



KELVIN PLAYERS THEATRE COMPANY

PRODUCTION GUIDELINES

INTRODUCTION

These Production Guidelines are here to help you through a Kelvin Players Theatre Company production at every stage of the process. The Guidelines are not intended to be read from beginning to end, some parts you may never need, for example if you are never involved with children, or weaponry you won't need 9.4 (Working with Children) or 9.5 (Weapons)

On the other hand, 3.10 (Expectations) is invaluable for every member of every production. It clearly explains what being involved in a Kelvin Production involves and ideally should be sent to every member of the production, but especially new members of the Club.

The Guidelines are in no way fixed but they are there to help, if you can't find the answer you are looking for, ask a Committee member who, if they don't know, will almost certainly know someone who does.

Reference may be made throughout these guideline to the Members' Website. An enormous amount of additional information can be found on the site at www.kelvin-members.co.uk. The site is password protected for members only. If you don't know the password email web@kelvinplayers.co.uk.

Contents

1. WHO'S WHO	3
1.1. The Producer	3
1.2. The Committee Liaison Officer	3
1.3. The Creative Team	3
1.4. The Production Team	6
1.5. The Stage Management Team	9
2. SO YOU WANT TO DIRECT	11
2.1. Criteria for Directing	12
2.2. Hints & Tips for Proposing Plays	15
3. WHERE TO BEGIN WHEN YOUR PLAY HAS BEEN ACCEPTED	16
3.1. Working with the Producer (the Management Committee)	16
3.2. Planning Ahead & Timescales	16
3.3. Building a Team	17
3.4. Production Launch	17
3.5. Set Design	18
3.6. Are you legal?	18
3.7. Publicising to the membership, read-through, auditions and casting	19
3.8. Rehearsal Space	22
3.9. Reporting	22
3.10. Expectations of cast and crew	22
3.11. SAMPLE Fit-Up/Production/Get-out schedule for a Kelvin In-House Production	25
4. GUIDELINES FOR PRODUCTION MANAGERS ON CONSTRUCTING A PRODUCTION EXPENDITURE BUDGET	26
4.1. Fixed costs	27



4.2.	Variable costs	27
4.3.	Scripts	27
4.4.	Marketing and Printing.....	28
4.5.	Set	28
4.6.	Props	28
4.7.	Costume	28
4.8.	Furniture	28
4.9.	Lighting & Sound.....	28
4.10.	Transport	28
4.11.	Misc	28
5.	MARKETING	28
5.1.	General	29
5.2.	Audience groups	30
5.3.	Marketing journey	31
5.4.	Making it happen	33
5.4	Evaluation	37
6.	Other Important Stuff	38
6.1.	Box Office	38
6.2.	Front of House	38
6.3.	Rose Bowl Competition	40
7.	WARDROBE.....	41
7.1.	Guidelines for Costume Supervisors for Productions.....	41
7.2.	Kelvin Stock Costumes.....	41
7.3.	Hired items.....	42
8.	SHOWTIME	43
8.1.	Fit Up Hints for Production Managers	43
8.2.	Technical and Dress Rehearsals	43
8.3.	Show Week.....	43
8.4.	After the final curtain	44
9.	LEGAL REQUIREMENTS	45
9.1.	Licence Fees	45
9.2.	Photocopying Scripts	45
9.3.	Health and Safety	45
9.4.	Working with Children	48
9.5.	Weapons.....	50
	Appendix 1 - Kelvin Players APC Play Submission.....	51
	Appendix 2	52
	Appendix 3 – PRODUCTION RISK ASSESSMENT.....	53
	Appendix 4 - Template Contact Sheet.....	60
	Appendix 5 – Rehearsal Report	61



1. WHO'S WHO

1.1. The Producer

At Kelvin, the Management Committee and the Artistic Programme Committee ("**APC**") act as 'Producer' approving the season of shows, holding overall budgetary control and legal responsibility for production rights and award nominations, as well as responsibility for the booking or provision of the performance venue if other than the Studio. The Producer also has the final say on selection of Members, Directors, Production Teams and Casts.

1.2. The Committee Liaison Officer

A representative will be appointed by the Management Committee - the Committee Liaison Officer ("**CLO**") to carry out the function of liaising between the Cast, the Production Team and the Management Committee. By ensuring that the Director and Production Manager share responsibility for the smooth running of a production, the Management Committee hopes that problems will be brought to the attention of the Management Committee and ideally resolved at the earliest opportunity.

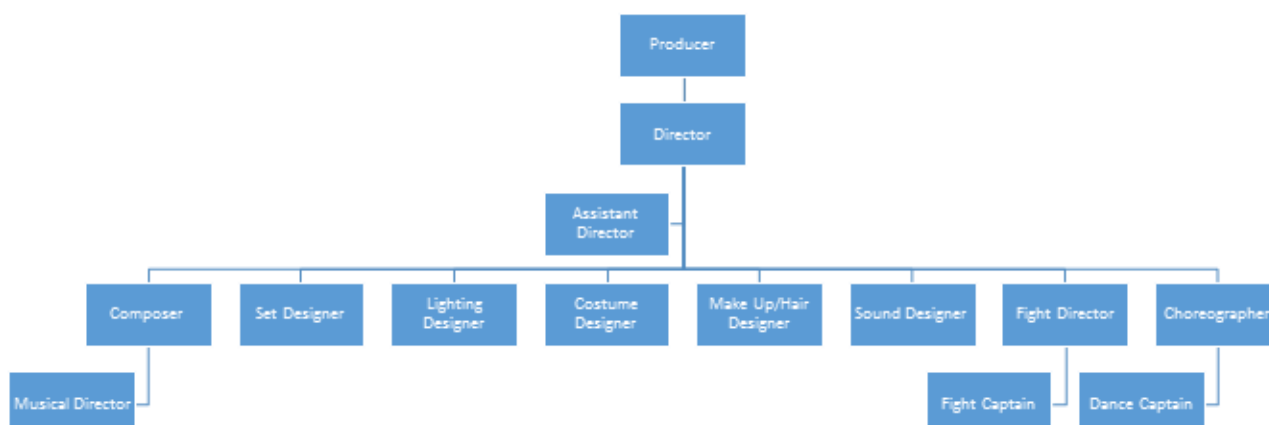
The role of the CLO is:

- ✎ to make sure that as far as possible Kelvin gets it right in terms of ensuring that the needs and aspirations of all concerned are taken into account during each production;
- ✎ not, an opportunity for cast/crew to moan about every little thing in the production. If there is a serious issue which cannot easily be resolved by speaking to the Director or Head of Department, then the matter may be raised with the CLO. The CLO's role is only to give all those involved in a production a voice for the Committee to hear;
- ✎ available to support the Director, communicating with them on a regular basis to bring any specific problems to the attention of the Management Committee.

Department Structures

The role descriptions below are in line with professional commercial theatre and are intended as a guideline. Should any Kelvin Creative, Production or Stage Management Teams wish to reallocate and/or combine responsibilities that is entirely at their discretion but all roles do need to be assigned in some form.

1.3. The Creative Team



The Creative Team is responsible for the overall look, feel and depiction of the piece. Led by the Director who has the overall vision for the piece, the various members of the creative team work together to produce designs which fit the Director's vision.

Role Descriptions

Director

The Director is the creative drive behind the piece as a whole. A Kelvin Director has already selected the play and put it before the APC. She/he has the vision for the piece in terms of look, feel and message. The Director will be responsible for overseeing all design elements of the piece as well as casting the actors and directing everything creative that happens in rehearsal.

During the tech:

- The Director flags up/deals with any element requiring creative input, for example cues happening too early or any tweaks to the sound or lighting states required.

Creative input:

- The SM flags up/deals with any element back stage that needs attention such as quick changes, props placement, scene changes etc.

Practical input:

- The PM flags up/deals with any technical elements of the show such as doors not opening properly in the set, problems with lights or sound equipment etc.

Technical Input:

- The DSM communicates with the various operators to cue them appropriately and to keep them up to speed during stops with where we are in the script, what we're doing and then picks up the cues once ready to move on;

Assistant Director

The Assistant Director provides assistance to the Director both in a practical and an artistic sense. This is an excellent role for a new Director wanting to learn from an experienced Director before embarking on their own piece;

Lighting Designer ("LD")

The LD is responsible for producing a lighting design which both matches the Director's vision for the piece and also takes into consideration the practical elements and specifics, such as specific lighting elements mentioned in the script e.g. 'Sally turns off the light'. LDs will be responsible for producing the hanging plot (plan of where lanterns are to be positioned) and will therefore require plans of the venue (generally available from the Members' Website). LDs are required at all production meetings, the rig, focus, plot and technical rehearsals;

Set Designer

The Set Designer is responsible for producing a set design which both matches the Director's vision for the piece and also takes into consideration the practical elements and specifics, such as specific elements mentioned in the script e.g. 'Sally opens the window and sits on



the bed' (if required by the Director). A set designer will be responsible for producing the technical drawings for the Construction Manager (with the assistance of the Production Manager if needed) and will therefore require plans of the venue (available from the Members' Website). Set Designers may be required to produce a scale model of the set to present at the read-through and/or production meetings. Set Designers are required at all production meetings, the get-in/build, LX focus, plot and technical rehearsals;

Sound Designer

The Sound Designer is responsible for producing a sound design which both matches the Director's vision for the piece and also takes into consideration the practical elements and, such as specific elements mentioned in the script e.g. 'a siren can be heard outside'. A Sound Designer will be responsible for producing recordings on CD or other digital file for use during performance. Sound Designers are required at all production meetings, rig, the fit-up/build, plot and technical rehearsals;

Costume Designer

The Costume Designer is responsible for producing costume designs which both match the Director's vision for the piece and also takes into consideration the practical elements and, such as specific elements mentioned in the script e.g. 'Sally removes a lighter from her pocket'. A costume designer may be required to take cast measurements at rehearsals and in some cases to create some or all of the costumes themselves. Costume Designers are required at all production meetings and fittings and at the dress rehearsal;

Hair/Make-Up Designer

The Hair/make-up Designer is responsible for producing designs which both match the Director's vision for the piece and also take into consideration the practical elements and, such as specific elements mentioned in the script e.g. 'Ray's nose is bleeding'. A Hair/make-up Designer may be required to do hair and make-up trials at rehearsals and is often required to apply make-up and style hair for each performance. Hair/Make-up Designers are required at all production meetings and trials and at the dress rehearsal;

Fight Director

A Fight Director may be required to choreograph and teach any fight scenes required in the piece. The Fight Director will also be responsible for training any cast members in safe fight techniques and appointing a 'Fight Captain' to oversee fight rehearsals in their absence;

Fight Captain

The Fight Captain should ideally be a member of cast on stage at the time of the fight but not involved in it and therefore able to keep a watch on everyone's position during the fight. If this is not practical then the Fight Captain can be anyone who will be present at all rehearsals. Fight Captains will also be responsible for leading any fight warm-ups required. Fight scenes should not be rehearsed unless either the Fight Director or Fight Captain are present;

Choreographer

A Choreographer may be required to choreograph any dance numbers required in the piece and teach it to the cast. The Choreographer will also be responsible for training any cast members in various dance



techniques and appointing a 'Dance Captain' to oversee dance rehearsals in their absence;

Dance Captain

The Dance Captain should ideally be a member of cast on stage at the time of the dance but not involved in it and therefore able to keep a watch on everyone's position during the dance number. If this is not practical then the Dance Captain can be anyone who will be present at all rehearsals. Dance Captains will also be responsible for leading any dance warm-ups required;

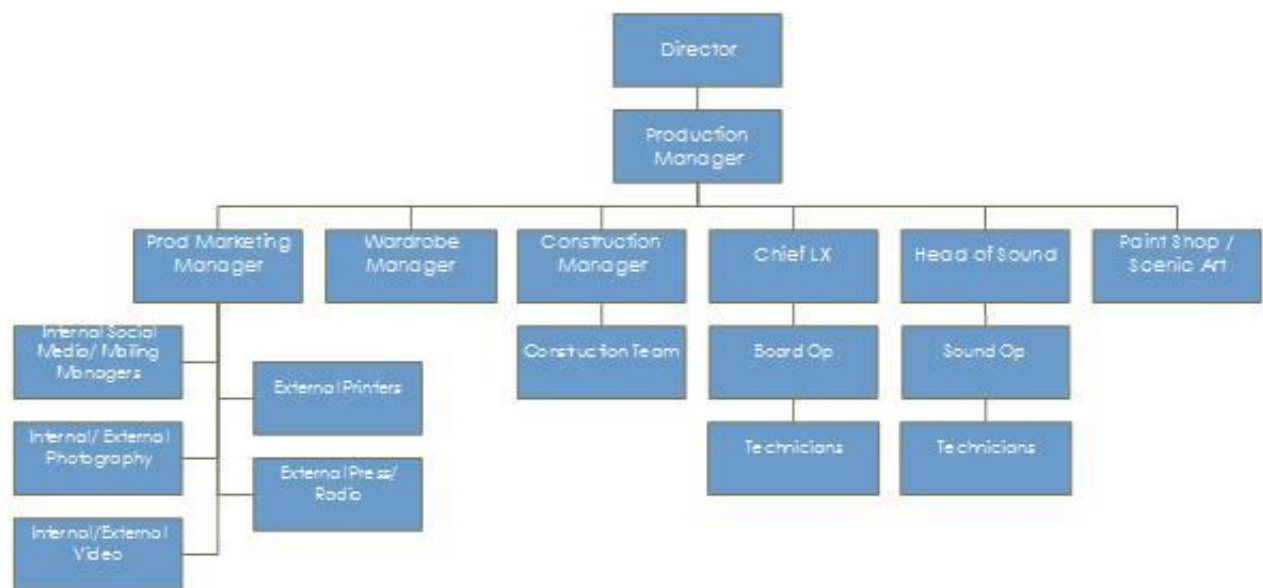
Composer

The Composer is responsible for working closely with both the Director and Sound designer to compose any original music and/or songs required for the piece. If the music is to be pre-recorded for the show, the composer will usually do this. If the music is to be live, it is usually the role of the MD to rehearse and lead the music. Composer and MD roles are often combined but both should be credited;

Musical Director ("MD")

The MD is responsible for rehearsing the music with the cast and musicians. They are also often responsible for leading vocal and musical warm-ups and conducting during the performance if required.

1.4. The Production Team



The Production Team is responsible for taking the designs and ideas from the Creative Team and turning them into reality. Led by the Production Manager, the various elements of the Production Team come together to create the technical and practical elements of the production.

Role Descriptions

Production Manager ("PM")

The PM is responsible for overseeing the work of the production team in the lead up to the show. They schedule and lead all production meetings and liaise with both creative and stage management teams to ensure that everything is moving forwards. The PM is responsible for creating the production schedule from fit-up/get-in to get-out and is responsible for overseeing all of the practical/technical departments. The PM will be



required for the rig, focus and plot sessions and will jointly lead the technical rehearsal with the Director, Stage Manager and DSM.

