

RACKHEATH PLAYERS

TERMS OF REFERENCE

(To steal and misquote a phraseThese terms of reference are provided for the adherence of fools and the guidance of a wise production team. They are intended to provide an aide-memoire for the main roles and responsibilities and are not all-encompassing. Your Committee welcomes suggestions for addition and improvement. If you're undertaking any of these roles and are not sure about any aspect then please seek assistance and clarification from the Committee.)

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Amendments:

- a. FOH update – 25 Jul 23
- b. Mentor Addition – 03 Jun 26

RP TERMS OF REFERENCE – DIRECTOR

The Director is responsible for the selection, proposal and agreement of the Production, its casting, rehearsal and its full preparation for public performance. *(If a Producer has not been appointed, the Director is also responsible for the overall production aspects of the show and should also undertake the actions identified in the Producer TORs.)* The Director is to ensure:

- a. The Production selected has been proposed and approved by the RP Committee after discussing any issues/risks/controversial subject matter that might give cause for concern. (An outline plan with rehearsal and performance schedule and a general overview of the proposed budget is always appreciated at this stage.)
- b. In consultation with the Producer that a performing licence is applied for through the RP Secretary and the dates required are available for the staging of the Production.
- c. A planning budget is developed (with the Producer) and that projected costings are included in the Director's regular reports to the RP Committee for review as the Production progresses. The Director should use the Production Budget Management notes as a guide.
- d. The play is cast and supported by members of RP. If insufficient members are available, the Director will have leeway to recruit new members to the Players within guidelines set by the RP Committee. The Director should use open auditions wherever possible, but may use selective casting if a particular play places special demands on roles. The aim shall be to give as many RP members as possible the opportunity to contribute on and off stage.
- e. Prompt liaison with Rackheath Youth Theatre (RYT) Leaders for involvement with musical and pantomime productions. If members of RYT or non-adult casting are required for the Production, the Director is to consult the RP Child Safety Officer and RYT Leaders to ensure that all appropriate measures are taken to provide for the safekeeping of those cast members throughout rehearsals and performances.
- f. The booking of the Village Hall and any other facilities via the RP Secretary. As a significant overhead, the Director should discuss the rehearsal and performance schedule with the RP Committee to determine cost-effective use before the Hall booking is confirmed.
- g. The set is designed, planned and discussed with the relevant specialists (Stage Manager, Lighting, Set Build Lead) to bring vision to reality – essentially, determining what is achievable within timescales and costs. A set plan and building schedule should be produced.
- h. The appointment of music director and choreographer as required (usually only applicable to musical and pantomime productions).
- i. An appropriate rehearsal schedule, incorporating all relevant activities associated with the production, is issued to the cast and crew, to allow effective preparation and technical rehearsal prior to staging.
- j. In conjunction with the Stage Manager and/or specific specialists, the identification of all set, props, wardrobe, lighting, sound, make-up and technical resources for the Production. Requirements should be identified and confirmed as soon as possible and incorporated into

the rehearsal schedule as needed. (If live music is required, arrange a band as early as possible.)

- k. Contingencies are considered for use in the event of sickness or last-minute unavailability. (Good luck with this one!!)
- l. In conjunction with Publicity, the design and preparation of publicity dissemination, posters & banners requirements.
- m. The arrangement of a photo call as required.
- n. The steady progression of the Production, utilising meetings of all interested supporting elements and regular updates to the RP Committee to help resolve issues.
- o. The security and cleanliness of the Village Hall after each rehearsal or set build, with heating and lighting turned off.
- p. The smooth handover of the running of the show to the Stage Manager after the final dress rehearsal.
- q. The provision of a debrief to the RP Committee post-performance on final impressions and suggestions for subsequent improvements for future productions. (This should simply be a Director's feedback opportunity for review at the next committee meeting.)

A Director's Checklist is provided as a supporting document to these TORs. It is intended as an aide-memoire to the actions above, as well as Production timescales. The Director should ensure that all the Production supporting elements are working from the most current plan(s).

Music Director and Choreographer TORs are at Annex A.

