



Directors Code of Conduct

Version 2025.7

In accordance with:

Associations Incorporation Act 2009
Associations Incorporation Regulation 2016
The Players Theatre Inc - Constitution
Members Code of Conduct
Cast and Crew Code of Conduct

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1. Directors Agreement

- The Director confirms they have read and understood and will abide by the conditions in the Constitution and the Members Code of Conduct and furthermore agrees to abide by the conditions in this Directors Code of Conduct whilst engaged in theatre activities, on theatre property and offsite, including but not limited to, Information sessions, Auditions, Rehearsals and Performances.
- Breaches of this Code of Conduct will be considered grounds for dismissal of the Director from the show and may impact the Director's future show submissions. This will be at the discretion of the committee.
- In the following document, any reference to the Production Coordinator, means the Committee in the absence of a Production Coordinator for a show.

2. Submission

- Prior to submitting, the Director will download and read the Directors Code of Conduct on The Players Theatre Inc. Website.
<https://www.playerstheatre.org.au>
- The Director will submit to direct a show for the Players Theatre. This submission will include;
- Show name
- Synopsis
- Executive summary
- Set overview
- Costume overview
- Budget overview

3. Quality

- The Players Theatre Inc is committed to producing the highest quality show possible. This quality standard will be applied to all aspects of the production including but not limited to;
- Information Day (Needs to be professional, friendly and informative).
- Auditions need be professional and fair.
- Cast The most suitable actors/singers/musicians must be chosen. For actors, the Director will have final say; for singers the Musical Director or Vocal Director/Coach will have a relevant level of control over this decision; for musicians, the Musical Director will have a relevant level of control over this decision.
- Crew (An appropriately experienced Backstage Manager and crew should be selected. It is encouraged that each show, have a Backstage Trainee)
- Set. The most professional set we can produce should be presented. The use of theatre curtains is not encouraged unless curtains are indicative of the set location. Instead, the use of correctly adorned flats is encouraged.
- Manage all aspect of the production in line with the expectations of the Producers
- Ensure detailed set, lighting and sound plans are submitted in a timely manner to the relevant representatives of the committee.
- Organise the props required for the show or appoint a props person.
- Select and manage all Production Team members including Assistant Director, Directors Assistant, Music Director, Vocal Coach, Choreographer, Back Stage Manager, Photographer, Hair and Makeup stylists, Costume Assistant and any other production teams members the Director or the Committee thinks relevant.

4. Budget

- The Director is not to commit the theatre to anything (financial or otherwise) without authorisation from the Production Coordinator.
- Once a show has been awarded, the Director will meet with the Production Coordinator to work out a firm budget for their production. Once this budget is approved the Director is to adhere to this budget and seek the Production Coordinator's approval for any major expenses, or any items that were not included in the budget.
- Directors can claim minor cash purchases (<\$300) if they are within their described budget by completing an Expenses Claim Form (available online or in the box office). Receipts or tax invoices must be attached to the claim form otherwise reimbursement will not be possible. Please include your banking details for electronic funds transfer.
- If purchases are made exceeding \$300 without committee or Production Coordinator's approval, then the committee may decline the Directors' Reimbursement.

5. Crew

- The director will be responsible for selecting production team members as required.
- The director will notify the committee of the successful crew members as soon as practicable following their selection.
- It is a requirement that each Director has an Assistant Director, or an Assistant to the Director. The management committee can assist with this.

6. Information

- The Director will organise an information day 2 weeks ahead of the audition day.
- The date for the Information Day will be coordinated through the Production Coordinator.
- All interested people will receive an information pack on this Information Day.
- This information pack includes requirements for auditioning, rehearsal schedules, performance dates, dressing room and theatre guidelines.

7. Payments

- The Players Theatre Inc is a volunteer organisation and as such it does not pay cast, crew or production team members. The only exceptions to this will be in emergency situations and only with the approval of the Committee.