Further duties include:

- assisting the Set Designer, SM or Construction Manager in marking up the performing space for rehearsals if necessary;
- liaising with the performance venue (for non-Studio productions) to check Get-In/Get-Out procedures and times and to check what facilities will be available there e.g. lights, sound, technical support, dressing rooms, access times, parking, FoH and bar arrangements. **If it is not anticipated that there will be an interval in the production, the Bar Manager must be informed as soon as possible.** Any issues or anomalies should be discussed with the relevant person at Kelvin;
- advising/inviting technical operators (lights, sound, stage crew) to attend rehearsals (especially run-throughs!), maybe in the final week of rehearsals. This will help them become familiar with the play and better prepared for their involvement. It will also help them feel a part of the team, which is always a good thing;
- for Studio productions, agreeing the availability of the studio on the Get-in/Fit-up weekend with the Lettings Manager in liaison with your Construction Manager, SM and Lighting Designer especially and arrange a schedule for all the various functions over the weekend. The studio should be available from 2:00 pm on the Saturday before the production if required;
- providing a shoulder to cry on as and when it is needed and doing all you can to ensure the production experience is a positive and enjoyable one for all involved!

During the tech:

- The Director flags up/deals with any element requiring creative input, for example cues happening too early or any tweaks to the sound or lighting states required.

Creative Input:

- The SM flags up/deals with any element backstage that needs attention such as quick changes, props placement, scene changes etc.

Practical Input:

- The PM flags up/deals with any technical elements of the show such as doors not opening properly in the set, problems with lights or sound equipment etc.

Technical Input:

- The DSM communicates with the various operators to cue them appropriately and to keep them up to speed during stops with where



we are in the script, what we're doing and then picks up the cues once ready to move on.

The PM should receive rehearsal and show reports and be responsible for passing on actions to the relevant departments. Should a show move from one venue to another, the Production Manager will often be responsible for co-ordinating this. A selection of useful Production Management forms and templates are available to download from the Members' Website.

Production Marketing Manager (PMM)

The Production Marketing Manager is for marketing the production under the overall guidance of the Chief Marketing Officer. Full guidance as to the requirements of the role are set out at Section 5 below.

Head of Wardrobe

The Head of Wardrobe is responsible for taking the designs and ideas from the Costume Designer and making them a reality. The wardrobe department is responsible for making, buying and hiring any elements of costume required. For this reason, measurements of cast and fittings will be led by wardrobe and arranged via liaison with the Stage Manager. The roles of Costume Designer and Head of Wardrobe are often combined.

Construction Manager

The Construction Manager is responsible for taking the designs and ideas produced by the Set Designer and making them a reality. The Construction Manager leads their construction team to build any scenery and large props and liaises with the lighting and sound designers if any 'practicals' are required. (A practical is a lighting or sound fixture which is part of the set but which actually works for example wall light fittings in a room set which need to light up.) In the Kelvin scenario, the Construction Manager should have a good understanding of flattage and other basics owned by the club which can be re-used, and re-dressed;

Construction Team

The construction team work with the Construction Manager to build elements of the set;

**Chief Electrician
("Chief LX")**

The Chief LX is responsible for taking the design and ideas from the Lighting Designer. The term electrician used in this context simply refers to someone responsible for the electrical elements rather than a qualified electrician. The Chief LX will ensure that the hanging plot is adhered to during the rigging session and will often lead the practical elements of the focus session. The Chief LX will also be responsible for the patch plan and hiring of any additional lanterns and effects required for the show. Pyrotechnics, haze and smoke also fall under this remit. The Chief LX will be responsible for plotting cues into the desk during the plot session;

**Board Operator
("Board Op")**

The Board Op will operate the lighting desk during a performance. The Board Op will be cued by the DSM and will also be responsible for warming the up the lanterns and performing a lamp check prior to each performance. They may also be responsible for powering up and powering down the dimmers;

Head of Sound

The Head of Sound sometimes reports to the Chief LX as part of their department and sometimes does not. The Head of Sound is responsible



for running any speaker or xlr cabling required to transmit sound from the desk to any speakers positioned in and around the auditorium. This may well be fixed for most productions but there may also be the necessity for speakers to be placed within the set (practicals as previously mentioned) and the Head of Sound will be responsible for this. The Head of Sound will also be responsible for setting levels of any sound and music cues during the plot session;

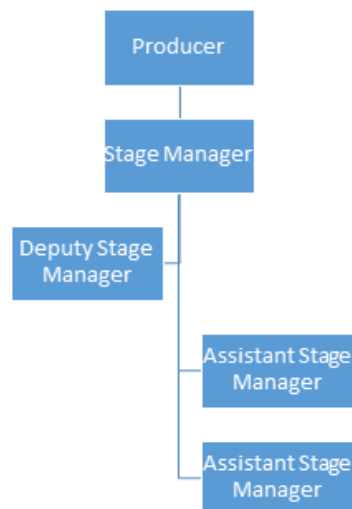
**Sound Operator
("Sound Op")**

The Sound Op will operate the sound during a production, both operating sound sources such as CD players, MP3/4 players or PC/Laptops and mixing cues using the sound desk. The Sound Op may also be responsible for powering up and powering down any racks and equipment required each night. In the case of Kelvin, the Sound Op also makes auditorium announcements. (Back stage calls, front of house calls and audience announcements would usually be done by the DSM);

Paint Shop/Scenic Art

The paint shop/ or scenic artists are responsible for following the designs created by the set designer and making them into reality. This can involve painting/decorating pieces of scenery built by the construction team, painting and decorating any hand-made props and painting floors and cloths.

1.5. The Stage Management Team



The Stage Management Team fills a pivotal role being not only the communication conduit between both creative and production teams during rehearsals and during the running of the show but also the team responsible for props and cast wellbeing.

Role Descriptions

Stage Manager ("SM")

The SM manages not only their own team but also the company of actors and all props. The SM works closely with the Director and PM to ensure a clear communication line between Creative and Production Teams. The SM is responsible for the booking and management of rehearsal spaces including marking out the floor with the dimensions of the set, provision of stand in and real props and pastoral care of actors.



The SM is responsible for 'signing-in sheets' at rehearsals and performance and together with the PM should produce a full company contact sheet of cast and crew to be circulated to all company members. A full company contact sheet should also be clearly displayed on the noticeboard during show week (subject to the production members being willing for their contact details being displayed)

The SM is also responsible for the sourcing and production of props. Anything specialist can be handed over to the Construction Manager or Scenic Artist but the majority of simple and found items are the responsibility of the SM. At Kelvin this is often delegated to a **Props Manager**, but it remains the responsibility of the SM, to whom the Props Manager should report. The SM is also responsible for moving all props from the rehearsal space to the venue and setting up and managing the props table and personal props.

During the tech:

- The Director flags up/deals with any element requiring creative input, for example cues happening too early or any tweaks to the sound or lighting states required.

Creative input:

- The SM flags up/deals with any element back stage that needs attention such as quick changes, props placement, scene changes etc.

Practical input:

- The PM flags up/deals with any technical elements of the show such as doors not opening properly in the set, problems with lights or sound equipment etc.

Technical Input:

- The DSM communicates with the various operators to cue them appropriately and to keep them up to speed during stops with where we are in the script, what we're doing and then picks up the cues once ready to move on.

During the performance, the SM is responsible for ensuring the cast are where they need to be and equipped with any props required. They also supervise any scene changes. A selection of useful stage management resources are available to download from the Members' website.

Deputy Stage Manager ("DSM")

The DSM is a communicator. During the rehearsal period a DSM sits in the majority of rehearsals and takes notes on everything discussed during rehearsal from the blocking to discussions about scenic and prop requirements. These rehearsal notes are typed up and circulated to the heads of the teams (Director, Production Manager and Stage



Manager) to ensure that nothing slips through the net. The DSM will also note any record technical cues in the prompt copy or 'the Book'.

The [Rehearsal Report](#) is useful to ensure that everyone involved with the production is kept in the loop as to any changes, new requirements etc., that have arisen during a rehearsal. The form should be completed by the DSM (who should attend every rehearsal), and then emailed to whoever is affected.

A Rehearsal Report Form available for download available on the Production Resources tab on [Members'](#) website. See [Appendix 2](#)

During the tech:

- The Director flags up/deals with any element requiring creative input, for example cues happening too early or any tweaks to the sound or lighting states required.

Creative input:

- The SM flags up/deals with any element back stage that needs attention such as quick changes, props placement, scene changes etc.

Practical input:

- The PM flags up/deals with any technical elements of the show such as doors not opening properly in the set, problems with lights or sound equipment etc.

Technical Input:

- The DSM communicates with the various operators to cue them appropriately and to keep them up to speed during stops with where we are in the script, what we're doing and then picks up the cues once ready to move on.

During performance the DSM will cue everything technical that happens from the Book as well as be responsible for liaising with front of house and backstage for clearance and backstage calls.

A DSM is also responsible for noting down anything that goes wrong during the performance in a show report which is again, circulated to the heads of teams so the appropriate action can be taken to rectify the problem before the next performance. A selection of useful stage management resources are available to download from the Members' website;

Assistant Stage Manager ("ASM")

ASMs are responsible for quick changes, handing props to actors if required, helping with scene changes and anything else going on behind the set involving cast and props.

2. SO YOU WANT TO DIRECT

The Artistic Programme Committee ("**APC**") has authority delegated by the Management Committee to receive and consider proposals from eligible members to direct a production in the



forthcoming season. The APC is made up of the Artistic Director as Chair and a further group of members who each have their own independent perspective and experience on which to draw. They will read all plays submitted together with their proposal forms and together decide a balanced season taking into consideration complexity, cast size, male/female balance, set/props requirements, etc. Whilst it is important that a potential director sets out in the proposal (see below) their overall vision for the production, it is not set in stone.

However, the APC's decision is based upon what information is given in the proposal form. It is important therefore that the general idea is maintained. The design should fit in with the Director's general proposal to the APC. If there is a material difference between the general idea in the proposal, and the ultimate design, a director must refer back to the APC to discuss the change. The APC selects a season based upon a number of criteria e.g. there might be three productions where a heavy set-build is anticipated. If yours was proposed to be a light set or black box, and now you want a full sized replica of the Taj Mahal, it needs to be discussed with APC and agreed!

2.1. Criteria for Directing

I have never directed for Kelvin before, can I direct a play?

Before you can put forward a production you may wish to direct, you should have directed at least one Rehearsed Reading AND have successfully undertaken a significant production role. Your first full directing role for Kelvin should be a [Black Box Production](#), explained below at APC's ultimate discretion. If, for example, you're an experienced and known Director for other companies, the qualification criteria may be waived. If you require clarification on this please speak to a member of the APC or the Management Committee – contact details on Members' website.

What/when are the Rehearsed Readings?

Kelvin Players run a series of events to showcase their Rehearsed Readings on occasional Saturday evenings throughout the year.

The Rehearsed Readings offer the chance to Kelvin members to direct or act in small productions usually up to 60 minutes in length, but occasionally longer by special arrangement. Commonly known as "a play in a day", the readings are often rehearsed over a few hours rather than weeks. With script-in-hand, it is a great opportunity for both absolutely new and more experienced members to take part in a variety of roles and genres.

The Rehearsed Reading series, has seen a large variety of genres performed, from classic Shakespeare to famous film adaptations, radio plays to brand new writings. These have very often seen the premiere of a new play, or the showcasing of new directorial work from a member.

There are two 'seasons' of Rehearsed Readings each year at present. A launch night for each season is arranged usually in January and July to schedule the following season's Rehearsed Readings. Please contact the Rehearsed Reading Organiser(s) to discuss – contact details on Members' website.

With two launch nights held in a year, members have the chance to come along and find a play in which they want to be involved for the half of the year to which the launch night relates. Everyone at the launch who is interested in having a part in a reading will get the chance to be in one.

I have directed a Rehearsed Reading, taken on a production role and I want to direct a play?



Your first full directing role for Kelvin must be a [Black Box Production](#). You will need to complete a [proposal form](#). Then send/give the proposal to the Chair of the APC (or another member of the APC if this is easier), together with as many copies of the play as you have (or preferably a digital copy). The APC cannot supply copies of the play. Alternatively you can place your proposal and play in the members' post box in the Morris Room at Kelvin and let someone on the APC know it is there for collection.

Do read 'Hints and Tips for proposing a play' to help you through the proposal process.

What and when are the Black Box Productions?

The Black Box Productions normally take place once a year in one of the Kelvin slots (currently February) and are especially tailored as a step up between a Rehearsed Reading and a full production. Black Box Productions are named because they will use the "Black Box" curtains in the studio space and will have minimal set, props and costume. Black Box productions are intended to be One-Act plays to allow more than one Director an opportunity and we encourage the cast of one play to undertake technical roles for another.

Can I direct any slot?

If you have directed a Black Box Production then you may only propose for a full studio production. Once you have directed a successful studio production then you may propose a play for any venue in the Kelvin programme. Effectively, unless a slot has been specifically earmarked for an alternative venue or use, any slot is up for grabs.

I have proposed a play, when will I hear?

The season is put together as soon as possible after the deadline for submissions. The APC tries to meet as quickly after this date as possible to look at all the proposals and to try and find a balance for the season.

Should the APC wish to hear more about your proposal, you will be invited to a "pitching" meeting. This is an informal meeting where members of the APC ask you questions about your proposed play, to help get more detail about your proposal. No play is selected for a season by the APC without a 'pitch'.

On deciding the season, the APC must then gain approval from the Management Committee and an approved season is submitted to the club membership for ratification at a General Meeting.

When does a 'season' run from and to?

Annually, from February to December (currently) five slots each year.

Is there a deadline for proposals?

Yes, you must adhere to proposal deadlines published in *The Jester*, Digest and the Members' website, and by email updates. Submissions made after the published date will not be considered for the next season.

How far in advance must I propose a production?

We would encourage this to be as soon as possible after each previous deadline. The APC meets all year round. If you want to propose for the following year then early submission ensures that proposals are given thorough consideration. Last minute entries always mean a rushed decision which the APC wishes to avoid where possible.

What slots are available?



This is not set in stone, especially for the studio, but we need to book slots well in advance and so the season tends to look like this:

- ✿ Mid-February (Black Box Production)
- ✿ Late April/Early May
- ✿ Late June/Early July
- ✿ Mid October
- ✿ Early December

The Management Committee will decide the actual production dates (subject to any specific representations by Directors).

I have been invited to a pitching by the APC. What does that mean? What do I need to do?

The competition for proposals each year is strong and to have got to this stage is an achievement. Proposers may be invited to meet with the APC to discuss their proposed submission(s). Here are a few pointers which might help you for the evening. They are just guidelines, which you can note or disregard as you wish, but we hope you find them useful:

Why do I have to do this?

Briefly, the APC wants to give every potential director the chance to provide as much detail about their proposal as possible. The APC wants to ensure that any queries or questions are given an opportunity to be discussed in an informal way with the whole of the APC, not just through the Chair. By doing this nothing will get 'lost in translation' at a later stage. It is hoped that you will feel that at the end of the process you were given every opportunity to give as much detail as available.