RP TERMS OF REFERENCE – MUSIC DIRECTOR

The Music Director is to ensure:

- a. The necessary vocal/singing rehearsal arrangements for the cast are agreed with the Director and catered for in the Production schedule.
- b. Librettos and appropriate scores are obtained and secured for/by the cast.
- c. Identification of supporting band / musicians / musical accompaniment is agreed as soon as possible.
- d. Work up of the band / musicians and the cast in time to meet final rehearsal week dates.
- e. Sufficient integration time is allowed for Cast/Band/RYT meld in final/dress rehearsals.

RP TERMS OF REFERENCE – CHOREOGRAPHER

The Choreographer is to ensure:

- a. The necessary dancing/movement rehearsal arrangements for the cast are agreed with the Director and catered for in the Production schedule.
- b. Dance routines are developed and worked up in time to meet final rehearsal week dates.
- c. Where possible, routines are recorded and placed on the RP website(s) so that the cast can practice away from rehearsal.
- d. Sufficient integration time is allowed for Cast/Band/RYT meld in final/dress rehearsals

RP TERMS OF REFERENCE – PRODUCER

(Note: These TORs cover the role of Producer/Mentor and for some productions are discharged by the production's Director. When that occurs, the Director is to ensure that actions from these TORs are given due consideration and undertaken within the requirements of the production.)

The Producer is to ensure:

- a. The overall management of the production and budget. (Note that although the Director will usually present the budget as part of the planning submission to the RP Committee, the Producer should support the development and proposal, as well as conducting regular reviews and projections.)
- b. In conjunction with the Director, the appointment of a Stage Manager, Prompt and Front of House (FOH) Manager, as well as additional specialists for lighting, sound, costume, publicity and programme design. (This includes consideration of the need for Music director and Choreographer as required.)
- c. Close liaison is maintained with the Director for the provision of advice and resolution of production issues.
- d. A production/rehearsal plan is available to identify and procure all set, props, wardrobe and technical resources for the show.
- e. A licence is available for all public performances of the production.
- f. Publicity/press releases/Front of House arrangements are made. (Consult with publicity and FOH.)
- g. All members of the production team understand and are able to discharge their responsibilities.
- h. At least one production meeting, with representation from all the necessary roles is held to review planning progress, important dates, assign actions and identify potential problems.
- i. If the production is being adjudicated (not a common practice for RP), that all administrative aspects for seat booking, reception, drinks, payment for expenses of the adjudicator are made. The RP Chairman should also be made aware in advance.
- j. The production timescales in the RP Director's Checklist (Annex A to the Directors TORs) are used as a guide. Especial oversight should be given to external elements such as printing of banners and programmes to ensure timescales are achieved.
- k. A reconciliation/final balance sheet is provided to the RP Treasurer/Committee after the final night of the production, preferably by the next Committee meeting.

RP TERMS OF REFERENCE – STAGE MANAGER

The Stage Manager is responsible for ensuring a Production is supported technically from backstage and the lighting/sound positions. He/she must plan, provide resources, direct and control the backstage effort throughout the rehearsal period and the performance run. He/she should ensure:

- a. Close liaison with the Director and Production team. This should include the identification and appointment of backstage crew and technical specialists to support the lighting, sound and set build requirements.
- b. The management of the stage management budget, if allocated.
- c. The preparation and amendment of a staging plan that identifies what resources need to be arranged, procured, built to achieve the set plan and the props, effects, wardrobe plots.
- d. The arrangement and supervision of the set building team. This includes access to the Village Hall on the dates specified in the rehearsal schedule and ensuring sufficient resources are in place for the work to be undertaken.
- e. The preparation of the rehearsal stage and attendance at rehearsals to identify technical requirements, help resolve staging issues and rehearse the backstage crew.
- f. The arrangement of necessary communication with the Prompt, Lighting, Sound and backstage crew during rehearsals and the Production run to ensure sufficient understanding of requirements and the ability to resolve issues during performances.
- g. Sufficient support is in place for the technical and dress rehearsals and coordination of curtain calls.
- h. The safety of the cast and crew backstage. This should include arranging the health & safety briefing, the supervision of all activities behind the scenes during the Production run and the maintenance of backstage discipline.
- i. Announcements and contingency planning has been considered – ie. “in the event of...” what happens? Annex A to this TOR contains a list of announcements that can be utilised if required.
- j. Liaison with Front-Of-House staff during the Show (for curtain times, intervals etc)
- k. The organisation of the “get out” after the final performance to revert the Hall and stage to their pre-Production state.
- l. The production timescales in the RP Director’s Checklist are used as a guide.
- m. That, as Stage Manager, he/she also undertakes the role of Fire Officer backstage and is responsible for the cast and crew in the event of an incident.

