal
Monday	Dry Technical (no cast except when required - focus on final technical requirements; cast often use opportunity to do a word run)
Tuesday	Wet Technical (technical run through with cast - all costumes, props, lights, sound effects)
Wednesday	Dress Rehearsal - run this as an actual show
Thursday	Preview - first performance to Front of House and friends
Friday	Contingency or night off
SEASON	
Saturday	Opening Night - dinner and performance
Tuesday	Performance
Wednesday	Performance
Thursday	Dinner & Performance
Friday	Dinner & Performance
Saturday	Dinner & Performance
Sunday	Matinee Performance
Tuesday	Performance
Wednesday	Performance
Thursday	Dinner & Performance
Friday	Dinner & Performance
Saturday	Closing Night - Dinner & Performance Cast and Crew party
Sunday	Pack-out
POST-PRODUCTION	
	Scripts are returned to agent Set is struck and all props, furniture, costumes are returned to store or to original owners as required Once all accounts are complete, a post-production review is held to discuss what went right and any issues, and lessons learned. These lessons may be included in the Director's Handbook and passed to subsequent productions.

3.6 AUDITIONS

The Director should obtain a copy of the script and identify some suitable audition extracts. Alternatively (or additionally) the Director may request potential cast members to perform a different audition piece, or one of their own choice, that highlights their talents as necessary. Any audition extracts should be destroyed after use.

The Director, through the Society's Publicity Manager, should place an audition advertisement in the local press, using the standard format and with any additional information required. (An example is shown in Appendix E). Costs for placement of audition advertisements are production expenses.

Additionally, a notice should be included in the Society newsletter and the Director may wish to produce audition posters/notices and arrange (with help from the Publicity Manager) for these to be distributed across the catchment area. Other society members may also be contacted as they may wish to participate.

The audition process may take one or several sessions. The audition board should be made up of

- The Director
- The Production Secretary (who also arranges attendance schedule, access to the venue, and ensures adequate copies of audition material)
- The Musical Director (if appropriate)
- The Chorographer (if appropriate)
- Other qualified people as the Director deems fit. The Society has several, highly experienced members who can provide valuable insight into people's abilities and capabilities

The Director should identify the provisional cast following the audition process. It is advised that all roles are cast before rehearsals commence, but in reality, this may not be possible. Further requests for cast can be placed in newsletters or fliers, or individuals may be approached directly to appear in shows. The Membership Secretary should be able to provide a list of Society members who have expressed an interest in performing.

The Director should endeavour to populate the cast from Cambridge Repertory Society members in the first instance. It is, of course, recognised that this may not be achievable and also that the Director will wish to cast the best performers to benefit the overall quality of the production. All cast and crew are expected to become fully paid-up members of Cambridge Repertory Society as a condition of being involved in a production.

Once the Director has provisionally cast the production, the proposed cast list should be passed to the Committee for comment and approval (this will not be unreasonably withheld). The Committee may have comments upon the suitability of the cast members.

It is highly unlikely that the Committee will approve the payment of fees to any performer or crew member. The Director should make this clear to all potential cast and crew before appointment. Should the Director wish to request that such payments are made, a full proposal and justification needs to be drawn up and presented to the Committee for consideration.

3.7 PRODUCTION BUDGET

The Director is allocated a production budget and should endeavour to keep within this budget. The Production Secretary should keep an up to date record of expenditure (and any income) and any commitments or proposed future payments. Should it appear that the budget will be exceeded, the Director should notify the Committee, provide an estimate of the overspend, and seek approval for the additional amount before continuing. The level of financial exposure should be minimised.

All time given by Society members is deemed to be voluntary and, as such, there should be no expectation of payment for time spent undertaking production related activities. A "thank you"

gift from the Director might acknowledge contributions but should not set an expectation of remuneration. If in doubt, the Director should seek guidance from the President and/or Committee members.