What should I do to prepare?

In the process of filling out the proposal form you will have already given a lot of thought to your proposal. You only need to put some 'flesh on the bones' of what you have already put together.

What will I be asked?

The questions will be driven by what is already on the submission form. The questions are not meant to test you or trick you, but to ensure the APC is clear as to your vision. There are no right and wrong answers. It is simply the chance for the APC to get a sense of your approach. Your set need not be designed, your costumes need not be decided nor your play cast, but hopefully you will have a clearer sense of how you see it. Although the APC should have already had a hint of that from your proposal form, a chance to discuss this with you, in an informal and relaxed way, will allow us to make the best informed decision possible.

Remember:

- ✿ you have been invited to pitching so the APC already likes your proposal and wants to know more;
- ✿ please relax, the APC is not planning on grilling you or tripping you up;
- ✿ enjoy it, you are clearly interested in this play, this is a great chance to have a captive audience who want to hear all about it.

What happens after the pitching?

Once everyone invited has had an opportunity to pitch, the APC decides which proposals should be recommended to the Management Committee to form the next season. Once a proposed



season is agreed by the Management Committee, those who have pitched for the next season will hear whether or not they have been successful. The full season is always subject to ratification by the Membership at either AGM (or EGM). The season is not publicly announced until then.

What other theatres are available?

Main stage productions may be staged in the Redgrave Theatre (proscenium arch) or the QEH Theatre (thrust stage) or at the Tobacco Factory Theatres. These are however not the only options in Bristol and the APC welcomes proposals to create a production in other venues, including open air venues, such as the Dairy Garden at Blaise Castle. In 2015 we produced Tartuffe as an invited company at The Tobacco Factory Theatres. This venue is not generally available and only by special arrangement. Other possibilities include touring; the Playhouse at Weston; the Minack open-air theatre in Cornwall; and via the Bristol-Hannover Theatre Exchange. (We would ask that the Director has consulted with the Chair of the APC regarding alternative venues in advance and to include information on discussions/costs in their proposal).

Can I join the APC?

Yes, anyone can join the APC, when a vacancy arises (maximum numbers being 7 people). We try very hard to have a balance on the APC and try to create a group of people who represent the club so we look at balancing ages as well as numbers of men and women together with a breadth of experience i.e. acting, directing or technical.

The Management Committee may make a request for volunteers every time there is a vacancy and you will need to make yourself known at this point. The Artistic Director will then appoint the person in agreement with the rest of the APC.

I have a play that I think would be good for Kelvin to consider but I am not interested in directing?

The APC is happy for any play to be put forward. Simply send a copy of the play to the APC Chair. These will be read by the APC and if the APC feels it would work for Kelvin, then it will go on the 'Recommended Plays List'.

It should be stressed that unless there is a shortage of good proposals, then it is not Kelvin policy to select the play and find a Director. Therefore, unless someone selects the play off the list then it may be that this play will not be proposed.

I want to direct but I am not sure what play I want to do?

As mentioned above, the APC has a list of approved & recommended plays. Please contact a member of the APC for the list in the first instance. You will be able to see what play, what theme of play and cast types are possible suggestions for you.

The APC may also choose a play and invite Directors to read and consider submitting a proposal to direct.

2.2. Hints & Tips for Proposing Plays

Use the Submission form to help you. You don't have to write an essay, but the form is designed to help you and Kelvin.

It will:

- a) encourage you to think about each of the major aspects of production;
- b) show the APC you are prepared.



In particular:

- ✿ what grabs you about the play, what is it saying?;
- ✿ think about your cast requirements;
- ✿ think about the venue most suited to the play and your conception of it;
- ✿ think about how much technical and stage crew resource it may need;
- ✿ think about wardrobe and set design in terms of how you want it to look and feel;
- ✿ be aware of any special expertise the play may require;
- ✿ think about how much it may cost. You may wish to appoint a Production Manager at this stage to help you with the technical and budgeting elements of your production; (more on this later...)
- ✿ choose a play you love... or at least like - which excites you. If you aren't motivated by it, it's unlikely other members will be;
- ✿ don't be afraid to be ambitious, but don't propose mounting a musical version of War and Peace in the Bristol Hippodrome. If your play has a large cast then balance out the scale of the production some other way. Consider if you can save time and budget on the set design, for example;
- ✿ submit more than one play. Better still, submit plays from different genres if you can. The APC has to create a balanced programme, so by submitting more than one play, you make the APC's job easier and your chances of success higher;
- ✿ contact any member of the APC (details on Members' Website) for help, feedback or guidance if you need to;
- ✿ make sure the performing rights to any play you propose are or will be available;
- ✿ try not to pick a play that has just been, or is about to be performed elsewhere;
- ✿ don't be discouraged. If your proposal isn't accepted this time, don't take it personally – there are many factors in deciding Kelvin's programme. Submit a new proposal, or try again next season;
- ✿ don't leave your submission to the last minute!

A Proposal Form is available for download available on the Production Resources tab on the Members' website. See [Appendix 1](#)

3. WHERE TO BEGIN WHEN YOUR PLAY HAS BEEN ACCEPTED

3.1. Working with the Producer (the Management Committee)

In all Kelvin Players productions, the Management Committee (in association with the APC) acts as Producer. A Director should liaise and attend meetings with members of the Management Committee as required, including budget meetings and must submit monthly production reports (form below) to the Management Committee via the Secretary in advance of monthly committee meetings (details available on Members' website).

3.2. Planning Ahead & Timescales

The timescale for your production is up to the Director and PM but a suggested timetable for the year is available for download on the Production Resources tab the Members' website. The



following is a guideline for the order in which things should occur but the length of time spent on each stage is flexible:

- ✿ Production Launch;
- ✿ Appointment of Creative/Production Teams;
- ✿ White Card Meeting;
- ✿ Read-through;
- ✿ Auditions and Casting;
- ✿ Rehearsals and Production Meetings;
- ✿ Fit up/Tech Weekend;
- ✿ Show week(s);
- ✿ Strike/Get-out

3.3. Building a Team

Directors will announce the need for a Production Manager early on and select who they wish to work with ideally when their piece is selected by the APC.

Once the PM has been selected by a Director, it is recommended that they meet early on to discuss the show and its requirements in case there is likely to be anything out of the ordinary that might need extra planning time etc. During this meeting the PM should discuss with the Director who will be needed on the Production team e.g.:

- ✿ Production Marketing Manager;
- ✿ Set Designer;
- ✿ Lighting Designer;
- ✿ Sound Designer;
- ✿ Costume Designer;
- ✿ Make-Up/Hair;
- ✿ Construction Manager;
- ✿ DSM;
- ✿ SM.

Possible:

- ✿ Choreographer;
- ✿ Scenic Artist;
- ✿ AV Designer;
- ✿ Dialect Coach;
- ✿ Fight Director;
- ✿ Puppet Instructor.

NB! It is stated in the Club Rules that “no portion [of the income of the society] shall be transferred ... to the members of the society (Rule 2b). So, whilst of course if we have paid out money (with committee approval) on stuff for Kelvin, for which we're entitled to be reimbursed, **no member should be paid for what they do for Kelvin.**

3.4. Production Launch

When a play is put on Actors get an opportunity for a read through of the play and then audition for the roles they want. Why shouldn't it be the same for backstage roles?

A Production Launch for each show will allow potential creative and production crew a chance to “pitch” for roles. At the launch the Director and PM will share their ideas so far for each Backstage/Technical area, and then there will be a period of a week or two where people



interested in roles can share or pitch their ideas for that role (either by email or in person). The Director and Production Manager will then choose the most suitable candidate for each role, much like actors who have auditioned.

What are the benefits of this? Well, firstly it will hopefully get lots of new and different members coming forward to do a range of technical roles, taking the pressure off those who do these roles regularly (and if you don't have much experience in a role a mentor will be assigned for you). Secondly, it makes life much easier for Directors and Production Managers, as their technical crew will "come to them" rather than them having to round up a crew themselves. Thirdly, it potentially gives technical crew a chance to influence a Director's ideas early on, making the roles more creative and satisfying for those undertaking them.

The Production Launch will normally take place ideally around 2 months before the read through. This will allow the set designer to create a model to present at the read through and other creative roles to have the time they need to work without a fast-approaching deadline.

If you've ever wanted to do a backstage role but have never been asked this is now a chance for you to come along, hear a Director's ideas and then put yourself forward. You will always get support from Committee no matter how experienced you are, so why not give a new role a try?

3.5. Set Design

The crucial point to remember about any set is that it is essentially a space designed to help the actors tell their story.

Key issues to bear in mind are:

- ✎ directorial/text requirements for entrances/exits;
- ✎ explicit textual changes of location;
- ✎ cast size may impact on the amount of acting space required;
- ✎ any technical requirements which may need to be incorporated i.e. costume storage/ changing space in the off stage area;
- ✎ props/furniture requirements which may need to be stored off stage area;
- ✎ any design needs to fit the Director's overall concept for the production;
- ✎ any design needs to be buildable in the time frame available and budget allocated. The Set Designer should consult with the Construction Manager to assess the likely required budget for construction otherwise a standard budget figure will be allocated (see Section 4 below);
- ✎ the design should fit in with the Director's general proposal to the APC.

If there is a material difference between the general idea in the submission, to the ultimate design, you may need to refer back to the APC to discuss. The APC selects a season based upon a number of criteria e.g. there might be four productions where a heavy set-build is anticipated. If yours was proposed to be a light set or black box, and now you want a full sized replica of the Taj Mahal, it needs to be discussed with APC and agreed!

3.6. Are you legal?

Liaise with the Secretary (secretary@kelvinplayers.co.uk) to ensure that scripts have been obtained, performing rights confirmed and royalty payments arranged.

Note: It is illegal to photocopy published, copyrighted scripts and Kelvin Players does not condone or approve of photocopying copyrighted material.



3.7. Publicising to the membership, read-through, auditions and casting.

The aim of this section is to set out the process by which productions are cast, and to offer guidance to Directors. The Creative and Production Teams should already be in place at this stage, selected after the Production Launch as discussed above. It is essential that the process is (and is seen to be) as fair and transparent as possible, as well as maintaining high standards.

With the benefit of such a large membership, we are mindful of the need to provide balance, depth and variety in our productions. The APC works within guidelines provided by the Management Committee to ensure a balance between offering a large number of acting opportunities in a season, staging plays that have audience appeal and presenting plays that offer challenge to Directors and technical teams.

The following is a series of guidelines and steps that should be taken once a season has been endorsed by the membership and the play is 'in production'.

Before the Read-through

The following tasks should be completed by the relevant members of the creative/production/SM teams:

- ✦ publish details of the production in The Jester (jester@kelvinplayers.co.uk) and on the Members' website (web@kelvinplayers.co.uk), including casting requirements, rehearsal requirements, staging details, any special acting skill requirements, e.g. accent, singing, dancing, juggling etc. (Director or AD);
- ✦ liaise with the Lettings Manager (lettings@kelvinplayers.co.uk) to book audition space and times (and rehearsal dates and times) (PM/SM);
- ✦ publish details of the audition process. This will include dates, times, how the auditions will be managed, timing of the auditions (Director or AD). All Directors have the choice as to how to hold their audition process. For example, open or closed auditions, individual or group, improvisation or script. However, in the interests of fairness and transparency the details should be published beforehand;
- ✦ plan and publish in advance how successful and unsuccessful auditionees will be informed of the casting decisions (Director or AD);
- ✦ publish in advance a draft rehearsal schedule and make it available to potential auditionees (Director or AD).

Each production will have a nominated CLO who may advise the Director at auditions and endorse the Director's choice of audition process.

Any member is entitled to contact Directors before auditions to discuss the play and the characters.

Directors may approach members directly and encourage them to audition, but must not imply or state the member will be given a favourable response. **Under no circumstances should a Director promise or offer a role without a fair audition.**

Directors may not approach ex-members or non-members inviting them directly to audition, without also making clear to that person that they must join the company, i.e. be a fully paid-up member **before** they can audition.

At the read-through



- ✚ At the read-through or prior to auditions/casting, Directors should be very clear about the level of commitment expected to the production and attendance at rehearsals when called, adhering to schedules, and manage the expectations of all involved right from the beginning of the production process. It can be productive to reiterate this at casting/staffing stage in order to help avoid drop-outs during production.
- ✚ All members are invited to attend any read-through.
- ✚ New and prospective members are able to attend any read-through.
- ✚ All those present at the read-through are reminded from the outset that only paid-up members may audition for the production.
- ✚ The Director should reiterate:
 - the format of the audition process;
 - the process by which the cast is announced, particularly noting that all casting decisions are subject to Management Committee approval.
- ✚ The draft rehearsal schedule should be available, where possible.
- ✚ Scripts/extracts be made available to those people wishing to audition, if applicable.
- ✚ Details of prospective auditionees be recorded so that the Membership Secretary may confirm that all prospective auditionees are full members. This confirmation must also be established at the auditions.
- ✚ The CLO should attend the Read-through to introduce themselves to those present.

Before the Auditions

Auditionees are not required to attend the read-through. Where a member is unable to attend a read-through, it is still permissible for them to audition.

Any member who wishes to audition but is unable to attend the published audition times, may contact the Director to arrange an alternative time/date. As far as possible, Directors should aim to meet such requests. This is subject to studio space availability and the Lettings Manager (lettings@kelvinplayers.co.uk) must be contacted should extra space/dates be needed.

Prospective auditionees:

- ✚ must inform the Director of any pre-planned restrictions on their availability, e.g. dates when they are unavailable to attend rehearsals;
- ✚ may be asked to state the roles for which they wish to be considered.

In the case of very large cast productions:

- ✚ auditionees may be asked if they are prepared to 'play as cast' i.e. whether they would be prepared accept any role offered;
- ✚ as a means of ensuring efficiency, auditionees may be restricted to auditioning for a maximum of one or two roles.

Auditionees should be reminded that auditioning for a production is a statement of their firm commitment to the production, including the fit-up/get-in and strike/get-out, ticket sales etc. However, auditioning is not a guarantee of being cast or otherwise involved in a production.

Auditionees may be asked to consider taking on a technical or front-of-house role if they are unsuccessful in their audition for any acting role.



At the Auditions

Audition panels usually comprise the Director, Assistant Director and/or PA or other member, at the Director's discretion, plus one Committee member (this can be the CLO). The Committee member is available to offer advice and guidance, as appropriate, but is not necessarily part of the casting decision-making process.

Auditionees are often nervous and anxious. Directors should aim to make the audition process as pleasant as possible. For example, refreshments should be made available; a waiting space be provided; and all present should ensure that mobile phones are switched off.

Auditionees as well as audition panels should be treated with courtesy and politeness, for example, by paying attention throughout the entire audition.

The audition process should not be a 'surprise' to auditionees as the process will have been published in advance.

No person will be allowed to audition unless they are a fully paid-up member.

