



SEPT 2024 SHOW PROPOSAL GUIDELINES

SUBMISSIONS DUE: 5.00pm FRIDAY 26 APRIL
EMAILED TO: mmcp_inc@yahoo.com.au

Due to a change in circumstances, MMCP are seeking new proposals for our September 2024 production. MMCP have secured and are currently planning to stage a show in the first week of the school holidays at St Patrick's College Hall (River Street) during the week of Monday 16 – Saturday 21 September 2024.

Proposals for alternative venues and dates (nearby) may be considered.

A potential director should address each of the points below because they provide an overview of the matters which are part of a successful production (a comprehensive proposal is likely to be more persuasive).

September 2024 Show Guidelines – Staged in Sept

- a small budget show designed for an adult audience featuring adult and/or teen performers (not a children's show)
- budget will be more in-line with a smaller production than MMCP's traditional mid-size show in September
- small cast size of approximately 6 - 12 in total
- show will include a technical allowance for miking and basic/minimal lighting
- show will not include an ability to fly sets
- set and overall production designs should include ways to creatively stage the production utilising available technical resources
- set design will be either a unit set or minimalistic choices to suit this production (potentially utilising MMCP's decking for the stage)
- audience will be configured in a table seating service with platters and drinks on sale
- a proposal for an alternate venue must be accompanied by a copy of the published expense items from the venue
- must have minimum of two members in the Directing Team to cover the roles of director, musical director and choreographer

- **Show concept**
Demonstrate to the satisfaction of the committee an understanding of the synopsis of the script, era for which the show is set, the style of staging, and the overall big picture (a perusal script can be purchased/hired by the club if required).

- **Production team**
Identify your proposed directing team - director, musical director, choreographer, producer/s and production team, and have approached these individuals for an expression of interest/commitment to the project (MMCP committee can assist in identifying suitable candidates if needed). The Producer must be a committee member.

- **Stage design**
Demonstrate a sound stage design (sets, props) which can be achieved within club budgets. Options can include minimal building of set or using existing sets. MMCP's Sets Coordinator can also assist in this regard with information regarding available resources and volunteers.