8. Auditions

- The date of the Auditions will be coordinated through the Production Coordinator.
- One advertised Audition date is allocated to each Director.
- The Director will organise an audition selection panel. A member of the Theatre committee must be part of the audition selection panel. This can be organised through the Production Coordinator.
- It is encouraged, that a greeter/organiser be organised for managing the auditionees as they arrive and through to their audition.
- Pre-audition readings and auditions can be held at the Theatre following approval from the Secretary. The Director can coordinate this with the Production Coordinator.

- Auditions need to be advertised to both members and the public. The method of advertising is to be determined with the Marketing Coordinator.
- If a person contacts the Director and is unable to make the auditions, then it is up to the Director to accommodate them to the best of their ability.
- All members of the Audition panel must be present in person at the Audition.
- Video recording of an audition is at the Director's discretion with the following caveats:
All auditionees must be informed and given the option to decline.
If they choose to decline this will have no impact on the casting decision.
The recorder, if not a member of the panel, must vacate the audition for its entirety.
All recordings must be destroyed at the conclusion of the decision-making process.
- The Director has the final decision on casting.
- The Director will notify all successful and unsuccessful candidates within seven days of the finalisation of the selection.
- All cast roles must be auditioned for.
- All video auditions must be viewed by all members of the selection panel prior to casting these people.
- The auditions need to be fair, safe and professional to all who attend and show interest.
- No auditionee is to get an advantage over the others. If information is supplied to one auditionee it must be supplied equally to all auditionees.
- The Director will ensure the selection panel members do not show any bias toward any one auditionee over another and all cast must be selected on their merits.
- The Director will not cast themselves or members of their Production team unless all other opportunities have been exhausted.
- The Director will seek approval from the committee via the Production Coordinator/Manager for the successful cast members before making any public announcements about said "Casting".
- For all subsequent "Re-Casting",
- If the role is being allocated to someone already cast in the production, the Director will include all production team members in the decision-making process and this discussion should be conducted in isolation with minimum disturbance to the existing cast members.
- Where the role is being offered to someone who is not already in the cast the Director will seek approval from the committee via the Production Coordinator/Manager for the re-casting. The committee's response will be received within 48 hours.
- The Audition Process
- Conduct Information Day. Information to include;
- Character summary
- Audition day and format (booked spot or open)
- Rehearsal dates
- Code of Conduct
- WWC and Membership
- Conduct Auditions as per the above
- Create a list of the preferred cast
- Circulate list with Production team to confirm cast
- Notify the leads and get their acceptance

- Notify the ensemble and get their acceptance
- Notify those who were unsuccessful
- Send cast list to the Production Coordinator/Committee
- The secretary will send the cast list to the members.
- At this point (but not before) the Director can make their selection public

9. Rehearsals

- The rehearsals need to be safe and professional
- Transition of rehearsals to the stage is only permitted once 'bump out' of the previous show is complete and the WHS officer has declared it safe for use. This transition may take 2 weeks
- The WHS officer will provide instructions regarding unsafe or 'out of bounds' areas which must be adhered to until otherwise declared safe
- Directors must provide the Production Coordinator their schedule of rehearsals as soon as possible to ensure theatre time is scheduled for rehearsals adequately.
- By default, each show will get two evenings during the week to rehearse and six Sundays leading up to the Final Dress Rehearsal night. One additional Monday, just prior to opening night, can also be scheduled, if not already a rehearsal night, upon application.
- Once schedules have been distributed, they should only be changed where necessary.
- The rehearsal room upstairs (the Gould Room) is available for rehearsals. If the previous production is still in progress, application for use of this room must be directed to the Secretary.
- Consideration should be given to the time of the cast and crew. Additional rehearsal spaces should be utilised to keep the cast engaged as much as possible.
- The Director is responsible for ensuring that the theatre is left clean and tidy, all electrical appliances, air conditioning & lights switched off, and the theatre is safely locked and left fully secured after rehearsals or performances have finished.
- The Director will ensure that no food or drink containers or wrappers are left in the auditorium and that all rubbish is disposed of in the bins provided.
- NOTE: When more than one production is in rehearsal, the production having the earlier first night will have preference over rehearsal nights, and the use of the stage and auditorium. The other production may arrange rehearsals in the upstairs rehearsal room with approval from the Secretary.
- Schedules are encouraged for rehearsals. Once a schedule has been released it must be adhered to as much as possible and only amended where necessary.