Prospective members are permitted to pay their membership fee on the night of the audition - this does not guarantee being cast.

N.B. Auditionees should be aware that auditioning for a role is a firm statement of commitment to the production.

After the Auditions

The Director should compile a proposed cast list which is submitted to the Secretary of the Management Committee (secretary@kelvinplayers.co.uk) and provide details to the committee of those people who auditioned and not being offered a role.

The Secretary will circulate the proposed cast to the Committee for approval of the cast list.

Once approved, the Director/PM is then advised of the Committee's decision.

The Director should contact successful auditionees to be formally offered a role, which should be formally accepted. If a role offered is rejected, and alternative casting of that role should be reported at the earliest opportunity to the Secretary of the Management Committee for urgent approval.

The Director should contact unsuccessful auditionees to inform them of the casting decision.

The cast list should be confirmed to the *Jester/Digest* editor (jester@kelvinplayers.co.uk digest@kelvinplayers.co.uk) and the Webmaster (web@kelvinplayers.co.uk) for publication to the membership via the *Jester/Digest/Members'* website

Special Circumstances

Should a Director be in the unfortunate position that he/she is unable to cast the production due to insufficient people (suitable for the roles available) having auditioned, the Director must liaise with the CLO.

One member of the Committee/CLO will liaise with the Director. The following options are available, dependent upon timescale:

- ✿ advertising a further audition;
- ✿ personally contacting and inviting members to audition (not offering a role without audition);
- ✿ approach people from outside the Club.



It is only in special circumstances that permission be sought and given to recruit 'guest' members. Occasionally, a cast member may have to withdraw from a production once the rehearsal process has commenced. In these situations, again advice must be sought immediately from the CLO. The following options are available and an audition may not be necessary due to time pressure:

- ✎ reviewing those who auditioned but were initially not cast;
- ✎ personally asking a member to take on a role at short notice.

It is not necessarily the case that previous auditionees must be offered the role.

In such special circumstances, Committee approval must be sought in advance and given for the decisions made.

3.8. Rehearsal Space

The Stage Manager should agree the Director's proposed rehearsal schedule and book rehearsal times and audition dates with the Lettings Manager (lettings@kelvinplayers.co.uk), also obtain three sets of keys and hall rules pertaining to rehearsals and locking up.

N.B. The Management Committee recommends a minimum of 23 rehearsals be scheduled.

3.9. Reporting

Once rehearsals are under way, the PM must keep in touch with all Heads of Department to check on progress and ensure schedules are adhered to. If any queries or problems arise, the PM should feel free to contact the Chairman, Secretary, Company Stage Manager or any other Management Committee member for help and advice.

A [Production Report](#) form is intended to apprise the Management Committee of progress – a regular report should be forwarded to the Secretary prior to each Management Committee meeting, ideally via email.

3.10. Expectations of cast and crew

KEY INFO FOR ALL CAST AND CREW IN A PRODUCTION

NB It is worth copying the following info to cast and crew (as required) at the start of rehearsals.

CAST SPECIFIC

Rehearsals: A Rehearsal Schedule will be provided before the start of rehearsals

- ✎ You must attend all rehearsals called or agree with Director/DSM when you cannot;
- ✎ Please remember that your absence isn't simply about your rehearsal time, it affects everyone's rehearsal time because you will not be there;
- ✎ Regular failure to attend rehearsal could put your casting in the production at risk.

Fit-Up/Get In: You are expected to attend the Fit-Up which will (usually) be on the Sunday before the show. You should make yourself available all day/evening.

- ✎ Precise call times will be set out by the PM and confirmed during the rehearsal period but are usually around 9:30 am;
- ✎ You will be expected to help with ensuring that the theatre is ready and this will involve anything from tea making to painting the set – come appropriately dressed;



- ✿ Do inform those in charge if you are unable to do heavy lifting or such like due to medical conditions, there are always jobs that can be done such as setting up the dressing room etc.;
- ✿ You will probably have a 'line-bash' on the afternoon of the get in but again this is confirmed nearer the time;
- ✿ You may not be expected to stay all day but this will be agreed and communicated with cast/crew prior to the fit-up.

Technical Rehearsal (the "Tech") – held usually on the Sunday of the week of the show on the evening of the fit-up. **Attendance is compulsory.**

- ✿ This is probably the only time that the technical crew will get to practice the lighting and sound within the theatrical space;
- ✿ Precise start time will be confirmed by the PM/Director nearer the time;
- ✿ You may not get to run all your lines as the Tech will run 'cue to cue';
- ✿ It is very helpful if you always check after exiting the stage whether or not you may be required to come back on and run the sequence again. It is also useful if all cast remain in the hall rather than going back up to the Morris Room in case we suddenly jump several pages and you are required;
- ✿ Please be patient, it is frustrating as an actor to stop and start but it will give the technical crew the practice they need to make you look good on the night itself;
- ✿ No guarantee can be made as to finish time as problems that may arise may be unforeseen. Please do not ask then it will finish The answer for a Tech is "when it is done". All effort will be made to make it as soon as possible.

Costume etc. – you will be provided with a costume (or agreed what to bring) with the Costume Designer/Head of Wardrobe well in advance of the show. However:

- ✿ You must bring your own tights/underwear (unless a period production in which case they may be provided) etc., - check with Costume Designer/Head of Wardrobe;
- ✿ Shoes may or may not be provided – dependent on the period setting of the show – check with Costume Designer/Head of Wardrobe;
- ✿ You may need to bring your own make up (what & how will be discussed at the fit-up or before) – check with the Hair/Make-up Designer (or PM);
- ✿ You may need to bring your own hair grips, bands etc. (any period production hairstyles should be practised at the fit-up or before) – check with the Hair/Make-up Designer (or PM).

Dress Rehearsal – this will be usually undertaken on the night before opening night. **Attendance is Compulsory**

- ✿ This will run as if it is a normal performance night so call time will be the time for which you're called for a performance;
- ✿ Time of arrival to ensure hair and make-up is done in time will be agreed in advance;
- ✿ You must sign in when you arrive so SM knows you are here. **Never arrive later than the half hour call** before the start of the performance - 35 minutes before scheduled 'curtain up' time - unless specifically agreed with the Director;



- ✎ Some audience may be invited to see the dress rehearsal so don't expect an empty auditorium;
- ✎ The Dress Rehearsal is often the opportunity for production photographs to be taken by a professional photographer.

Week of the Show – same as for the dress but remember

- ✎ You are not permitted to leave the dressing room during the performance, even during the interval other than for your cue;
- ✎ Drinks will be available in the bar afterwards;
- ✎ There is usually a collection for the Director. Often casts will make a collection and purchase a gift for the Director, to be given at the after show party. This is not obligatory but a courtesy;
- ✎ There is often a mid-run social evening e.g. a meal out (usually on a Thursday after the performance);
- ✎ There is usually an after show party on the last night and details are given during the week of the show.

Get Out – this is undertaken on the morning following the last performance. **Attendance is compulsory**

- ✎ Start time is usually around 9.30 am (but exact timings will be confirmed either at the fit-up or during the week of the show);
- ✎ The aim will be to be concluded by approx 1 pm;
- ✎ Breakfast will be served at the end of the get out.

CREW* SPECIFIC

*Crew is defined as all those who work on the show but are not appearing on stage as actors.

Rehearsals – There is no expectation for crew, other than the DSM to attend rehearsals. The DSM will be expected at every rehearsal and:

- ✎ All key personnel (design roles, marketing, SM and DSM) will be asked to attend regular production meetings which are called by the PM;
- ✎ Operators (lighting and sound) may want to attend rehearsal towards the end of the rehearsal period to get a sense of the play prior to the tech;
- ✎ All crew are welcome at any rehearsals if they wish to get a sense of the play in advance.

Fit Up – all crew are expected to attend the Fit-Up (or Get-In if the production is in an external venue)

- ✎ Precise times will be notified by the PM and confirmed during the rehearsal period but the set build (if required) is usually around 2:00 pm of the Saturday prior to opening night;
- ✎ The technical crew will be expected to provide support in the lead up the technical rehearsal, full instructions will be given on the day;
- ✎ Design Crew are expected to attend and be available to deal with any issues that may arise.



Technical Rehearsal (the "Tech") – held usually on the Sunday of the week of the show on the evening of the Get In. **Attendance is Compulsory**

- ✎ This will often begin at approx. 6:30 (precise start time to be confirmed by the PM)
- ✎ The PM runs the Tech and you should follow their instructions throughout the Tech. Full info will be given in advance
- ✎ This is the time for technical staff to deal with issues and to manage problems. Please do speak up if you find there is a problem. This may be the only time to resolve it.

Dress Rehearsal – this will be completed on the night before opening night. **Attendance is Compulsory**

- ✎ This is run as it would be on a performance night so start time must be as it would be for the run of the show.
- ✎ You must agree an arrival time with the PM/SM to be in good time to check all is ready for the start of the show.
- ✎ Audience is usually let in 15 minutes before the start so all tasks must be completed prior to this.
- ✎ Please wear black if you are backstage at all during the show. (Unless you have an agreed costume for scene changes and this will be agreed and provided in advance).

Week of the Show – same as for the dress plus see appropriate section under the cast info above.

- ✎ A Director may wish to buy gifts for their PM and other Heads of Department. Again these would be given at the after show party. Again, not obligatory but kind. (Note: it is worth a Director checking through the programme if intending to do 'Thanks'. Missing someone out by accident can often cause more offence or upset than expected.)

Get Out – all crew are expected to attend the Get out (see above under cast).

- ✎ However some technical crew may need to finish off some de-rigging of lights following the breakfast. This will be agreed with the Production Manager

3.11. **SAMPLE Fit-Up/Production/Get-out schedule for a Kelvin In-House Production**

(not set in stone but to give an indication of timings). Most importantly, flexibility on timings is always required.

Fit Up	
Saturday 14:30	Kelvin lets out the Hall to dancers who don't vacate until around 2:00 p.m. From their vacating the premises, the Construction and Lighting Teams can start to build the set and hang lanterns in accordance with the set-design, lighting designs. The Sound designer/operator is also welcome to start testing their cues etc. The Lighting Team and Build Team need to coordinate to work around each other. Remember to have appropriate breaks or a regular supply of tea/coffee, cake etc.
Saturday 18:00	Hopefully the set will be built (if not finished detailing) by 5:30/ 6:00 p.m. when the Lighting Designer/Chief LX can begin focussing (pointing the lanterns in roughly the right direction with correct colours/effects). The Build Team will continue working whilst the lighting is on and they can see.



	Work will continue until nobody can either be bothered any more or be too exhausted to continue.
Sunday 09:30	All involved in the Production should attend, that includes All Cast, all Construction team, all lighting designers/riggers/operators, all sound designers/operators, Director, PM, SM, ASM, Props etc., etc. From 09:30 a member of the Construction Team will direct, members of the cast/crew to construct the raked seating on steel-deck (if required). This involves moving all the chairs off the steel-deck stack; moving all steel-deck out to clear space for construction; collecting the scaffolding legs from the back-store; bolting together steel-deck and setting out in position as directed, moving chairs back on the steel-deck leaving space for Chief LX to set up lighting desk temporarily and space/seats for Director, PM, lighting Op etc. Those who are unsuited or unable to assist with the heavy lifting of constructing the seating, should help upstairs to convert the Morris Room to a functional dressing room or assist Wardrobe with preparation of costumes for performance.
Sunday 14:30	Whilst the Crew continue to work on the set, light and sound etc. and the Director works with the Chief LX / Lighting Op on creating lighting plot, the cast may retire to the Morris Room for a 'Line Bash'
Sunday 18:30	All involved need to be ready for the Technical Rehearsal (Tech) for a 6:30 start, with costume, running from cue to cue rather than full script (see text above). By then, the set should be ready. At least one of the Construction Team should remain for the Tech, to tweak any last-minute glitches with the set but otherwise, the tech should be run by the DSM, Production Manager and Stage Manager
Monday 18:30	Call for Dress Rehearsal and run as if a public performance. No stops for forgotten lines, blown lamps, wobbly flats (unless exclusively, for Health & Safety requirements).
Sunday 09:30	Regardless of how much celebration was going on the previous night, ALL involved in the production are called for the Get-Out: removing the seating; dismantling the steel-deck, clearing the Morris Room, tidying the balcony, storing costumes and props; striking the set, de-rigging the lights and putting everything to a state that you wouldn't know we'd been there.

4. GUIDELINES FOR PRODUCTION MANAGERS ON CONSTRUCTING A PRODUCTION EXPENDITURE BUDGET.

Firstly, a warning, there are no quick fixes when constructing a production budget for the simple reason that no two shows are the same. Each budget needs to be put together to meet the specific requirements of a particular play. This sounds obvious, but in the past Kevin budgets have been put together using a variety of methods. These have ranged from using the previous shows budget as a guideline, vague guestimates, to fully costed figures.

Analysis of actual expenditure for twelve plays over three seasons' productions (2012-15) has established wide variations in both specific and overall costs. Overall expenditures have ranged from £1,568, (*A Month of Sundays*) to £2,389, (*All My Sons*). The three larger productions that took place over the period analysed are not included as they were allocated larger than normal budgets.



The chart below gives the average expenditure figures based on twelve productions over a three year period. However these guidelines are intended to give you pointers as to what needs to be factored in to create a specific budget for your production.

Item	Cost £	
Theatre Hire	185	Fixed
Photographer	95	Fixed
Comp. Entry	60	Fixed
Royalties	415	Variable
Scripts	65	Variable
Marketing	230	Variable
Printing	395	Variable
Set	175	Variable
Props	50	Variable
Costume	240	Variable
Furniture	20	Variable
Lighting & Sound	150	Variable
Transport	0	Variable
Misc	85	Variable
Total	2,165.00	Variable

BUDGET. The overall expenditure budget will be set by the Club Treasurer.

4.1. Fixed costs.

These are fixed by the Treasurer for all productions.

Theatre Hire. This cost is to cover revenue lost when the premises are unavailable to lets.

Photographer. This fee is set by an external photographer.

Competition Entry. This covers the entry fee for the Rose Bowl Awards and is set by the organisers. There may be an additional cost if your production is being entered into a One Act Play Festival.

4.2. Variable costs

Royalties. These are the fees for the rights to perform a play. They can vary enormously. They range from zero for (un-edited) Shakespeare, and in fact most plays pre mid-19th century, to £500 or more for a contemporary play. Royalties are calculated by the holder of the performance rights, based on factors such as number of performances, size of audience, professional or non-professional.

4.3. Scripts

Do shop around for the cheapest available. Do ensure that you have allowed a script to be available for every member of the production company that will need one. Be aware that costs will escalate if you are staging a double or triple bill. Scripts can be recharged to the cast. **Do NOT**



Photocopy Scripts. It is illegal to photocopy published, copyrighted scripts and Kelvin Players does not condone or approve of photocopying copyrighted material.

4.4. Marketing and Printing

Estimates are set out in section 5.3 below.