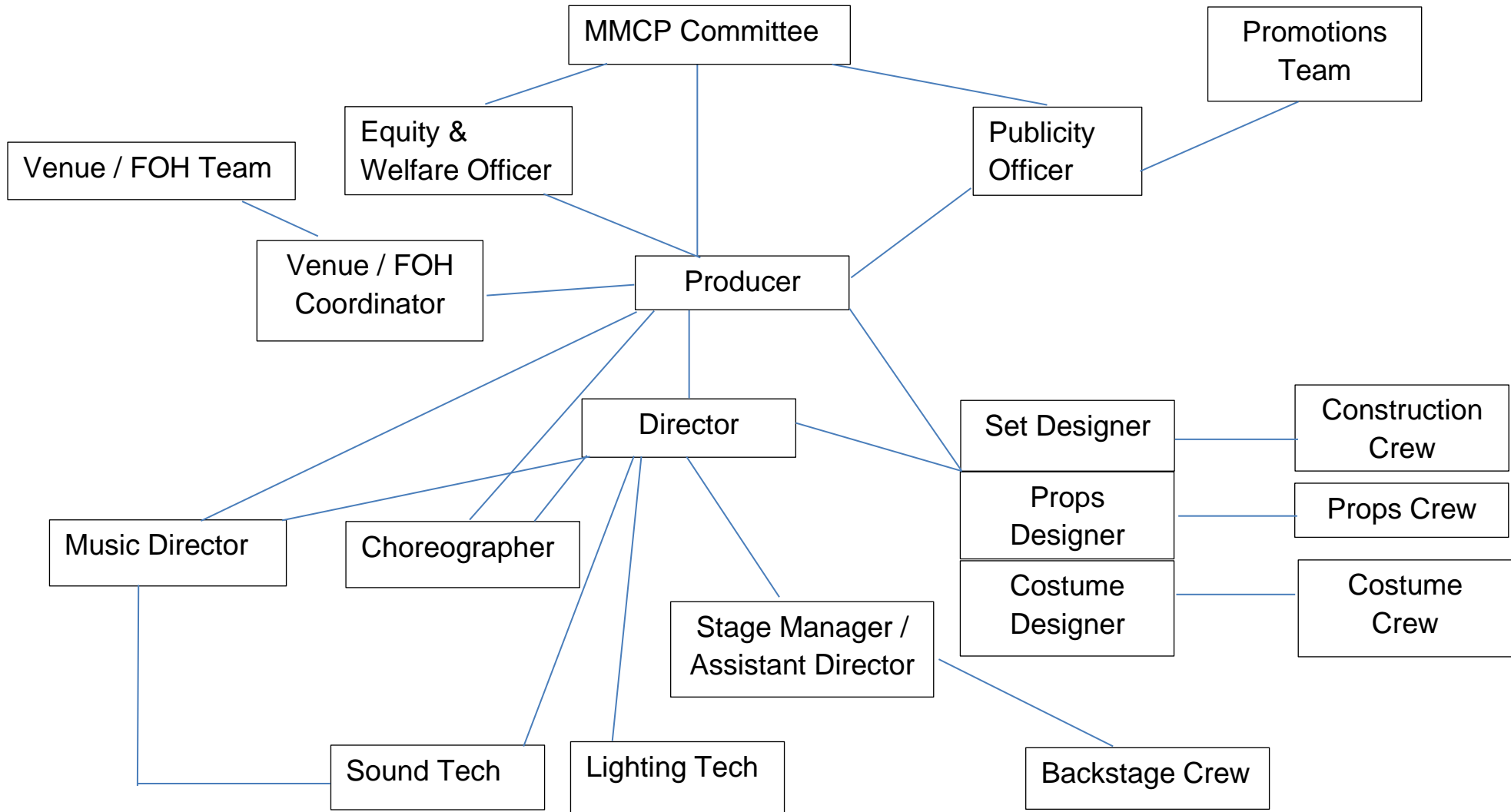
- **Costuming ideas**
Demonstrate an understanding of the era and design costume within club budgets. Reuse existing club resources where possible. Sketches and photographs of possible costume options should be considered. MMCP's Costuming Coordinator can also assist in this regard with information regarding available resources and sourcing costumiers and sewers as required.
- **Orchestration**
It would be preferable for the production to have either a small instrumental combo (consisting of keys, guitars and drums) or backing tracks to minimise sound technical costs. Your musical director will be required to source band members from suitably skilled musicians on a volunteer basis. Your musical director needs to consider whether a vocal coach will be required.
- **Basic budget**
Please seek advice from the committee for standard show budgets and typical allowances for sets, costumes, props, advertising, makeup/hair, transportation needs & rehearsal venues. Ultimately the MMCP Management Committee will set the show budget and your producer will be responsible for managing this.
- **Commitment to club ideals/code of conduct/policies**
Demonstrate an awareness of the club's code of conduct, child protection and safety policies to comply with MMCP's Policies and Procedures.
Please be aware that you and your proposed team will be required to become financial members of MMCP. The directing team is expected to attend the majority of rehearsals and to assist with or provide ideas and guidance for set construction, costume design, hair and makeup needs.
- **Musical numbers**
Where possible provide a simple breakdown of each major musical number, in terms of staging, costuming, and suggested lighting.
- **Rehearsal schedule**
Please provide as part of your proposal a draft rehearsal schedule. Wednesday evening and Sunday afternoon are the traditional rehearsal times that MMCP utilise. Generally, a rehearsal period for a major show is 10-12 weeks.
- **Technical requirements**
You should consider that this production will only have between 6-10 radio microphones available for actors and miking for a small instrumental combo (if required). Minimal lighting effects will apply to your show. No AV projection will be available.

Your proposed team should be familiar with Show Production Role Responsibilities (located in this document).

Please note that your proposal will be considered and discussed by all eligible committee members. Committee members may also present a competing proposal.

The club policy is that committee members presenting a competing proposal may be present for all presentations and discussion of relevant proposals but must abstain from voting on all show production team selection decisions, in relation to when they have presented a proposal.

SHOW PRODUCTION ORGANISATIONAL CHART



SHOW PRODUCTION ROLE RESPONSIBILITIES

PRODUCERS' RESPONSIBILITIES (Committee Member)

The Producer's role is that of overall organiser who brings all the aspects together for opening night. The Producer is an appointed committee member who has the ultimate responsibility of ensuring that the show is ready to open on the night scheduled. The onus is on the Producer to:

