

# RICHMOND AMATEUR DRAMATIC SOCIETY

## Terms of Reference

### **Directors**

#### **JOB DESCRIPTION & REQUIREMENTS**

*The Director is responsible for ensuring a Production is cast, rehearsed and fully prepared for public performance.*

*The Director should have access to, and be confident with, the Internet and e-mail and with the provision of documentation in commonly available digital formats such as Word, Excel, PDF etc.*

*The Director should liaise closely with the RADS Committee, Set Builder and production Stage Manager.*

#### **SPECIFIC RESPONSIBILITIES**

- ▶ The play is cast and supported using the members of the Society. Where insufficient members are available, you may recruit new members within the guidelines set by the Committee. You may use open auditions or selective casting, as you see fit, but the aim should be to give as many RADS members as possible the opportunity to contribute on and off stage.
- ▶ Liaison with the RADS Committee who are the Producers of the show, including appointment of a Stage Manager (See their Briefing Notes – **Appendix 1**).
- ▶ If necessary, you may appoint a Designer but you should determine with your Stage Manager a set plan and agree a set building schedule.
- ▶ Draw up an appropriate Rehearsal Schedule to enable the cast to be fully prepared and the play to be rehearsed technically.
- ▶ In conjunction with your Stage Manager, identify all set, props, costume, lighting, sound, make-up and technical resources for the play and confirm the requirements, as soon as possible, during the rehearsal schedule. An initial cash float (amount to be agreed with the RADS Committee) is available and your Budget limit will be set by the Committee.
- ▶ Control of the show's budget – ensuring expenditure kept within budget limit, retaining receipts to be submitted to the Treasurer. Requests for planned or unexpected expense beyond the budget limit should be submitted to the RADS Committee for authorisation.
- ▶ Ensure the Stage Manager has developed a Risk Management Plan and any actions required are incorporated into rehearsals.
- ▶ If actors under 16 years of age are used, ensure the RADS Child Performance Policy is applied.
- ▶ Safeguarding: The ethos of RADS is to be inclusive and welcoming to all strata of society. We feel strongly that all members and backstage helpers should feel happy and comfortable during rehearsals and social events. Encourage all involved with the production to speak in confidence to any committee member or yourself as director if anything or anyone is affecting their enjoyment.

Take immediate steps to ameliorate the problem, inform a member of the RADS Committee as soon as possible and RADS will address their concerns without delay.

- ▶ Consider a Contingency Plan for use in the event of Cast sickness or last-minute unavailability.
- ▶ Prepare your Poster requirements, Programme notes; determine the cast Photo Call requirements and liaise with the Committee Publicity Member.
- ▶ Hand-over the running of the show to the Stage Manager after your final Dress Rehearsal.
- ▶ Provide the Committee with a break-down of Production Costs and a verbal or written debrief on 'Lessons Learnt' and your final impressions of how the Production went.

*The following Production timescales should be used as a guide (P is the 'Get-In):*

- a. From Auditions to First Night: 10 to 12 weeks. (assuming 2 rehearsals/week and weekend rehearsal(s) as you approach tech rehearsal). You should aim for a total of 30 rehearsals for a full length play (16 for a one-act).
- b. Cast the play within 2 weeks of the Auditions and let all those who auditioned know.
- c. Cast should be books-down P minus 4 weeks (latest).
- d. Representative props available by P minus 4 weeks.
- e. Tech and Dress Rehearsals in the Theatre as soon as possible after the 'Get-In'.

### **NOTES ON AUDITIONS**

You are welcome to arrange and conduct the auditions as you see fit, with the following provisos:

- It is best to try and leave a significant gap (minimum 1½ to 2 weeks) between auditions and first planned rehearsal so that there is sufficient time for further auditions and/or searching for candidates for unfilled parts. This relieves pressure on yourself to make hasty decisions. The RADS Committee is available for help with the search if required.
- Casting during the course of the auditions night can be very uncomfortable for the auditionees. Please tell them they will all (including those who were unsuccessful) be contacted via phone or e-mail by a specified date. Alternately, if you feel you can cast it on the night, please wait until the end of auditions (plus any thinking time you need) and announce the casting to everyone at the same time.
- In cases of difficulty, you may, if you wish, commence rehearsals with an incomplete cast, but please keep the RADS committee informed as to your plans and progress, and request help if you need it.

## **BRIEFING NOTES FOR RADS COMMITTEE AS PRODUCER OF RADS SHOWS**

**1. As Producer, the RADS Committee is responsible for ensuring a Production is staged on time and within budget. The following responsibilities apply:**

- a) Overall management of the Production and its allocated Budget and providing the Director with an agreed initial float.
- b) In conjunction with the Director, the appointment of a Stage Manager and (optionally) a Deputy Stage Manager (DSM). Lighting and Sound person(s) (these could be combined), Props person(s), and Wardrobe / Makeup (this post is optional and could be combined). Consult also with relevant RADS Members / Officers (Tech, Wardrobe, Props).
- c) Close liaison with the Director and others of the Production Team.
- d) A Production Plan is available to identify and procure all set, props, wardrobe, lighting, sound, make-up and technical resources for the show.
- e) A Licence is available for all public performances, and scripts are purchased.
- f) Publicity / Press Releases / Front-of-House arrangements are made (consult with RADS Committee Publicity Officer).
- g) Ensure VIP invitations are sent out by the Secretary and that the appropriate Georgian Theatre seats have been blocked from general sale until confirmation of VIP acceptance is received.
- h) The Contract with the Georgian Theatre is reviewed, signed and returned.
- i) The Stage Manager has carried out a Risk Assessment and has a Risk Management Plan.
- j) At least one Production Meeting, involving the whole Production Team, is held to review planning progress and identify potential problems.
- k) If appropriate, the RADS Child Performance Policy is applied.
- l) Arrange for Dress Rehearsal photographs to be taken.
- m) Arrange the Last Night post-show Party (consult with RADS Committee Social Secretary).

**2. The following Production timescales should be used as a guide (P is the 'Get-In'):**

- a) From Auditions to 1<sup>st</sup> Night: 10 to 12 weeks (assuming 2 rehearsals / week and weekend rehearsal(s) towards the end). Ideally, a total of 30 rehearsals for a full-length play (16 for a One-Act).
- b) Poster designed and printed before commencement of rehearsals.
- c) Photo calls, Social media and Press Releases (schedule to be agreed with RADS Committee Publicity Officer).
- d) Banner prepared and displayed (at the latest) by P-1 (one-week show) or on the 'Get-In' (two-week show).
- e) Programmes printed and available by P-1.
- f) Stage reverted to pre-Production state on the Sunday 'Get-Out' and Banner removed.