4.5. Set

Liaise with the set designer. A plain black box, with a few, begged, borrowed or Kelvin stock items will cost less than £100.00. A standard box set using existing Kelvin flats, and stock items will cost around about £200.00, (mostly on paint). A set with a high, new build, requirement can cost up to £500.00 which will require more accurate costing, depending on what is required.

4.6. Props

This will depend on the quantity, and type of props required. For example a production heavy on 'everyday' props in a contemporary setting is likely to cost less than £50.00. A period piece with a few but very particular items needing to be hired can be anything from £100.00-£150.00. Weaponry (See section 9.5) of any description can be expensive, often because of hire, transportation and insurance costs. You should always check with the Kelvin Props Manager (contact details on Members' Website) before buying props. We have a large collection of props stored.

N.B. Failure to check whether we have props already and buying 'new' may mean that the cost of purchase may not be reimbursed.

4.7. Costume

Liaise with your costume designer. This is probably the most complex area to budget for due to the number of variables. Factors include: Cast size; contemporary or period; and the number of costume changes per cast member. A small cast, contemporary play can be less than £50.00; a large cast, period play with multiple changes can be as much as £600.00. Treat this budget with care - the variables are huge.

4.8. Furniture

As with costume, quantity and period are the primary considerations, although begging, and borrowing can take you a long way. Furniture budgets rarely go over £50.00

4.9. Lighting & Sound

Liaise with your lighting and sound designer. A single area lit with the same lighting state throughout can be under £200.00. A complex design, which requires areas to be lit with different colours at different times, special effects (*smoke, haze, snow etc.*), follow spots, can cost between £400.00 and £500.00.

4.10. Transport

Normally zero, but if you think you may need to hire a van to move furniture, or steel-deck for example, this will depend on size of van, length of hire period, etc.

4.11. Misc

If in doubt allow £150.00. The cost of the 'Get Out' breakfast should be charged under Misc.

5. MARKETING



Kelvin Players' vision is 'to be and to be seen as the premier non-professional theatre company in the southwest'. A Production Marketing Manager should be appointed for each production. The following guidelines are directed to them:

Your role through marketing your show is to focus on the 'be seen as' part of bringing this vision to life.

This section of the Production Guidelines will detail the principles behind marketing a show and provide you with tools to create the marketing you need for your show. Some things are common to every production, but this is not necessarily an exhaustive list of things to do - you may wish to experiment or do bespoke things to market your production.

5.1. General

5.1.1. Flyers, posters and programme

Flyers and posters ideally need to be at the printers a fortnight before the previous production.

They firstly need to be sent round to committee for approval and to Chief Marketing Officer (CMO) prior to that for proof-reading so deadline for them to be sent to CMO is three weeks before the previous production.

There is no "house style" as such, but there are things that must be on there (i.e. Kelvin Logo). See examples of previous flyers etc. Tim Whitten and Mat Rees currently alternate doing these for each production.

Programme is needed to go to printers two weeks before your production. This will also need proof reading by CMO prior to going out. Programmes are much more at the discretion of the director, you can choose not to have a programme at all, have a minimalist one or go all out.

Most flyers get sent out by Culture Calling but there is a box for cast and crew etc to flyer themselves.

5.1.2. Media, radio etc

Press release needs to go to CMO as soon as possible but latest a month before the production - up to the director how this is done. I can send examples and most have some of the flyer blurb and then a paragraph from the director about why they chose to direct the play etc. If you want you can just provide the blurb about the play and a comment as the director and CMO can shape up into a press release style.

CMO sorts radio interviews at BCFM and BBC. You just need to agree who and when once we have dates from the relevant people. For BBC you need two people only, names in advance, must take photo ID - BCFM is more flexible.

We can also try to get someone in to do a review if you would like me to.

Bishopston Matters – if the copy time matches with our shows, we usually get a half page spread in this magazine. Regardless we advertise on the website and our contact there is really good. We just tend to send over the press release and the imagery and then Kerry puts it in to a format and sends CMO the copy for checking which is always fine. It's pretty cheap too (£48 plus VAT).

5.1.3. Social media and MailChimp

This all takes place once the previous production is finished.



CMO sets up FB event and Rachel Fleming does rest of FB promotion and Instagram - Rachel also sets up on various listings around Bristol. (Remotegoat, Theatre Bristol etc.) They get sent the press release and then they update their listings.

Jonny does FB banner for members group and public facing group.

Fran does twitter updates.

Jacqs does MailChimp communications and will send round one about a month before the show and one the week before. Mostly contains press release info so if we send her the PR and some photos/flyer imagery she works her magic.

We can boost FB posts if you have budget and CMO does updates on members group, encouraging them to buy tickets and promote the event.

5.1.4.Photos and filming

Photos -can sort for someone to take photos for rehearsal to promote – usually Peter Spence. We can then use these to promote on social media.

Owen can be booked to film on the week - if you have the rights to do this under the licence. CMO is happy to book this in with him, director to let CMO know if they have a preference for what night.

Stewart dress rehearsal photos – again CMO is happy to book this in if director wants. Some contact him directly.

5.1.5.Tickets and seating

Rose Bowl seating – you need to find out when Rose Bowl Adjudicator is coming and ensure seats are reserved.

Need to tell Box Office Manager about how many seats if you are having, anything unusual with the set up that means there will be fewer tickets available for sale than normal.

5.1.6.Production meetings

CMO tends not to go to production meetings generally as there is already a lot to do and most has been decided outside of meetings or already done as a matter of course. CMO will try to attend it if you need them for a specific purpose.

CMO also tries to come to at least one rehearsal during the run up to the show to see how things are progressing and sell the show!

5.2. Audience groups

The first principle of the marketing of a show is to understand the different audience types that come to see Kelvin shows, and find ways to talk to them that will interest them. We have identified three main audience groups:

1. **Members** of Kelvin Players
2. Those who are **Interested** in the genre, playwright, or knowing people in the play
3. **Loyal**, returning audiences

Here's a bit more detail about each audience group and the kind of marketing content that will appeal to them:

5.2.1. Members



Key messages	We should call on the support and duty of our fellow members to attend the shows that their company puts on.
Content	This content needs to be shareable photos and videos - containing people that members know. This is the type of content members will feel proud to share as something that shows what Kelvin Players is all about - and they are part of it.
Examples	Facebook and Twitter posts, emails

5.2.2. Those driven by interest in the play or genre or people involved.

Key messages	We talk to those audience members who love the genre of play, playwright, actors, etc. that are performing - these are one-off attendees.
Content	This content needs to show that this will be the best version of this play, genre, playwright you will see in the southwest. Content will also show people you know (friends, colleagues) in a new light!
Examples	<i>Press releases, flyers</i> <i>Entering awards, reading reviews</i>

5.2.3. Loyal and/or returning audience members (not necessarily Kelvin members).

Key messages	We reward and thank audience members who come back time after time to see our plays.
Content	Rewarding, special treatment content for those that are loyal to Kelvin Players. Exclusive access to behind the scenes content, thanking loyal audiences for their continued support.
Examples	<i>Loyalty rewards, free programme, emails</i> <i>Facebook and Twitter posts</i>

Now you know about our audience, you now need to think about the marketing journey that each audience group will take when coming to see a Kelvin show.

5.3. Marketing journey



There are four stages to the marketing journey. These stages are common to all marketing campaigns and all audiences will go along this journey. You need to think about every stage of the journey and every audience type to plan the marketing communications.

The four stages are:

- 1) Awareness & Consideration
- 2) Reservation / Purchase
- 3) The Show Experience
- 4) After-show

Here are the different things to create at each stage of the journey for each audience. You can expand this list.

5.3.1. Awareness & Consideration

Audience	Marketing Objective: raise awareness of our next production to our audiences depending on their key messages
Members Support and duty	Social media posts, email, Digest, Jester
Interest Genre, playwright, play	Press, radio, listings, awards write ups, web listings, reviews of previous shows
Loyal Returning	Social media, audience email

5.3.2. Reservation/Purchase

Audience	Marketing Objective: convert the consideration into a successful purchase or reservation of tickets
Members Support and duty	Member pricing, online, sharing with others when they are attending on Facebook
Interest Genre, playwright, play	Online, early-bird tickets
Loyal Returning	Early-bird tickets online, sign up to audience emails

5.3.3. The Show Experience



[BACK TO THE TOP](#)

Audience	Marketing Objective: fulfil the audience's expectation through their show experience
Members Support and duty	Share on Facebook what night you're attending, programmes, tweets
Interest Genre, playwright, play	Programme, sign up to email, tweets
Loyal Returning	Loyalty rewards

5.3.4. After-show

Audience	Marketing Objective: encourage them to tell others about their experience and purchase tickets for the next show
Members Support and duty	Share reviews, pick up flyer for next show, thank you email and link to the next show (early-bird)
Interest Genre, playwright, play	Thank you, tell others, pick up flyer for next show
Loyal Returning	Thank you email and book for next one (early bird tickets), pick up flyer for next show

We've introduced a few new things to help market the shows:

- ✿ an early-bird ticket price: no fee from the time the tickets go on sale until three weeks before the show
- ✿ buy 9 tickets, get the 10th free

5.4. Making it happen

The Production Marketing Manager is usually a person within the company who consistently actions the marketing responsibilities required for each show. The preference is that one/two members of Kelvin conduct this role for each production for consistency's sake.

In the absence of a permanent Production Marketing Manager, the tasks will fall to the Production Manager to complete/facilitate.

Ideally ALL marketing correspondence outside of Kelvin should be sent via the marketing@kelvinplays.co.uk address – speak to Chief Marketing Officer if unsure of login details

Typical Kelvin Marketing Production Costs



[BACK TO THE TOP](#)

- ✚ Flyers and posters: £176.20
 - 5,000x A5/A6 flyers
 - 2x A0 posters (for outside studio)
 - 1x A1 poster (for foyer)
 - 10x A4 posters
- ✚ Flyer distribution, Culture Calling: £180
- ✚ Bristol Magazine ad: £42
- ✚ Publicity photos – Stewart McPherson
- ✚ Video - Owen Benson:
- ✚ Social media c.£50

Tasks

<p>Task: Book professional photographer and videographer to photograph/record the production.</p> <p>Responsibility of: Production Marketing Manager or Production Manager in PMM absence.</p> <p>Time to complete: approx 10 mins.</p> <p>When: As soon as possible</p> <p>Payment details: Included in Budget. Check that cost of photographer falls within budgeted cost (otherwise agree with Treasurer to amend budget)</p> <p>Actions: contact photographer (currently Stewart McPherson or Owen Benson). Stewart usually photographs the Dress Rehearsal. Owen usually videos the Thursday night performance but dates to be agreed with them. NOTE: If you book someone to do a video DO NOT sell out that performance so that the videographer still has some space from which to record.</p>
<p>Task: Flyer and Poster Printing.</p> <p>We now have a sponsorship deal with Linden Accountants who pay their printers to print our promotional materials.</p> <p>Please contact the Chief Marketing Officer marketing@kelvinplayers.co.uk ASAP to discuss arrangements</p>
<p>Task: Flyer Distribution</p> <p>Responsibility of: Production Marketing Manager or Production Manager in PMM absence.</p> <p>Time to complete: 10 mins max.</p> <p>When: Shortly after flyers arrive at Kelvin i.e. should be opening night of previous show at the very latest.</p> <p>Payment details: £180 incl. VAT for 2,000 flyers. Invoice normally dealt with by Denise (Treasurer) but may require signing, scanning and emailing by Production Marketing Manager instead.</p> <p>Actions: Make up 1 box of 3,000 flyers and mark '3,000 flyers/R Jones'. Richard Jones will pick these up and deliver them to our distributor (currently Culture Calling).</p>
<p>Task: Updating web listings</p> <p>Responsibility of: Production Marketing Manager or Production Manager in PMM absence.</p> <p>Time to complete: approx 30/45 mins (for the minimum 3 sites listed below).</p>



When: 6 weeks before opening night of show.

Payment details: n/a – Chief Marketing Officer currently in charge of any Facebook boost payments.

Actions: 6 weeks before opening night of the show use Press Release (obtain from Chief Marketing Officer) to:

- ✚ create Facebook Event (may be done by Chief Marketing Officer)
- ✚ update Facebook and Twitter banners (may be done by Chief Marketing Officer)
- ✚ add to websites - login info in brackets
 - o remotegoat.com (marketing@kelvinplayers.co.uk, password: 356774)
 - o theatrebristol.net (marketing@kelvinplayers.co.uk, password: Marketing1929)
 - o whatsonbristol (<http://calendar.whatsonbristol.co.uk/user/login.aspx>)
(marketing@kelvinplayers.co.uk, password: Marketing1929)

Imagery can be taken from flyer, Facebook banners or any production materials provided thus far. If using flyer imagery, best practice is to crop the main image rather than using whole front – the textual details on the flyer front will be contained in the post on the sites.

Note: Chief Marketing Officer may insist on further site listings.

Task: Send to print/online publications.

Responsibility of: Production Marketing Manager or Production Manager in PMM absence.

Time to complete: approx 30/45 mins.

When: 6 weeks before opening night of show – check progress/follow up 3 weeks before. Be aware of deadline dates for Bristol Magazine

Payment details: n/a – Chief Marketing Officer currently in charge of any Facebook boost payments.

Actions: Obtain Press release from **Chief Marketing Officer**

Send the press release and an appropriate image to:

- ✚ Bristol Post (email natalie.banyard@localworld.co.uk and rachael.sugden@localworld.co.uk – no charge)
- ✚ Bristol 24/7 (email Steve Wright at steve@bristol247.com) – no charge
- ✚ Bristol Magazine (email jane@thebristolmagazine.co.uk, louise@thebristolmagazine.co.uk and emma@thebristolmagazine.co.uk to ensure someone picks it up) – charge £42 inc VAT
 - o Note: Bristol Magazine will send an invoice. This needs to be forwarded on to the treasurer, Denise Jones, at richden@btinternet.com. The magazine will include a press listing, sometimes showing any imagery shown, but they will definitely include the imagery on a web listing.

Task: Arrange radio interviews.

Responsibility of: Production Marketing Manager or Production Manager in PMM absence.

Time to complete: short - a few emails and/or phone calls.

When: Approx 3 weeks before opening night.

Payment details: n/a



Actions: Contact Director/Production Manager to see who will be attending radio interview. Best balance is 2/3 people, confident on the radio (don't have to be experienced on radio) with a mix of genders if poss. Normally consists of cast and possibly director – sometimes if there is a particular aspect of the show which may be interesting e.g. singing/dancing, then someone involved with that side is good.

Contact BCFM via Billy Quain - billy.quain@hotmail.com or call – who will normally get cast members on the show the Saturday before opening night. The slot is normally some time from 10am.

Once confirmed, email Director/Production Manager with time and address, which is:

BCFM
The Beacon Centre
Russell Town Avenue
Bristol
BS5 9JH

Contact Bradley Stoke Radio via Judith Summers - judithsummers949@yahoo.co.uk – who will come down to the studio to record an interview.

Task: Generate rehearsal photos to be used in programme and on social media.