The following list identifies the income and expenditure categories

3.7.1 PRODUCTION EXPENSES

- Performance licence (play/show)
- Performance licence (in-performance music)
- Script hire/purchase
- Marketing (posters, leaflets, postage, etc)
- Programme
- Set Materials (not already in the workshop; wood, etc)
- Set Dressing and Furniture (not already available; hire/purchase/manufacture)
- Properties (not already available; hire/purchase/manufacture)
- Costumes (not already available; hire/purchase/manufacture)
- Make-up/Special Effects (not already available)
- Specialist Items
 - o Paint/materials/items that are unlikely to be re-used
- Miscellaneous
 - o Cast/crew cards/gifts (not excessive)

3.7.2 PRODUCTION INCOME

- External sponsorship (e.g. programme printing, etc)
- Post production sales (properties, costumes, materials, etc)
- Other sources or donations

3.7.3 CAMBRIDGE REPERTORY EXPENSES

- Audience catering
- Ticket printing
- Menu printing
- General Equipment (tools, brushes, screws, nails, paint, etc)
- Front of House expenses (tea, coffee, biscuits, glassware, crockery, cutlery, table settings, etc)
- Bar Expenses
- Raffle prizes
- Lights and Bulbs (stage and building)
- Sound equipment
- Director “thank you” gift
- General expenditure (soap, toilet rolls, etc)
- Complimentary tickets
- Music Licensing (background)

3.7.4 CAMBRIDGE REPERTORY INCOME

- Box Office (ticket sales)
- Bar Income
- Raffle Income

3.8 MARKETING AND ADVERTISING

The Production Marketing Manager has the responsibility for developing marketing material (posters, fliers, etc) for the production. They should work with the Society Publicity Manager to identify and coordinate contacts, methods and locations for marketing the production. Typical locations for posters and notifications are available from the Society Publicity Manager.

The cost of all marketing materials, printing, and distribution is a production expense. The extent of the marketing requirement is determined by the Director, although the Society recommends that

some posters are produced and that some local newspaper advertising is undertaken in the weeks leading up to Opening night.

The designer of any marketing material has to ensure that any images used are cleared for such use - many images have attached copyright, although for many, this still allows free usage provided copyright is acknowledged. Similarly, any other mandatory acknowledgements (see separate section) must be included in marketing and advertising material as necessary.

The production publicity should also include advice and guidance to the audience as to whether the production is suitable for a general audience, whether it is aimed at a particular group e.g. particularly suitable for children, or whether it contains swearing, violence, sexual or other content that may be unsuitable for younger people. Classification is similar to that provided for television programmes or movies (e.g. General audience, Mature audience, Adults only, Suitable for Children). There may also be an indication of specific guidance (e.g. Contains strong language).

The Society provides notice boards (billboards) that are erected during the weekend prior to opening of public bookings. The Local Council permit one billboard to be placed on State Highway 1 (Hamilton Road) on the corner adjacent to the Craft Shop (Pink Church) and one by the gym on the Te Awamutu road. The billboard is removed during Pack-out. A "Sold Out" banner should be included for sold out seasons. A smaller notice board is provided to the ticket agent to be placed outside the location.

Painting of the notice boards is a Society expense. The Director or Production Secretary should ensure that all correct details (author's name, production title, season dates, any other obligatory acknowledgements, etc) are provided to the Society Publicity Manager who ensures this is passed to the sign-writer.

Reviewers from the local Cambridge press (Cambridge Edition and Your News) are invited to Opening night.

3.9 TICKETING AND BOOKING

Tickets for each production are held with the current ticket agent who acts on behalf of Cambridge Repertory Society. This service is currently provided for free in exchange for complimentary tickets.

Tickets are produced by the Society's ticketing provider and are colour coded to prevent double booking. The cost of ticket printing is a Society expense.