- work within the budget for the production and to keep a check on all expenses. The Producer has a responsibility to any sponsors to make sure that their money is a safe investment
- comply with MMCP's Policies and Procedures
- know exactly how much is spent on the production and how much is made or lost on the performances
- make all necessary bookings for rehearsal space and performances
- arrange for the purchasing or photocopying of scripts
- if required, help the Director to find a Stage Manager, a Lighting Operator, a Sound Technician and Set Designer; a pre-production meeting should then be called with all or any of these people present
- liaise with the publicity officer
- keep the production crew and creative team on track in their designated roles
- work out a rehearsal timetable in conjunction with the Director, and monitor cast attendance
- keep an eye on all publicity, double check that programmes are ready
- draw up a seating plan that is acceptable to the Director (for venues other than MECC)
- work out with committee and Director any complimentary tickets to be given - these should be kept to a minimum; everyone has worked hard to bring any production to fruition and there are many bills to be paid
- allocate front-of house staff and ensure they know what they must do
- designate workers well in advance for any other activities related to a production (such as the selling of food, drink, raffles, childcare etc.)
- address any security/risk management/fire warden/first aid officer requirements
- keep the committee up to date on progress and any problems encountered
- hold fortnightly production meetings with directing team representative and any relevant production crew seeking clarification

<u>DIRECTOR'S RESPONSIBILITIES</u>	<u>MUSICAL DIRECTOR'S / CHOREOGRAPHER'S / VOCAL COACH'S RESPONSIBILITIES</u>
<p>The Director is responsible for everything that happens on the stage. It is important that the Director work closely with the Producer. A Director's responsibilities include:</p> <ul style="list-style-type: none"> • complying with MMCP's Policies and Procedures • organising the audition date in advance • auditioning and casting • drawing up and handing out a rehearsal schedule • having plans for the sets ready before rehearsals begin • keeping the Producer up to date on progress of show and of any difficulties that may arise • liaising with the Publicity Officer and Producer about the programme, and allow sufficient time for alterations/amendments prior to going to print • working with the stage manager, choreographer, musical director, costume person, set designer, sound and lighting operators • liaising with the Stage Manager and Producer during bump-in • checking artwork to be used in connection with the show with the producer and Publicity Officer • maintaining a firm grasp on the cast and the rehearsal schedule • being unafraid to make decisions regarding the performance • being available to cast members for discussion or problems • attending fortnightly production meetings with producer/s (or appointing a team representative) and any relevant production crew seeking clarification <p>Please note! Any dissension between the group and outside organisations / individuals should be dealt with by the Producer, not the Director. Any dissension within the cast should be dealt with by Director, and notified to the Producer, who may assist if necessary.</p>	<p>The Directing Team is responsible for things that happen on stage. It is important that each member of the Directing Team work closely with each other and the Producer. The Directing Team's responsibilities include:</p> <ul style="list-style-type: none"> • complying with MMCP's Policies and Procedures • being available for auditioning and casting • assisting the Director to draw up and hand out a rehearsal schedule • working with the other members of the directing team, stage manager, costume person, set designer, sound and lighting operators • maintaining a firm grasp on the cast and the rehearsal schedule • being unafraid to make decisions regarding the performance • being available to cast members for discussion or problems • the Musical Director being responsible for sourcing musicians to play in the orchestra and conducting rehearsals for the same (assistance can be given with sourcing musicians and rehearsal spaces if needed) • the Musical Director being required to listen during sound checks and technical rehearsals to discover and resolve any sound issues • the Choreographer liaising with the Director and Costumiere to ensure that costumes are suitable for the choreography required • the Choreographer appointing a Dance Captain (if considered necessary) • ensuring that any Vocal Coaches, Assistant Directors or Assistant Choreographers ARE NOT in Lead or Featured Roles (but may be in Ensemble)

<u>STAGE MANAGER'S RESPONSIBILITIES</u>	<u>EQUITY & WELFARE OFFICER (Committee Member)</u>
<p>The Stage Manager liaises with the Director during bump-in and takes over responsibility for the stage from the Director, from the completion of bump-in. The Stage Manager's duties include:</p> <ul style="list-style-type: none"> • complying with MMCP's Policies and Procedures • measuring of the stage area that will be used before the first rehearsal begins and letting the Director know this measurement • organising set up and strike of rehearsal space • ensuring floor is clear of obstructions at rehearsals • choosing an efficient stage crew • recording all stage directions, sound and lighting cues on the Stage Manager's definitive script • knowing the positioning of the stage settings/props on stage and where they are to be placed when not on stage • checking that everything on or relating to the stage is in working order prior to dress rehearsals. Making note of anything that is not and letting the Director know • checking that Props person has props on the props table before each performance • working in harmony with the actors as well as with the stage crew • ensuring that all stage crew know exactly what to do and oversee that they do it efficiently and swiftly. This requires rehearsal with and without the cast • ensuring the safety of all cast and crew • calling the show during rehearsals and performances at the venue • creating Cue Lists (Lights, Sound, Scene Changes, Props, Spotlights, Backstage) • checking that the stage is re-set for the next performance • checking with the front-of-house staff that the theatre is left clean and tidy • supervising the bumping out after last performance • at the end of the season, reporting any problems, recommendations, breakages, to the Producer 	<ul style="list-style-type: none"> • Manages a comfortable and equitable environment for cast, crew, production team and orchestra, throughout the entire production process • Acts as a confidante for anyone in the production who may be experiencing difficulties with the environment of the production, and directing anyone with ongoing personal issues to a professional care network, as appropriate • Ensures that the MMCP Code of Conduct is followed by all production team members • Assists in making a warm environment for all auditionees • Tries to be approachable to all members of the production - cast, crew, orchestra and production team • Attends at least one rehearsal a week, and regular attendance at band rehearsals and production meetings • Follows up on all issues and concerns in a timely manner (48hours) in accordance with MMCP's Complaint Policy and Grievance Policy • Looks for mentorship and growth opportunities and training