10. Rehearsals (Off Site)

- Directors who require offsite premises for rehearsals or band practices need to inform the Production Coordinator prior to arrangements being made, and if there is an associated material cost, they must seek permission from the Committee.
- Any events held off-site that are not expressly approved by the Committee, are NOT considered to be Players Theatre events and will be considered private events.

11. Final Dress Rehearsal

- The Final Dress Rehearsal (formerly known as “Preview”) will, by default, be held on the final Wednesday before opening night
- Any alteration to this date must be approved by the Committee in advance
- Invitations will be extended to the Management Committee, Sub-Committees, Committee Assistants, Set Creation Team, Press and Sponsors, current season Production Teams, and Glasshouse staff
- Any additional individuals or groups must be approved by the Committee prior to being invited

12. Production Oversight Framework

- The Players Theatre follows a “Production Oversight Framework” to ensure each production is supported, monitored, and reviewed effectively. As a Director, you are expected to engage with each of the following components:

1. Show Progress Review

A rotating weekly roster of Committee members attends rehearsals to:

- Observe progress and morale
- Identify and address any early concerns
- Act as a supportive presence, not a critic or creative authority

Directors must be open to informal feedback and communication from these visits. This initiative helps prevent issues from escalating and ensures transparency throughout the process.

2. Grievance Handling Process

This structured 3-step process ensures any concerns from cast or crew are managed fairly and promptly:

- Step 1: Individuals are encouraged to resolve concerns directly where possible
- Step 2: If needed, the Production Coordinator or Production Manager mediates confidentially and impartially
- Step 3: If unresolved, matters may be escalated in writing to the Committee via the Secretary or President

Directors are expected to support this process, model respectful behaviour, and avoid retaliatory conduct towards anyone raising concerns.

3. Director Post-Show Review

After each production, the Director and Assistant Director are required to:

- Complete a Post Show Review Questionnaire covering key aspects of the production
- Participate in a debrief meeting with the Committee to reflect on what worked well and what could be improved
- Provide constructive feedback to support continuous improvement across all future productions

This process is intended as a collaborative review, not a performance evaluation.

13. Membership

- It is policy of The Players Theatre Inc. is that everyone involved in a production including cast, crew and band, must be a financial member.
- The Director is to assist in every way possible to assist the Membership Coordinator in this requirement being fulfilled.

14. Working With Children

- All Directors will need to complete the appropriate NSW legislated working with children checks and provide Players Theatre with their current working with children certificate number, DOB and expiry date.
- More information can be found at: <http://www.kidsguardian.nsw.gov.au/working-with-children/working-with-children-check>

15. Children

- If children under the age of 18 are cast in a show, all efforts should be made to have parents available to monitor the dressing rooms and areas being used by the children.

16. Box Office

- The Box Office Coordinator is solely responsible for ticketing, seating arrangements, and box office operations. Any special requests must be submitted as early as possible
- All complimentary tickets must be issued through the Box Office
- The Director is allocated ten (10) complimentary ticket vouchers: six (6) for promotional use and four (4) for personal use
- When distributing complimentary ticket vouchers, the Director must provide the Box Office with a list outlining the recipients and purpose of each voucher

17. Reporting

- Directors are required to attend committee meetings on request.

18. Cancellation

- By Theatre
- If circumstances arise that could affect the performance or availability of the theatre; including but not limited to, theatre damage and actor injury, then the decision to cancel a scheduled performance must be made in conjunction with the Director and President or Committee Representative if the President is unavailable.
Every effort needs to be made to ensure the show goes on and is only cancelled as a last resort.
- By Director
- If a director is unable to fulfil their requirements to put on the production that has been awarded, he/she needs to put the details in writing and submit it to the committee.
- If the committee wishes to do so they can award the same production to a different Director.