Responsibility of: Production Marketing Manager or Production Manager in PMM absence.

Time to complete: short – a few emails to Director/Production manager and photographer.

When: Various – see below.

Payment details: n/a

Actions: Obtain rehearsal schedule from Director/Production Manager.

Contact a photographer within Kelvin (often peter Spence)

First set of rehearsal photos:

Contact Director/Production manager to let them know when photographer is attending – these photos should be done within the first few rehearsals. Book in hand is fine. Photographer should get individual shots of all cast members and the director, as well as any interesting group shots.

Once photos are taken, ensure these are emailed to you or directly or added to the Kelvin Google Drive and inform Chief Marketing Officer. Send photos to production manager for them to consider for use in the programme.

Second set of rehearsal photos:

Make sure that these are arranged when cast are books down – will show progression from original rehearsal photos. Ask Director/Production Manager if date not clear on schedule. Be sure that books down is on track in case the date has been moved.

Again, once photos are taken, ensure these are emailed to you or directly or added to the Kelvin Google Drive and inform Chief Marketing Officer. Send photos to production manager for them to consider for use in the programme.

Task: Generate publicity photos to be used in programme/social media.

Responsibility of: Production Marketing Manager or Production Manager in PMM absence.



<p>Time to complete: n/a if handled by Marketing Manager, a few hours if creatively involved.</p> <p>When: Arrange 6-3 weeks before show (normally whenever costume is ready/acceptable alternatives are available).</p> <p>Payment details: Current charge for Owen Benson is £52 p/h. Photos can take a little longer than the hour but Owen tends to charge that for the session.</p> <p>Actions: Contact a photographer within Kelvin (currently Peter Spence does rehearsal photos – if unavailable, liaise with Marketing Manager or ask for assistance on Kelvin Members page).</p> <p>First set of rehearsal photos:</p> <p>Contact Director/Production manager to let them know when photographer is attending – these photos should be done within the first few rehearsals. Book in hand is fine. Photographer should getting individual shots of all cast members and the director, as well as any interesting group shots.</p> <p>Once photos are taken, ensure these are emailed to you or directly added to the Kelvin Google Drive.</p> <p>Second set of rehearsal photos:</p> <p>Make sure that these are arranged when</p>
<p>Task: Send emails to Membership, marketing list and 'Friends' via MailChimp.</p> <p>Responsibility of: Production Marketing Manager or Production Manager in PMM absence.</p> <p>Time to complete: approx 30 mins.</p> <p>When: Two weeks before the show</p> <p>Payment details: n/a (currently).</p> <p>Actions: Currently issued 2 weeks before to members list and friends list respectively, with a reminder issued shortly before if ticket sales require a boost.</p> <p>Log in to mailchimp account. Use previous campaign as template and change colour as appropriate to production. Use press release and add any further message on request.</p> <p>Ensure the ticket booking button directs to the correct page.</p>

5.4 Evaluation

By delivering exciting marketing campaigns, we will get closer to our vision. Ideally, we should measure our success against the following performance indicators:

- ✦ % audience members who have seen a Kelvin production before
- ✦ % audience members who have not seen a Kelvin production before
- ✦ % ticket sales by opening night (70% is target)
- ✦ Ticket sales as % of capacity for the whole show
- ✦ Positive reviews (Facebook posts, Tweets, newspaper reviews)
- ✦ Awards nominated for (Rose Bowl)
- ✦ Awards won



At the end of the production week (and later when you have the reviews and Rose Bowl reports), you could collect these statistics to help us measure the success of our marketing campaigns using the template below.

		Average	Year				
Performance Indicator	Notes		Show 1	Show 2	Show 3	Show 4	Show 5
% new audiences	Asked on box office						
% returning audiences	Asked on box office						
% tickets sold by opening night	From ticket sales by Monday						
% tickets as capacity for the whole run	Total ticket sales						
Positive feedback	Facebook comments about the production						
Positive feedback	Tweets about the production						
Being seen	Facebook impressions during campaign						
Being seen	Twitter reach during campaign						
Award nominations	Rose Bowl						
Award wins	Rose Bowl						

6. Other Important Stuff

6.1. Box Office

The Box Office Manager/Treasurer will appoint a Production Box Office Manager. The Production Manager contacts the Production Box Office Manager and Front of House Manager to discuss their involvement. The Production Box Office Manager and Front of House Manager will recruit their own support teams.

6.2. Front of House

The Front of House Manager Responsibilities:

- ✚ arranges the recruitment of Front of House staff for each production;
- ✚ identifies and nominates a FoH Leader for each performance;
- ✚ endeavours to ensure that the audience experience is friendly and professional for each performance;



- ✚ ensures each public performance has two stewards and programme seller, subject to change as required;
- ✚ ensures that a First Aider is present at each performance;
- ✚ ensures that FoH staff are fully briefed on their functions and the standards required;
- ✚ encourages FoH staff to be proactive in selling programmes, confectionary, other items as required;
- ✚ ensures the auditorium is fit for an audience prior to each performance, e.g. is tidy, free from obstruction;
- ✚ ensures the foyer is clean and tidy prior to admitting the audience ensures the outside area is free from obstruction prior to admitting the audience;
- ✚ liaises with the production SM/DSM prior to admitting the audience to the auditorium;
- ✚ liaises with the production SM/DSM to sound foyer warning bells, as required;
- ✚ ensures that each person entering the auditorium has a valid ticket;
- ✚ ensures that no glasses, bottles, china cups etc. are taken into the auditorium;
- ✚ endeavours to ensure that wheelchair users or audience members with specific needs are fully catered for;
- ✚ ensures the smooth and safe exit of the audience at the interval and end of the performance;
- ✚ provides an adequate float for programme and confectionary sellers;
- ✚ liaises with the Company Treasurer to provide monies taken and an account of FoH receipts for each production;
- ✚ ensures that any latecomers are admitted to the auditorium at a suitable time without compromising the production;
- ✚ ensures that foyer noise is kept to a minimum during the performance;
- ✚ advises the Bar Manager of interval and end of performance timings;
- ✚ is fully briefed on evacuation procedures and ensures they are adhered to in the event of an emergency;
- ✚ deals with any problems that may arise, e.g. an audience member becoming unwell;
- ✚ liaises with the Theatre Manager for each performance to ensure the building is secured each night;
- ✚ acts as the Company's liaison person with any Adjudicator or Press Reporter who may be present at any performance.

Theatre Manager

Prior to Each Performance

- ✚ Arrive at least an hour before show due to start;
- ✚ Introduce yourself to the Front of House Manager;
- ✚ **Complete check list** (in the Fire Safety Folder kept behind the bar) confirming ALL actions have been completed and file the check list in the folder.
- ✚ Ensure Morton/Harrison room bar areas are clean and tidy (i.e., no crushed crisps or peanuts on tables, floors, no 'glasses' left around.) Note. Normally bar staff will do this. Key to vacuum cupboard is on the balcony;
- ✚ As audience arrives be aware of any problems that may arise and liaise as necessary with FOH Manager/ Staff/ Stage Manager/ Director or any other authorised Kelvin personnel;
- ✚ If you have ticket you may watch the show although if you have taken on the responsibility for that performance you should dedicate yourself to the task.

In the Interval



- ✎ Assist with any entertaining as requested by FOH manager;
- ✎ Assist with getting the audience back into theatre.

After the Show

- ✎ You are on duty until the last person to leave exits the building. You should ONLY delegate locking up in extreme circumstances (See [After the final curtain](#));
- ✎ Ensure all lights including exit lights and power sources are switched off (check with SM as to temporary exit signs as these may have to be left on to ensure their batteries are charged and can come on in the event of a power failure. The exit lights with the red dots are permanently being charged even when switched off);
- ✎ Check no illicit cigarettes or any other fire potential are left to cause problems;
- ✎ Check each area to ensure the building is fully vacated, with a visual look including all toilets, Morris Room, balcony (ensure this is locked), kitchen, Morton and Harrison Rooms and of course the auditorium, front porch and workshop space;
- ✎ Check that outside lights (Wesley Road entrance) are switched off and the front (Gloucester Road) porch light is off (switch inside);
- ✎ Ensure that the Studio is properly secured and alarmed as you leave. Make sure you have appropriate keys to do this.

6.3. Rose Bowl Competition

Directors should liaise with the Secretary to ensure that a script has been obtained, performing rights confirmed and royalty payments arranged. Also ensure that the Rose Bowl application is submitted on time. The committee will advise you of the Rose Bowl Adjudicator's name and address. The Director/Production Manager must ensure that the Rose Bowl Adjudicator is provided with a proper, copyrighted original of the script. If any cuts are being made, any such cuts should be noted in the adjudicator's copy of the script. **DO NOT** submit an illegally photocopied script.

Rose Bowl Awards Competition Entry and Critique. The Management Committee has confirmed a clarified procedure regarding the distribution and monitoring of Rose Bowl Awards adjudications as follows:

- ✎ The adjudication will be received (usually within 3 weeks of the end of the performance run – a deadline set by the Rose Bowl Committee) by the Treasurer and forwarded electronically (as a scanned document until the Rose Bowl move to an electronic format) to the Secretary.
- ✎ The Secretary will then distribute the adjudication to the Director, Production Manager and all members of the Management Committee immediately, together with a note of the next Management Committee meeting date.
- ✎ The Director may then distribute the adjudication to their cast and crew as they see fit, confirming to the Secretary when they have completed communication.
- ✎ The Director may submit comments (either his/her own or on behalf of cast and crew) to the Management Committee regarding the adjudication in time for their next meeting.
- ✎ At their next meeting, the Management Committee will discuss the adjudication and any comments received with a view to accept it or respond to the Rose Bowl if necessary.

NOTES:



1. Management Committee members are sworn to confidentiality on all matters regarding the adjudication until the next meeting date has passed or the Director has communicated to his/her cast and crew, whichever is sooner, unless otherwise agreed.
2. If an adjudication is received 5 days or less prior to the upcoming Management Committee meeting, the deadlines for comments and confidentiality on the part of the Management Committee may be extended to the following planned meeting at the Director's preference.
3. The intention behind this procedure is to allow an unbiased monitoring of adjudication fairness and quality by the Management Committee on behalf of the Company. Immediate distribution to all Management Committee members allows:
 - a. avoidance of delays caused by waiting for cast and crew to be assembled for the reading of a adjudication before they can discuss, and
 - b. Management Committee members to make their own unbiased judgements regarding the content of each adjudication without the 'rumour mill' affecting their expectations.
4. All members of the Management Committee undertake to make every effort to see every Kelvin production in order to make an informed judgement on the fairness of the adjudication received afterwards.
5. It is felt that, in the same way that the Management Committee take responsibility for the season's programme, the casting and the budget for each play, they should also take responsibility for each play's treatment in the competition entry. To this end, the Management Committee undertakes to support each production if it is deemed that an adjudication has been unfair or inaccurate.
6. Any issues or questions may be directed in the first instance to the Management Committee via the Secretary,

7. WARDROBE

7.1. Guidelines for Costume Supervisors for Productions

Contact either Chrissy Fryers or Mary McCallum to discuss requirements, balcony access etc.

Erect a rail on the balcony dedicated to your production.

Dress rails are stored at the far end of the balcony in the corner on the left. After using a rail dismantle it and strap the smaller tubular rails together as a 'set'. The large rails should be stored tidily and safely.

7.2. Kelvin Stock Costumes

If you intend to use Kelvin stock costumes you will find them either in boxes marked with the contents, on a long dress rail at the far end of the balcony (men's suits) or on a rail to the left of the door as you go onto the balcony. Most of the men's costumes are on the shelves on the right as you face the far end, women's on the left. Hats and rarely used items are on the top shelves.

Please make sure you return each box to the correct shelf.

Select the costumes you think you may want and then replace the boxes in their original positions. Do not leave them scattered about as this inevitably leads to chaos. Pay particular attention to shoes. Make sure they are put back where they came from.



Costumes removed from boxes should be recorded in the 'hiring out' book with the box and shelf number. i.e. 'Pink dress from 60's/70's box. These should then be ticked off when returned to the appropriate box.

If you decide not to use any of the items please replace them in their original boxes.

On the day of the get-in the costume supervisor should make sure the dressing room is set up in the Morris room and costume rails are then moved to the dressing room for the duration of the show.

Rails should be placed down the centre of the room to form a divider. Screens can be used to provide extra privacy.

At the end of the production liaise with the producer or Director to allocate extra help with putting away costumes and leaving the balcony tidy. All washable items should be washed (there is a machine in the Morris Room and powder under the sink in the Morris Room) before being returned to their original boxes. There is no need to iron them but please be sure they are bone dry. If you are unsure about washability leave the garment in question, together with any new items that have been acquired for Kelvin, on the rail and inform either Chrissy or Mary that you have done so. Do not put any dirty items or new acquisitions into the boxes.

All items should be put away and the balcony left tidy for the next production a maximum of two weeks after the show.

Please ensure the irons are emptied before returning to their place on the shelf at the far end of the balcony on the ladies' side. The ironing board is stored in the gap next to the shelves.

7.3. Hired items

These must be treated with extreme care.

No-one should smoke in a hired costume.

Alterations should be done by hand only with the prior permission of the hirer.

Washing should only be done with the permission of the hirer. There is usually no need to wash hired costumes before returning them.

They should be returned immediately after the production or extra expenses may be incurred.

Any damage or loss will be billed to Kelvin so always check what you have hired before leaving their premises and get someone to check what you are returning. (Some hirers don't check immediately you return items and could claim later something has not been returned.)

These guidelines have been written in the light of bitter experience so please adhere to them. If you need any further help or advice don't hesitate to get in touch with Chrissy or Mary.

NOTE: No-one should smoke in any costume (not just hired) unless required on stage as part of characterisation required by the production.

We are not necessarily able to supply all and every aspect of a costume, particularly footwear. In our experience, members will find it extremely beneficial to be able to provide their own shoes, as follows:

- ☞ Ladies - character shoes - black and / or neutral
- ☞ Men - classic lace-up black / brown shoes

Chrissy Fryers: christinefryers@mac.com 07971 827937



8. SHOWTIME

8.1. Fit Up Hints for Production Managers

Tasks to consider when planning and delegating jobs (Not a conclusive or definitive list, just some ideas): rigging, focussing and plotting lights; wiring for sound; set build, including masking of gaps, painting, dressing; stage set-up, e.g. props table, sight-lines, blackouts, backstage 'blues' lighting; fire exit signage; safety precautions; dressing/waiting areas; Green Room set-up e.g. costume rail, mirrors, ironing board, tables; seating arrangements e.g. rostra (liaise with the SM), chairs, safety rails, steps and white lines on steps; safe storage of unused Hall equipment e.g. rostra, chairs, flats, piano.

8.2. Technical and Dress Rehearsals

Tech

The Production Manager should run the Tech (although in reality the Director can't yet let go of control) so that the DSM and technical teams can concentrate on what they have to do. Plan to 'top-and-tail' the run, cutting out any long sections with no technical effects in them. Ensure you allow for all lighting, sound, set changes, staging or significant entrance, exit or costume change cues and timings.