<u>SETS / PROPS / COSTUMES / HAIR & MAKE-UP HEADS' RESPONSIBILITIES</u>	<u>PUBLICITY OFFICER – ABRIDGED</u> <u>(Committee Member)</u>
<p>The Production Team is responsible for all creative things that happen on stage. It is important that each member of the Production Team work closely with each other, MMCP and the Producer. The Production Team's responsibilities include:</p> <ul style="list-style-type: none"> • complying with MMCP's Policies and Procedures • liaising with MMCP's Sets & Props Coordinator and Costume Coordinator for advice on existing resources and alterations permitted to MMCP resources • design Sets, Props, Costumes, Hair & Make-up in consultation with the Director and Producer • working with MMCP volunteers, oversee and direct them in the construction / hire / purchase / sourcing of Sets, Props, Costumes, Wigs & Make-up • update messenger chat groups between costume volunteer group and sets/prop volunteer group with necessary work to be undertaken • organise additional assistance required to crew the show • knowing the positioning of the stage settings/props on stage and where they are to be placed when not on stage • checking that everything on or relating to the stage is in working order prior to dress rehearsals. Making note of anything that is not and letting the Stage Manager or Director know • working in harmony with the actors as well as with the stage crew • supervising the bumping out of your section after last performance • at the end of the season, reporting any problems, recommendations, breakages, to the Producer 	<ul style="list-style-type: none"> • Promotes club activities through free media channels (e.g. community events, newspapers, noticeboards, websites and radio segments) • Liaises with Producers for each show to ensure that artwork for posters, flyers, social and print media meets legal requirements • Liaises with Sponsorship Co-ordinator to ensure sponsors get appropriate recognition as per their agreed sponsorship package and provide sponsors with advertising deadlines • Liaises with show Producers in distributing complimentary tickets to strategic people • Liaises with Club photographers to ensure quality photography and that all subjects in images have signed a Photograph Consent form • Liaises with Webmaster to ensure that updated publicity information is included on website • Oversees collation and printing of show programs, working with the Producers and liaising with directors and art person for each show • Considers opportunities for post-show publicity • Keeps the Producer for each show informed of all advertising done and work within designated show Publicity budget

FRONT-OF-HOUSE WORKERS' RESPONSIBILITIES

Front-of-house workers need to be as well organised as everyone else connected with the show. They should:

- check with the Producer if there is a theme which requires outfits worn by front-of-house staff
- check with the Producer if there is a display or a theme to be set up in the theatre itself (including Sponsors banners)
- mark and allocate all seats in accordance with the seating plan (if required)
- set up Front of House early on the day of performance
- arrive at the theatre at least thirty minutes before the doors open
- make sure that a ticket/program table is set up in the entrance. This table should be manned at all times after the audience starts to come in. Stay at the table for a little time after the show starts to accommodate late-comers
- have an appropriate float ready before the doors open (the Club Treasurer is responsible for this)
- ensure that programmes are the responsibility of one person. Any programme money to be kept separate
- hand money taken to Producer each night unless otherwise instructed
- reflect the professionalism that has gone into the show (Ushers should be responsible and well groomed)
- avoid having a cluster of 'friends' around the ticket table as they get in the way
- check with the Stage Manager if and when houselights need switching on and off
- assume responsibility for leaving front of house clean and tidy after the show, if necessary, helping to stack away chairs and tables
- comply with MMCP's Policies and Procedures
- quickly sort out any kind of distraction in the audience or in the hall itself, either before or during performance. A more serious situation should be referred to a member of the committee or the Producer