19. Maintenance Issues

- All maintenance issues are to be logged via the online reporting system as soon as possible.

20. Health, Safety & Accidents

- All accidents (no matter how minor) must be entered into the Register of Injuries via the online reporting system.
- No smoking by cast or crew in any part of the theatre at any time, including rehearsals.
- No alcohol or drug consumption by cast or crew before or during rehearsals and performances.

- No animals in the theatre during rehearsals and performances, unless specifically required and authorised by the committee.
- Directors must report any unsafe equipment or hazards immediately via the online reporting system as soon as possible.
- Directors must be familiar with the Emergency and Evacuation Procedures and location of Fire Equipment.
- Once the show opens, the Stage Manager is responsible for evacuation of cast and crew and the Front of House Coordinator is responsible for the evacuation of the patrons.

21. Conduct

- Directors are responsible for ensuring that all cast and crew members always behave in a professional manner as per our Members Code of Conduct and Cast and Crew Code of Conduct.
- Director must make sure that cast members do not enter the foyer area 1hr prior to performance or during interval and must remove all costumes and character makeup before entering foyer after each performance.

22. Grievances

- Please be aware that the Production Coordinator is the first point of contact in any grievance situation that has arisen or has potential for arising.
- Where appropriate, attempt to settle any complaints, disagreements or grievances between the parties themselves, in the first instance, or pursue such matters through the Production Coordinator or via the electronic feedback system.

23. Publicity

- Advertising of readings, rehearsals and auditions must be arranged through the Marketing Coordinator.
- Directors are to liaise with the Marketing Coordinator to create a poster design. It must be approved by committee prior to publication. This should be completed as soon as practical after the Director has been locked in for a show.
- The Marketing Coordinator will liaise with the Director concerning program information and should prepare material and arrange content one month prior to the show opening. The Director will need to review the final draft before going to printing.
- Photographs of rehearsals or performances on stage are to be taken only by approved photographers.
- The use of any photographs must be approved by the committee via the Marketing Coordinator.
- Photos are to be arranged on the notice board or prepared for a slide show on the foyer monitor, by the Marketing Coordinator or authorised person.

24. Photography Guidelines

- The following guidelines apply to the taking of program headshots:
- A suitable backdrop should be used, such as the set or a static green or blue screen
- A camera intended for photography purposes should be used (eg. a DSLR)
- Lighting should be soft and diffuse, with plenty of scattered light to minimise harsh shadows

- The Director should be present during the photo shoot to provide input and guidance

25. Light and Sound

- Lights and sound systems may not be rigged, adjusted or altered without prior permission from the Technical Services Coordinator.

26. Parking

- During performances cast and crew must park around the back in the Council Car Park to allow parking for patrons in the carpark out front of the theatre. Under no circumstances is any member permitted to park directly out the front of the theatre. This must be kept free for emergency access.

27. Make Up / Hair

- Directors are to liaise with the Production Coordinator prior to rehearsals regarding make up requirements and purchasing procedure for the production.

28. Costumes

- Directors liaise with the Costume Coordinator in relation to costumes for their show.
- Costumes must not be taken from the Theatre without prior authorisation, except for cleaning purposes by arrangement, to be returned as soon as practical.
- Purchase of materials, costumes, or hire of costumes for each production, MUST be approved by the Production Coordinator and comply with the show budget.

29. Set Construction and Props

- Directors are to liaise with the Production Coordinator for all set requirements. They are required to have plans, drawings, pictures, measurements dimensions and other information that can give the set construction team a clear and concise direction.
- The Director also needs to provide a timeline for the set construction team to adhere to. This should be done through negotiation between the Director and the Production Coordinator.
- Stock flats, curtains or other properties may not be destroyed or altered without the permission of the Production Coordinator.
- The Director is responsible for selecting and sourcing their own props within the budgetary constraints.
- No props or parts of the set may be removed from the theatre without the consent of the Committee.