Be clear with your cast that the tech rehearsal is for the benefit of the technical team (who have not had the same benefit of weeks of rehearsal as they have) and that their flexibility and patience is appreciated. Tech Rehearsals traditionally can prove to be hard work, long winded and exhausting for everyone involved. Being organised, patient, focussed and clear, sets a constructive example to everyone else and makes a huge difference to the smooth running of the rehearsal. If you are unconfident about this aspect of production, do seek advice prior to the weekend from an experienced Production Manager, stage manager or Director or refer to your CLO.

Dress

The dress rehearsal should be treated in all respects as far as is practical as a proper performance, including time calls, entrances and exits, full costume and make up. This is the full company's only chance to identify any last minute problems. Plus it's usually being photographed for posterity!

The photographer should attend the dress (see above). The Director should liaise with them about any particular pictures they want them to achieve (always include a posed picture afterwards of the full cast and another with the crew) and clarify arrangements regarding prints for FOH (traditionally for non-studio productions only) and placement of orders for CDs of pictures (or on-line) for cast and crew.

FOH Manager may usually attend to watch the dress rehearsal. This is the last opportunity to discuss any FOH related matters such as outfits, special arrangements, clearance procedures for performances, SM introductions.

8.3. Show Week

Produce and display on the upstairs notice board a 'tick-in' sheet; this is a chart for all company members to tick themselves in every night when they arrive. It is a fire safety regulation requirement as well as being a useful tool for the SM to tell who's arrived.



The normal expectation is that cast and crew arrive an hour before the performance scheduled start time, with a 'must-be-there-by the half', i.e. the half-hour call which is actually 35 minutes before the scheduled start.

Make sure somebody, ideally the SM or the Production Manager, are at the venue in good time to allow access for company members each night.

IMPORTANT PLEASE NOTE: For Security and Privacy - No one who is not directly involved in the production (i.e. Cast or Crew) should enter the dressing room or the lighting balcony, during show week. SM or Production Manager or any member of the cast or crew should ask anyone who is not involved to leave the Dressing Room or Balcony immediately.

After the performance, congratulate or commiserate with yourself and your cast and crew each night with a drink in the Kelvin bar. Please encourage all to make full use of the Kelvin bar facilities. The bar is much cheaper than the pub and the Bar Manager puts in a lot of time and effort to keep the bar open after performances.

Consider arranging (or delegate the arranging of) a cast & crew meal out after a mid-run performance. There is a tradition of going out on the Thursday night, but this isn't a rule!

8.4. After the final curtain

Celebrate with the company however you and they see fit! Considerations when planning your 'after-show party' might include: get-out needs that night (particularly at external performance venues), transport, food and drink (Kelvin bar can arrange good deals for cast members), use of the studio and arrangements for locking up afterwards.

There are no rules or expectations (and certainly no budget allocation) regarding presents or other forms of thanks or appreciation, either from you to your team or vice versa. Anything in this respect is entirely at the discretion of all involved. Traditionally the cast will buy something for the Director/Production Manager and the Director will buy presents for the Heads of Department.

An After-Show Party is usually expected at the studio, especially for studio productions. Respectful consideration of our neighbours is essential. New rules have now been put in place as follows:

- ✿ Once the public have left the building, the Wesley Road door should NOT be used by company members. If they want to go outside for some fresh air or to smoke they should use the Gloucester Road entrance ONLY.
- ✿ All parties must be finished and the premises vacated by **12:30 a.m. at the latest**. The Duty Manager may then secure the premises and leave via Wesley Road door.
- ✿ The Duty Manager should not pass responsibility for locking up to anyone else. With a 12:30 finish this is not too much to ask.
- ✿ Under no circumstances should people be allowed to sleep overnight in the premises.

There may be serious consequences for the Company for failure to observe these new Rules including insurance issues and the potential threat of loss of our theatre licence.

Ensure that the get-out is fully supported by everyone and that the whole studio building, set materials, costumes, props, tech equipment are returned to their homes and that the Hall and all rooms are left clean and tidy. Liaise with all department heads to make sure that arrangements are in place for the return of any hired or borrowed items.

Traditionally, a cooked breakfast is the final element of any Kelvin production (save for a get-together to read the Rose Bowl adjudication). Identify members of the company to buy and cook



and plan to time the food service for all the Get-Out team to eat together once ALL the work is done. This is paid for out of your budget (Misc expenses).

Finally, the Director/Production Manager should provide the Management Committee Secretary with a debrief report once the dust has settled, setting out how you believe the production went, whether you experienced any particular difficulties or problems with cast, crew, rights holders, Management Committee liaison or otherwise.

The CLO will remain in contact with cast and crew throughout as an 'independent' ear for any issues. They too will report to the Management Committee, post-production.

9. LEGAL REQUIREMENTS

9.1. Licence Fees

Liaise with the Secretary to ensure that scripts have been obtained, performing rights confirmed and royalty payments arranged.

9.2. Photocopying Scripts

It is illegal to photocopy published, copyrighted scripts and Kelvin Players does not condone or approve of photocopying copyrighted material.



9.3. Health and Safety

The Production Manager should plan and carry out a Health & Safety Risk Assessment for the production **prior to commencement of rehearsals** and return a completed initial Risk Assessment to the Secretary and/or the Health & Safety Officer.

Risk Assessment

The Risk Profile is designed, when correctly completed and implemented, to fulfil Kelvin's requirements under Health & Safety Executive (HSE) legislation in the UK relating to hazard identification, risk assessment and control of risks.

The Following information is adapted from the Government's Health & Safety Executive website. A risk assessment is simply a careful examination of what, in our productions, could cause harm to people, so that we can weigh up whether we have taken enough precautions or should do more to prevent harm. Members and the public have a right to be protected from harm caused by a failure to take reasonable control measures. Accidents and ill health can ruin lives and affect our company too if insurance costs increase or we have to go to court. We are legally required to assess the risks in our 'workplace' so that we put in place a plan to control the risks. When thinking about your risk assessment, remember:

-  a hazard is anything that may cause harm, such as chemicals, electricity, working from ladders, an open drawer etc;
-  the risk is the chance, high or low, that somebody could be harmed by these and other hazards, together with an indication of how serious the harm could be.

The Following 5-step process is principally designed for office facilities but applies equally to Kelvin Players and for the purpose of H&S legislation a Kelvin Director or producer is seen as an employer even though we are a membership club.

Step 1



Identify the hazards - first you need to work out how people could be harmed. When you work in a place regularly it is easy to overlook some hazards, so here are some tips to help you identify the ones that matter:

- ✚ Walk around the rehearsal and construction areas and, if appropriate the outside venue and look at what could reasonably be expected to cause harm.
- ✚ Ask your and crew what they think. They may notice things that are not immediately obvious to you.
- ✚ Visit the HSE website (www.hse.gov.uk). HSE publishes practical guidance on where hazards occur and how to control them. There is much information here on the hazards that might affect your business.
- ✚ Have a look back at our accident and ill-health records – these often help to identify the less obvious hazards.
- ✚ Remember to think about long-term hazards to health (e.g. high levels of noise or exposure to harmful substances) as well as safety hazards.

Step 2.

Decide who might be harmed and how. For each hazard you need to be clear about who might be harmed; it will help you identify the best way of managing the risk. That doesn't mean listing everyone by name, but rather identifying groups of people (e.g. 'construction team', 'cast members' or 'audience members').

In each case, identify how they might be harmed, i.e. what type of injury or ill health might occur. For example, 'construction crew may suffer back injury from lifting of steel-deck'. Remember:

- ✚ some members have particular requirements, e.g. new and young members, new or expectant mothers and people with disabilities may be at particular risk. Extra thought will be needed for some hazards;
- ✚ cleaners, visitors, contractors, maintenance workers etc., who may not be in the building all the time;
- ✚ members of the public, if they could be hurt by our activities;
- ✚ if you share the studio or rehearsal space, you will need to think about how your work affects others present, as well as how their work affects your cast/crew – talk to them; and ask your cast/crew if they can think of anyone you may have missed.

Step 3.

Evaluate the risks and decide on precautions. Having spotted the hazards, you then have to decide what to do about them. The law requires you to do everything 'reasonably practicable' to protect people from harm. You can work this out for yourself, but the easiest way is to compare what you are doing with good practice. There are many sources of good practice, for example HSE's website (www.hse.gov.uk). So first, look at what you're already doing, think about what controls you have in place and how the work is organised. Then compare this with the good practice and see if there's more you should be doing to bring yourself up to standard. In asking yourself this, consider:

- 1) Can I get rid of the hazard altogether?
- 2) If not, how can I control the risks so that harm is unlikely? When controlling risks, apply the principles below, if possible in the following order:



- ✿ try a less risky option (e.g. switch to using a battery powered rather than 'live' naked flame);
 - ✿ prevent access to the hazard (e.g. by glass hood over a candle);
 - ✿ organise performance to reduce exposure to the hazard (e.g. put naked flames towards the upstage area);
 - ✿ issue personal protective equipment (e.g. clothing, footwear, goggles etc.); and
 - ✿ provide welfare facilities (e.g. first aid and washing facilities for treating burns etc.).
- Improving health and safety need not cost a lot. For instance, placing blue 'working light' backstage to help prevent vehicle accidents is a low-cost precaution considering the risks. Failure to take simple precautions can cost a lot more if an accident does happen. Involve cast/crew, so that you can be sure that what you propose to do will work in practice and won't introduce any new hazards.

Step 4

Record your findings and implement them. Putting the results of your risk assessment into practice will make a difference when looking after people and your business.

Writing down the results of your risk assessment, and sharing them with your cast/crew, encourages you to do this. When writing down your results, keep it simple, for example 'Tripping over rubbish: bins provided, staff instructed, weekly housekeeping checks', or 'tumble down stairs: handrail installed and checked'. Five steps to risk assessment. We do not expect a risk assessment to be perfect, but it must be suitable and sufficient. You need to be able to show that:

- ✿ a proper check was made;
- ✿ you asked who might be affected;
- ✿ you dealt with all the significant hazards, taking into account the number of people who could be involved;
- ✿ the precautions are reasonable, and the remaining risk is low; and
- ✿ you involved your cast/crew or their representatives in the process.

There is a template below that you can print off and use. Remember, prioritise and tackle the most important things first. As you complete each action, tick it off your plan.

Step 5

Review your risk assessment and update if necessary (and (if updated) deliver to the Secretary (secretary@kelvinplayers.co.uk) prior to each Committee meeting during the production period) Look at your risk assessment again. Have there been any changes? Are there improvements you still need to make? Have your cast/crew spotted a problem? Have you learnt anything from accidents or near misses? Make sure your risk assessment stays up to date. When you are running a production it's all too easy to forget about reviewing your risk assessment – until something has gone wrong and it's too late. You should review the Risk Assessment monthly in advance of the committee meeting to see if anything needs to be updated.

Some frequently asked questions:

- ✿ Do my cast/crew have responsibilities? Yes. Cast & crew have legal responsibilities to co-operate with their production's efforts to improve health and safety (e.g. they must wear protective equipment when it is provided), and to look out for each other.



- ✚ What if I have already assessed some of the risks? If, for example, you use hazardous chemicals and you have already assessed the risks to health and the precautions you need to take under the Control of Substances Hazardous to Health Regulations (COSHH), you can consider them 'checked' and move on.

A General Purpose Risk Profile Guide and Template for Kelvin Players

Form available for download available on the Production Resources tab on website. See Appendix 3

The Risk Profile is designed, when correctly completed and implemented, to fulfil Kelvin's requirements under HSE legislation in the UK relating to hazard identification, risk assessment and control of risks.

The points on this page are intended as prompt/guide for Kelvin productions in the Studio or external venues.

- ✚ When the Studio is booked or an external venue hire contract is returned, the Kelvin Committee (this may be delegated) should enquire;
 - Did the producer receive the Risk Profile pack?
 - Did they understand it?
 - Did the owners of an external venue may want to offer assistance?
- ✚ The Risk Profile should be submitted to the Kelvin Committee no less than 2 weeks prior to commencement of rehearsals. It is recognised that some RISK documentation may have to be amended, to take into account of local venue needs and that some Sign Offs cannot occur until the Production is fully in place.
- ✚ The Risk Assessment should begin at the concept/design stage, but it MUST include:
 - Fit-up and get-out LOAD/UNLOAD NOTES OR INSTRUCTIONS.
 - BUILD & RIG/ DISASSEMBLE & DE-RIG NOTES OR INSTRUCTIONS.
 - ACTUAL RUNNING OF SHOW NOTES AND OR INSTRUCTIONS.
 - PLANS
- ✚ Supporting Documentation, includes but not limited to:
 - flame retardant used;
 - safety certification, if appropriate, of any rigging to be used;
 - any Engineering Certificates;
 - Material Safety Data Sheet on all substances used;
 - schedule, also identifying any speciality skills that may be required, e.g. lighting technician, rigger, steel-deck etc.;
 - schedule must be realistic and achievable.

9.4. Working with Children

Children in Performance. Policy and Best Practice guidance.

Rehearsal and Performance restrictions.

The following guidance is offered by THE LITTLE THEATRE GUILD

A General Policy:

Children will be licenced for performance in accordance with the law.



It is best practice that Children assisting backstage or front of house should be signed in and out and under the supervision of a responsible adult.

B Chaperones:

Chaperones MUST be licenced by the Local Authority within which area they live.

Chaperones must be approved by the Management of the Theatre, under the Child Protection policies and guidelines currently in force, and approved by the appropriate County Council.

During authorised periods of rehearsal or performance, a child must be in the charge of a Licensed Chaperone at all times that he/she is not in the charge of his/her parent or guardian.

The ratio of matrons/chaperones to children must be no less than 1:12 children aged between 9-16 years

Theatres may reduce this ratio and LTG recommends a ratio of 1:10 for children aged 9-16 years and greater for younger children.

C Applications for Child Licences

Application Forms are available from the Local authority (i.e. Bristol City Council)

Apply 21 days before the first performances, or rehearsals within the performance period.

The performance period is defined as "a performance or rehearsal which takes place on the day of performance or during the period beginning with the first and ending with the last performance." In practice this should equate to the first dress rehearsal, where children are changing.

D Rehearsal & performance restrictions:

Children may not take part in performances, licensed or unlicensed, for more than the following periods. These are legal requirements and may not be exceeded.

Maximum number of consecutive days that a child may take part in performance or rehearsals.

6 Consecutive days – maximum.

A child may not perform for 6 consecutive days for greater than 8 weeks without a 14 day break.

Night work: See regulations and restrictions.