Tickets are sold by the ticketing agent on a cash/cheque only basis (there are no EFTPOS or Credit Card facilities) and tickets must be picked up in person (no mailing facilities). Tickets may be reserved for later payment and pick up at the discretion of the ticket agent but tickets are not allowed to be reserved and paid for/picked up on the night of performance. Tickets may be paid for earlier and picked up at the door. The Society reserves the right to resell or on sell tickets not claimed by a pre-determined cut off time.

Ticket sales open to Society members (preferential booking), three weeks before Opening night. Ticket sales open to everyone else two weeks before Opening night.

An advance notice is sent to various organisations and clubs (such as Lions Club, Probus, Rotary Club, etc) as these organisations often book entire performances. As with other notifications, content of any advance notice should be verified by the Director, Production Secretary, Marketing Manager and Society Publicity Manager.

A typical season for a major production runs for 12 performances as follows:

- Saturday Dinner and Show (Opening Night)
 - Tuesday Show Only
 - Wednesday Show Only
 - Thursday Dinner and Show
-

- Friday Dinner and Show
- Saturday Dinner and Show
- Sunday Show and Tea/Coffee (Matinee)
- Tuesday Show Only
- Wednesday Show Only
- Thursday Dinner and Show
- Friday Dinner and Show
- Saturday Dinner and Show (Closing Night)

Times:

- Doors Open 6:00pm (dinner performance)
- Doors Open 7:15pm (show only - evening)
- Doors Open 1:15pm (show only - matinee)
- Dinner Service 6:30pm (seated by 6:15pm)
- Curtain Up 8:00pm (evening performance)
- Curtain Up 2:00pm (matinee performance)

Additional performances are at the discretion and with full agreement of the Director, Cast, Crew and Committee - and any additional ticketing, sales, licensing or catering requirements should be notified well in advance of any such performance.

Seasons for minor productions may be undertaken using different start times and days of the week and are developed on a show by show basis.

Theatre Capacity is 55 and seating layout (floor plan) is held by Front of House Manager.

3.10 COMPLIMENTARY TICKETS

Complimentary tickets are offered to

- Director 2 tickets Show and Meal
- Local press (Cambridge Edition) 1 ticket Show only (meal at own expense)
- Local press (Your News) 1 ticket Show only (meal at own expense)
- Ticket Agent 2 tickets Show only (meal at own expense)
- Patron 1 ticket Show only (meal at own expense)

Other complimentary tickets may be offered by the Committee and/or Director by mutual consent

3.11 PROGRAMMES

The Director, Production Secretary and Marketing Manager are responsible for designing and producing the production programme. The cost of printing the programme is a production expense, hence the design, content, use of colour, format and size of the programme varies according to the production. Sponsorship for the programme printing may help reduce costs, usually for the inclusion of an appropriately sized and located advertisement.

Note that the programme should be of a reasonable quality and that all efforts to ensure correct spelling of names should be undertaken.

At a minimum, the programme should contain:

- Name of production and author
- Any obligated acknowledgements
- Cast & Crew List
- Setting
- Thanks and acknowledgements

Additional information might include and or all of:

- Committee members
 - President's message
-

- Director's comments
- Biographies of cast and key production crew
- Description of the play
- List of songs
- Any other items the Director may wish to add

The programme is offered free to audience members as part of the overall ticket price.

3.12 RAFFLE

The Society sells raffle tickets and provides appropriate prizes. The Director may wish to contribute to the prizes (through production related materials) and should liaise with the Front of House Manager in this aspect. The Committee must approve the appropriateness and cost of such items. Any profit generated from the sale of raffle tickets is a Society income.

3.13 CATERING

Catering (dinner and tea/coffee/biscuits) is provided to audience members for some of the performances. Dinner is served at a set time before curtain up.

Catering is provided by external suppliers using theatre facilities and is served by Front of House staff.

Dinner - usually main course and dessert served before curtain up. Coffee and tea are served during the interval.

For non-dinner shows and matinees, coffee, tea, and biscuits are served during the interval.