ANNOUNCEMENTS AND WARNING CALLS

The following announcements may be utilised or adapted to suit situations as required:

FRONT OF HOUSE WARNING CALL

"Ladies and Gentlemen, tonight's production of *"Title"* will commence in **5 minutes / 2 minutes / ... is about to start**, please take your seats."

PRE-CURTAIN EMERGENCY BRIEF

"Ladies and Gentlemen, welcome to tonight's performance of *"Title"*. Before we begin, I would like to draw your attention to our emergency exits. In the event of an emergency, and if you are required to evacuate the Hall, please leave by the 2 exits marked at either side of the front of the auditorium or by the exit at the rear. After vacating the Hall, please continue across the car park to the far side to enable access for emergency services and await further instructions. Thank you. We hope you enjoy tonight's performance."

PRE-CURTAIN WARNING (if required)

"Finally, please be aware that this performance contains **loud sound effects / gunshots / explosive special effects / strobe lighting / strong language**."

"Finally, please note there will be an interval of **"x"** minutes."

EVACUATION

"Ladies and Gentlemen, we have a **technical problem / a safety fault / an instruction** that requires us to evacuate the Hall. Please leave immediately in an orderly fashion through the nearest fire exit and assemble in the car park. Thank you."

CONTINGENCY

"Ladies and Gentlemen, we have a slight problem which means we shall have to **delay / interrupt** this performance. Please remain in the Hall and we will try to resume as soon as possible."

"Ladies and Gentlemen, we regret that we will have to cancel / terminate tonight's performance because If you would care to **remain in the Hall / leave by the main entrance**, we shall offer you a refund or make alternative booking arrangements for you."

RP TERMS OF REFERENCE – FRONT OF HOUSE MANAGER

Front Of House(FOH) is the public face of Rackheath Players and has a number of important responsibilities that will determine the impression presented to the patrons. FOH is responsible for ensuring:

- a. Close liaison with the Director and Publicity Member to understand the specific FOH requirements for the Production.
- b. The foyer and main auditorium are prepared and decorated to suit the Production being staged. Chairs and tables should be situated to provide the best experience for the audience. Note that cushions are in plastic re-sealable bags and tablecloths, table lights etc in 2 plastic containers are stored for this purpose in the costume loft.
- c. Sufficient FOH supporting staff are available to man the foyer and the bar during each performance.
- d. The bar has sufficient stock of refreshments and ice creams are ordered (if required) in sufficient time for performances.
- e. The front desk is manned for the sale of Production tickets, programmes and raffle tickets on the door and checking of patrons tickets on entry.
- f. Programmes are available and the cost is confirmed.
- g. A table of raffle prizes is available.
- h. Monies taken on the night should be reconciled with tickets/goods sold and secured until they can be passed to the RP Treasurer.
- i. Awareness of contingency and evacuation plans, as well as possible public announcements – see Annex A to Stage Managers TOR.
- j. That, as the FOH Manager, he/she also undertakes the role of FOH Fire Officer and is responsible for the evacuation & safety of the audience and other FOH staff in the event of an incident.
- k. Effective communication with the Stage Manager for performance start, interval timings and performance running time so that patrons can be advised.
- l. At least one member of FOH staff conducts a check of the Hall for cleanliness, seat positioning and serviceability and any suspicious items before the public is allowed in and after the audience has left the Hall.
- m. All FOH accoutrements are accounted for and put away after the Production run.
- n. At the end of each evening performance, FOH should check with the Stage Manager that the stage is secured and electrical connections & lights switched off. FOH should ensure the Fire doors are secure backstage and in the main hall and that heaters and lights in all parts of the Hall are turned off (in accordance with RVH user instructions). Finally, FOH should ensure

the front entrance is locked before exiting and locking the kitchen door and stowing the keys in the key safe. (If there are any questions about the procedure, refer to a more experienced RP member.)

- o. The production timescales in the RP Director's Checklist are used as a guide.