30. Performing Rights and Copyright

- Directors are to liaise with the Rights and Royalties Coordinator for performance rights and copyright to ensure that there are no breaches of legislation in this area.

31. Stage Manager

- The Director will be responsible for ensuring the Stage Manager understands their responsibilities and executes them correctly.
- A Production Coordinator's control is passed over to the Stage Manager once the show is in performance mode.
- The Stage Manager (SM) is responsible for the cast and crew from this point on.
- SM is responsible for all backstage crew and cast, in an emergency.

- SM will ensure all backstage, wings, workshop and dressing room lights and appliances are turned off at the end of each show.
- SM will ensure all costumes are returned to the dressing rooms after the final show.
- SM will ensure all cast and crew personal items are removed from the theatre after the final show.
- SM will remove all props from the set (stage) and place either at the front of the stage, or pack neatly in the wings after the final show or completed by 9.00am of the following Monday.
- SM will organise props as required by the director or organise with the director to have someone else nominated for this task.
- SM is responsible for managing the backstage team for performance nights.

32. Dressing Rooms

- For shows with under 18 years old cast or crew, the dressing room areas must have a responsible person, with a current WWC in attendance at all times during dress rehearsals and performances. This is usually one of the volunteer dressers or mothers of any of the children.

33. Front Of House

- The Director has no official Front of House duties in the foyer prior to a show or at intermissions, unless specifically schedule to do so by the Front of House Coordinator.

34. Scripts/Musical Scores/Sheet Music/Photos

- Copies of play scripts for readings, and for productions must be arranged through the Rights and Royalties Coordinator.
- All original scores and scripts MUST be numbered and signed for when handling out to cast.
- The Director is responsible for the return of ALL scores and scripts to the Rights and Royalties Coordinator, in good condition and free from markings.
- No scores or scripts are to be kept personally by the Director or any of the cast.

35. Theatre Security Key

- Each Director will obtain an "A10" category key and a unique key code for arming and disarming the theatre security system from the Committee Member responsible for theatre security prior to commencement of rehearsals.
- The A10 key will open the Theatre front door and the coffee bar permitting access to enter the Director's key Code into the building Security Panel. Please follow the "To Arm and Disarm the Security System" guidelines posted adjacent to the Security Panel.
- The A10 key will also open the Dressing room Passage access door, the Dressing Room stage access door, the Dressing Room rear exit door, the Props Room door and the Foyer Storage Room door.
- The Key Code number is for the Director's confidential use only and must not be shared with anyone else.
- When the season for the show being directed by the Director is over, the Director must return the key to the Production Coordinator.
- The Director, or delegate, is responsible for opening up and locking up the theatre following each rehearsal and production performance.

36. Recording of shows

- The Director will not record, allow, or cause to be recorded, either in part or in whole, their show, without prior approval from the Rights & Royalties coordinator and the Committee. By default, no recordings are allowed for any show.

37. Merchandise

- No merchandise will be created, offered or sold without approval from the committee. By default, merchandise that in any way reflects copyright text or images is not permitted without approval from the copyright holder.

38. Post-show Review

- Once a production has been completed the Director will be part of a post-production review. This production review will involve the Production Coordinator and the Production Team. Other members of the committee may attend.
- Items that will be discussed are:
- Artistic achievements
- Budget and costs
- Any problems
- The intent of this review is for the director to gain constructive feedback to ensure continuous improvement in his/her ability to direct but also for the committee to learn where the theatre can improve.

39. Person in charge

- Ensure they have left clear instructions as to who is in charge in their absence and that the person nominated understands their responsibilities and processes.

40. Displacement of furniture or items

- If any of the production team change a public area in the theatre, whether it be to move, add or remove items, the Director will ensure the items are put it back the way it was (before your session) before the end of your session.