The menu for dinner shows is usually selected by the Society in consultation with the caterer. The Society is responsible for all menus, order forms, invoicing and catering related requests. The Director may, however, request certain preferences for meals and/or descriptions and/or menu design to tie in with the overall look and feel of the production. They should liaise with the Front of House Manager in this instance.

A bar service is usually available at most performances. Any profit from the sale of drinks is a Society income. Similarly all Front of House and Bar-related costs are Society expenses.

Cast and crew can pre-order meals at a nominal cost. Advance notice must be provided.

3.14 POST PRODUCTION REVIEW

At the end of a production season, and when the final accounts have been calculated, it is highly recommended that the key Production Team members meet with the Producer (represented by some or all of the Committee: at least the Production Manager) to discuss the various aspects of the production. This should be held not more than 3 weeks following Closing Night (and preferably sooner).

The intent is to learn from the experience and to highlight areas where improvements or changes can be made to processes.

The Agenda should include:

- Final Accounts (expenditure and income)
 - o Should include all Box Office, raffle and bar income, and all Production expenses - split into Production and Front of House/Gaslight Theatre expenses; this allows the financial success of the production to be evaluated
 - What Went Well
 - o Points where activities were carried out without significant issues
 - Areas for Improvement
-

- Any individual can suggest areas for improvement in process, activities, personnel, responsibilities, etc. A suggested course of action should be agreed upon or, if this is not possible, responsibility should be assigned to review and develop a solution
- Action Plan
 - Where immediate actions can be put in place, these should be documented, together with a responsible person and a target completion date

APPENDIX A:

See separate document

CURRENT COMMITTEE

APPENDIX B:

See separate document

CURRENT SUPPLIERS

APPENDIX C: CONSTITUTION AND SOCIETY RULES

SOCIETY RULES AND REGULATIONS

1. NAME: The name of the society is “The Cambridge Repertory Society, Incorporated” (referred to as “the Society”).
2. OBJECTS:
 - (a) To foster the development of drama, repertory, musical, comedy, theatrical performances, and literary and other similar activities
 - (b) To promote, encourage, and provide facilities for and to assist either financially or in any other way any person or persons, groups, clubs, incorporated societies, or other organisations, whether corporate or otherwise, which promote, organise, control, conduct, sponsor, manager, or encourage in any way any dramatic, musical, literary, or other activities whether in New Zealand or overseas in any manner which is conducive to the encouragement of those activities
 - (c) To purchase, take on lease, or in exchange, hire, or otherwise acquire, hold, mortgage, sell, let, lease, exchange, improve, repair, maintain, or otherwise deal with any land or other property real or personal or any estate or interest therein and any rights or privileges which the society shall think necessary or convenient for the purpose of attaining the objects of the society or any of them or promoting the interest of the society or its members
 - (d) To make, erect, construct, repair, maintain, hire, or manage buildings
 - (e) To subscribe to, become a member of, and/or federate or affiliate with and/or co-operate with any other organisations or societies (whether incorporated or not) whose objects are altogether or in part similar to those of the Society and to procure from and communicate to any such other organisation or society all such information as may be likely to promote the common objects and interests
 - (f) To use funds of the Society and the Society may consider necessary or proper in payment of costs and other expenses with or in furthering or carrying out the objects of the Society including the employment of officer's agents and servants as shall appear expedient
 - (g) To do all such lawful acts and things as are incidental or conducive to the attainment of the above mentioned objects or any of them or any other objects which the Society may from time to time establish.

APPENDIX D: EXAMPLE NOTICES

Cambridge Repertory Society, Inc

AUDITIONS NOTICE

<PLAY TITLE> and <AUTHOR>

<DIRECTOR>

<SEASON DATES>

<LOCATION> *Usually at The Gaslight Theatre*

<THE CAST/ROLES> *Add as much detail as required/can fit within the notice*

<DAY(S), DATE(S), TIME(S)> *When the auditions will be held*

To book an audition or for more details, please contact
<DIRECTOR/PRODUCTION SECRETARY> *contact details - name, phone, email*