RP TERMS OF REFERENCE – WARDROBE/COSTUME/MAKE-UP

Wardrobe is responsible to the Director for ensuring the Production is supported with the appropriate costumes/wigs/make-up in accordance with the script requirements, any specialised wardrobe effects to be staged and the Director's wishes. Wardrobe should ensure:

- a. Close liaison with the Director, Producer and Stage Manager from the outset of the Production to provide advice, ideas and assistance in bringing the characters to life.
- b. The early identification of a costumes budget which should be confirmed during attendance at the Production planning meeting.
- c. Familiarity with the RP costume stock stored in the Village Hall
- d. An understanding of where to go for local suppliers / costume stockists. Annex A to this TOR contains a list of possible contacts that have helped the Players in the past.
- e. Familiarity with the script and staging requirements to identify possible costume constraints or pinch points during a performance.
- f. Liaison with Props on any requirement for wardrobe accessories.
- g. The requirement for individual/representative costumes or effects during rehearsals.
- h. The maintenance of costumes/wigs during the rehearsals and Production run.
- i. When necessary, arranging for cast assistance during changes and appearance checking before entrances on stage. RP have a stock of mirrors that can be strategically placed backstage to aid this.
- j. Dressing rooms are allocated and set up with dividers and hanging rails prior to the technical rehearsal.
- k. A list of bought, borrowed, rented costumes and wigs is maintained to facilitate return or storage after the Production run.
- l. Attendance at technical and dress rehearsals.
- m. The production timescales in the RP Director's Checklist are used as a guide.

RP TERMS OF REFERENCE – PROPERTIES

The props person is responsible to the Stage Manager for ensuring the Production is supported with the necessary accoutrements. At Rackheath, this role is often undertaken by one of the main management roles, but if delegated, the props person should ensure:

- a. Close liaison with the Director and Stage Manager to identify, and then procure, all the props necessary, including those required to dress the set. Set dressing should be determined at the production planning stage.
- b. A complete list of the props is maintained with a breakdown of their use during the performance to aid rehearsal and setting of props during the Show.
- c. A props budget (if required) is determined and spend is reported to the RP Treasurer with regular updates for the Stage Manager.
- d. A props table/storage area is prepared in the wings or backstage for use by cast and crew.
- e. All props are checked, positioned and ready before each performance.
- f. The cleanliness/tidiness of the stage and wings during the Production run.
- g. The maintenance of a list of borrowed or rented props to ensure their safeguarding and timely return.
- h. The production timescales in the RP Director's Checklist are used as a guide.

RP TERMS OF REFERENCE – PROMPT

The Prompt is responsible for assisting the Director during the rehearsal schedule and prompting the cast (if required) during Show performances. He/she is to ensure:

- a. Close liaison with the Director and Stage Manager in the compilation of the Prompt's book showing stage movement/blocking, script changes etc.
- b. The provision of support to individual cast, line rehearsals.
- c. Representation, as much as possible, at rehearsals.
- d. Familiarisation with the script and character parts to enable appropriate pauses and identify potential "drys".
- e. Awareness of becoming a point of emotional support for certain cast members
- f. In conjunction with the Stage Manager, adequate consideration is given to the position of the Prompt during the Production run.
- g. The production timescales in the RP Director's Checklist are used as a guide.

RP TERMS OF REFERENCE – MENTOR

A Mentor is an experienced individual who provides ongoing guidance, support, and direction to someone with less experience, known as a mentee. The mentor's role is centered on fostering both the personal and professional development of the mentee through regular interaction, feedback, and encouragement.

Mentors act as role models, teachers, counselors, advisors, sponsors, advocates, and allies. They share their knowledge, insights, and experiences to help mentees navigate challenges, build confidence, and develop the skills needed to succeed as a director.

Mentors help mentees identify goals, access resources, and build the competencies necessary for their role as director.

Key responsibilities include:

- a. Providing regular guidance, advice, and constructive feedback.
- b. Supporting the mentee's learning, development, and decision-making
- c. Acting as a consistent and trustworthy point of contact.
- d. Helping mentees build networks and navigate organizational structures.
- e. Fostering motivation and emotional support throughout the mentorship relationship.

Mentorship is built on mutual respect, trust, and a commitment to growth.