Earliest and latest times a child may be present for performance & rehearsal

Age of Child	Earliest Time	Latest Time
Birth to 5 years old	7.00am	10.00pm
5 to school leaving age	7.00am	11.00pm

Attendance at place of performance or rehearsal and hours of performance

Age of child	Max hours per day at place of perf or rehearsal	Max <u>total</u> hours of perf or rehearsal	Max <u>continuous</u> hours of perf or rehearsal
Birth to 5 years old	5	2	0.5



5 years until reaches 9	8	3	2.5
9 to school leaving age	9.5	5	2.5

Breaks on any day on which a child is performing or rehearsing

Age 5 or over present for reh or perf 4 to 8 hours	Age 5 or over present for reh or perf 8 hours maximum	Age 5 or over between perfs or rehearsal	Age 5 or over minimum overnight break
Meal break min 45 mins	Meal break of 45 mins	1.5 hours	Minimum
One other break 15 mins	Two other breaks 15 min	subject to restrictions	12 hours

NOTE: where children are in the cast, a rehearsal/show report is essential to show time spent in rehearsal or on break - to ensure visibility in complying with regulations,

Chaperone discretion

Chaperone may extend the time at place of rehearsal or performance by maximum of 1 hour in table D2, providing that:

- the maximum number of performance hours is not exceeded.
- child welfare will not be prejudiced
- extraordinary circumstances existed outside the control of the theatre. e.g. technical malfunction that delayed the play, or adverse weather delayed cast/audience

Local Authority discretion

LA's are still able to add conditions to performance licences, but within the Dept. For Education guidance

Times and restrictions within the legislation are maximum times and LA's will expect industry to be within those times.

Body Of Persons

Local Authorities can issue a Body of Persons approval to any organisation, providing children are not paid for performances.

Details are contained within the Department for Education Guidance

9.5. Weapons

Management of firearms and other weapons in productions

Guidance on the management of weapons that are part of a production, including firearms, replicas and deactivated weapons is available from the Health & Safety Executive (HSE) or by [clicking this link](#) to the Equity website. A copy is also available on the Members' Website.

It is imperative that if it is intended to use weapons as part of a production, including firearms, replicas and deactivated weapons, that the HSE leaflet is reviewed and all regulations are complied with.



Appendix 1 - Kelvin Players APC Play Submission

Please return to the APC Chairman or member of the APC with a copy of the script.

Play	
Author:	
Performing Rights holder:	
Director:	
(If Applicable) Production Manager:	
Proposed venue:	
Proposed date/slot:	
Brief synopsis of play:	
Any unusual Cost/Budget requirements (No need to submit a detailed budget breakdown):	
Cast (Number / Gender / Age range / Other restrictions):	
Costumes (Period etc.):	
Set (Overview):	
Lighting / Sound / Effects required:	
Publicity:	
Any other Information:	





Appendix 2

Production Progress Report to Kelvin Management Committee

For Management Committee prior to each committee meeting during the progress of the production, so that it can be circulated to the Management Committee before the meeting)

Play	
Dates	
Venue	
Director	
Production Manager	
Status Report	
Box Office	
Casting	
Production team	
Risk Assessments/ Health & Safety	
Rehearsals	
Budget	
Notes:	
Submitted by	

Marketing:

Leaflets	
Publicity	





Appendix 3 – PRODUCTION RISK ASSESSMENT

This is a template form which will give some idea of the types of risks which need to be considered and recorded. It is not a comprehensive document or an opportunity not to think about your own production. Items may be added or deleted or as will be seen below, perhaps marked as 'Not Appropriate for this production'.

The completed document is a working document to be reviewed amended and up-dated right up to tech rehearsal

RISK PROFILE

DIRECTOR:	PRODUCTION:	
VENUE:	Fit-Up DATE:	Get-out DATE:
<u>NAME & CONTACT DETAILS OF PERSON(S) WHO CONDUCTED THIS ASSESSMENT</u>		
1.		
2.		
VERSION NUMBER: 1 DATE: REVIEW DATE:		
BRIEF DESCRIPTION OF PRODUCTION:		

Planning Stage

	CLASS OF POTENTIAL RISK	SPECIFIED TASK OR ACTIVITY	POTENTIAL HAZARDS	CONSEQUENCE OF RISK (REFER TO LEGEND *)	PROPOSED CONTROL MEASURES TO BE IMPLEMENTED	FOR ACTION BY WHOM	CONFIRMATION THAT ACTIONS HAVE BEEN COMPLETED
1.	Injury by sharp blade Cut skin. Septicaemia	Constr. of Set Model	Use of Sharp Modelling Blade	Low	Be Careful	Designer	

Rehearsal

	RISK	TASK OR ACTIVITY	POTENTIAL HAZARDS	CONSEQUENCE	CONTROL MEASURES	ACTION	COMPLETED
1.	Fire & Emergency				Prod Mgr / Director to be aware of Fire procedures	Prod Mgr / Director	
2.	Emergency Services Contact	Incident during Rehearsal	Fire or medical emergency	Low	Prod Mgr / Director to nominate a person for contacting the Emergency Services	Prod Mgr / Director	



3.	Tea/ Coffee making	Use of kettle/ cooking facilities	Burn or Scald	Low	Appropriate use of equipment	All	
4.	First Aid	Minor injury	Minor injuries; cuts, dust in eyes	Low	Know where First Aid kits are kept and what contents are in them.	Prod Mgr / Director	
5.	Sword Play	Drawing sword	Cut/bruising	Low	N/A	Director/ Fight Dir.	
6.	Slip/ Trip	All tasks	Obstruction or hazard from tools or scenery	Low	Ensure appropriate footwear and awareness of hazards	Prod Mgr / Director	
7.	Manual Handling	Moving Stage Furniture	Twisting / muscular strain	Low	Appropriate instruction in correct lifting procedure.	Prod Mgr / Director	
8.	Fall from height	Climbing rehearsal 'scenery'	Fall from ladder/chair whilst simulating climb on scenery	Low	Have someone available to steady actors when climbing	Prod Mgr / Director	

Set Construction

	RISK	TASK OR ACTIVITY	POTENTIAL HAZARDS	CONSEQUENCE	CONTROL MEASURES	ACTION	COMPLETED
1.	Manual Handling	Moving flats and steel deck	Twisting / muscular strain	Low	1. All Constr. crew to be briefed on Manual Handling 2. Ensure gloves are worn/brief Constr. team 3. Wear safety shoes	Constr. Mgr	
2.	Use of Manual tools	Injury through use	Injury to hands and other body parts	Low	Appropriate instruction in use	Constr. Mgr	
3.	Use of Power tools	Injury through use	Electric Shock / Injury to hands and other body parts	Low	Appropriate tool maintenance/ instruction in use	Co Stage Mgr./ Constr. Mgr	
4.	Slip/ Trip	All tasks	Obstruction or hazard from tools or scenery	Low	1. Tools to be placed in a safe place or returned to the workshop when not in use. 2. Scenery to be secured or held.	Constr. Mgr	
5.	Slip/ Trip	All tasks	Spilt liquids	Low	Spills to be cleaned up immediately.	Constr. Mgr	
6.	Falls from Height	Building/Painting Set	Fall from ladders	Moderate	Ladders to be footed at all times and to be used only in A-frame set up	Constr. Mgr	



7.	Falling Objects	Rigging and set building	Objects drop from scaffold tower or ladders	Moderate	1. Objects and tools to be secured to workers 2. Clear space beneath scaffold 3. Hard hats to be worn when footing or working below.	Constr. Mgr	
8.	Steel-deck	Incident during Constr. Collapse of steel-deck	Cuts, injury, bruising	Moderate	Erection of Steel Deck to be in accordance with instruction. All adjoining units to be connected with appropriate fixings, all steel deck to be supported by correct number of legs.	Constr. Mgr	
9.	Traps and pits	None in use	Nil	Nil	N/A – No pits or traps		
10.	Load limits for Stage	Stage on Floor	Nil	Nil	N/A – No raised /suspended stage		
11.	Load limits for Grid	Nil	Lighting grid collapses	Low	Check total weight of lighting including additional lanterns	Lighting Designer	
12.	Lighting Rig	Lighting Rig	Electrical shock / Lighting short circuit Circuit overload	Low Low	All Lighting Equipment to be Tested and verified as safe. Electrical limits on lighting rig to be determined and not exceeded	Lighting Mgr./ Designer	
13.	Sound Rig	Sound Rig	Electrical shock	Low	All Sound Equipment to be Tested and verified as safe	Sound Mgr./ Designer	
14.	Hazardous substances	None used.	Nil	Nil	N/A		
15.	Noise	No excessive noise.	Nil	Nil	N/A		
16.	Scenery	Potential fire hazard	Fire Hazard – Furniture,	Low	All fabric scenery to be treated with fire-retardant. All furniture to be strengthened if necessary and verified as safe.	Constr./ Stage Manager	
17.	Integrity of fire control devices (i.e. fire curtain and scenery crossing fire curtain line).	No fire control devices in auditorium.	Nil	Nil	N/A No Fire Curtain		



18.	First Aid	Minor injury	Minor injuries; cuts, dust in eyes	Low	Know where First Aid kits are kept and contents. Eyewash station in workshop. Issue appropriate PPE	Constr./ Stage Manager	
19.	Emergency Services Contact	Incident during Constr.	Fire or medical emergency	Low	Constr. manager to nominate contact person	Constr. Manager	

Fit-Up/Get-Out

	RISK	TASK OR ACTIVITY	POTENTIAL HAZARDS	CONSEQUENCE	CONTROL MEASURES	ACTION	COMPLETED
1.	Loading and Unloading Vehicle	Not applicable	Nil	Nil			
2.	Manual Handling	Moving flats and steel deck	Twisting / muscular strain, Back injury Trapped fingers Trapped toes	Low	1. All Constr. crew to be briefed on Manual Handling 2. Ensure gloves are worn/brief Constr. team 3. Wear safety shoes	Constr. Mgr	
3.	Use of Manual tools	Injury through use	Injury to hands and other body parts	Low	Appropriate instruction in use	Constr. Mgr	
4.	Use of Power tools	Injury through use	Electric Shock / Injury to hands and other body parts	Low	Appropriate tool maintenance/ instruction in use	Co Stage Mgr./ Constr. Mgr	
5.	Slip/ Trip	All tasks	Obstruction or hazard from tools or scenery	Low	1. Tools to be placed in a safe place or returned to the workshop when not in use. 2. Scenery to be secured or held.	Constr. Mgr	
6.	Slip/ Trip	All tasks	Spilt liquids	Low	Spills to be cleaned up immediately.	Constr. Mgr	
7.	Falls from Height	Building/Painting Set	Fall from ladders	Moderate	Ladders to be footed at all times and to be used only in A-frame set up	Constr. Mgr	



8.	Falling Objects	Rigging and set building	Objects drop from scaffold tower or ladders	Moderate	1. Objects and tools to be secured to workers 2. Clear space beneath scaffold 3. Hard hats to be worn when footing or working below.	Constr. Mgr	
9.	Steel-deck	Incident during Constr. Collapse of steel-deck	Cuts, injury, bruising	Moderate	Erection of Steel Deck to be in accordance with instruction. All adjoining units to be connected with appropriate fixings, all steel deck to be supported by correct number of legs.	Constr. Mgr	
10.	Erecting Seating	Audience member falls from seating	Chair legs slipping off seating deck. Fall from side of seating Trip on Stairs	Low Low Low	1. 'Dexion' to be attached to back of each row of seating deck 2. Hand rails to be attached to back & sides of seating block. 3. Edge of stairs to be marked with tape.	Constr./ Stage Manager	
11.	Traps and pits	None in use	Nil	Nil	N/A – No pits or traps		
12.	Load limits for Stage	Stage on Floor	Nil	Nil	N/A – No raised /suspended stage		
13.	Load limits for Grid	Nil	Lighting grid collapses	Low	Check total weight of lighting including additional lanterns	Lighting Designer	
14.	Lighting Rig	Lighting Rig	Electrical shock / Lighting short circuit Circuit overload	Low Low	All Lighting Equipment to be Tested and verified as safe. Electrical limits on lighting rig to be determined and not exceeded	Lighting Mgr./ Designer	
15.	Sound Rig	Sound Rig	Electrical shock	Low	All Sound Equipment to be Tested and verified as safe	Sound Mgr./ Designer	
16.	Hazardous substances	None used.	Nil	Nil	N/A		
17.	Noise	No excessive noise.	Nil	Nil	N/A		
18.	Scenery	Potential fire hazard	Fire Hazard – Furniture,	Low	All fabric scenery to be treated with fire-retardant. All furniture to be strengthened if necessary and verified as safe.	Constr./ Stage Manager	



19.	Integrity of fire control devices (i.e. fire curtain and scenery crossing fire curtain line).	No fire control devices in auditorium.	Nil	Nil	N/A No Fire Curtain		
20.	First Aid	Minor injury	Minor injuries; cuts, dust in eyes	Low	Know where First Aid kits are kept and contents. Eyewash station in workshop. Issue appropriate PPE	Constr./ Stage Manager	
21.	Emergency Services Contact	Incident during Constr.	Fire or medical emergency	Low	Constr. manager to nominate contact person	Constr. Manager	
22.	Dressing Room Safety	Equipment safe	Electrical shock Scald hazard	Low	Personal equipment to be used at owners risk	Stage Manager	

Performance

	RISK	TASK OR ACTIVITY	POTENTIAL HAZARDS	CONSEQUENCE	CONTROL MEASURES	ACTION	COMPLETED
1.	Front of House	Injury or incident with audience members	Emergency evacuation	Low	Evacuation plan Clear and marked emergency exit route	FoH/ Stage Manager	
2.	First Aid	Audience member unwell	Audience member unwell	Low	First Aider present at all performances	FoH/ Stage Manager	
3.	Fire Evacuation - Audience	Fire Evacuation plan	Emergency evacuation Unable to identify Fire Exit	Low	Stewards and Front of House walked through fire evacuation plan each night Gloucester Rd foyer doors to be unlocked and Fire Exit signs illuminated whenever public are in the building If, due to stage design, Fire Exit sign is not visible, announcement will be made before performance to follow stewards in event of Evac.	FoH/ Stage Manager	
4.	Fire Evacuation - Cast/Crew	Fire Evacuation plan	Emergency evacuation	Low	On-stage actors/crew follow audience at steward's instruction. Off-stage actors/ crew have clear evacuation plan	FoH/ Stage Manager/ Prod'n Mgr.	



		Identifying those in building	Someone being left behind in event of Evac	Low	Sign In Sheet provided for all cast/crew to indicate their presence		
5.	Emergency Services Contact	Incident during Performance.	Fire or medical emergency	Low	FoH to nominate contact person	FoH	
6.	Tea/ Coffee making	Use of kettle/ cooking facilities in dressing room.	Burn or Scald	Low	Appropriate use of equipment	Prod Mgr / Director	
7.	Sword Play	Drawing sword	Cut/bruising	Low	N/A No Sword play	Fight Director/ Director	
8.	Control of Weapons				N/A no Weapons	Fight Director/ Director	
9.	Control of Pyrotechnics				N/A no pyros	Stage Mgr.	
10.	Control of Haze generator	Excessive usage	Production of dense impenetrable fog	Low	Sufficient training in use of equipment	Stage Mgr.	
11.	Control of Smoke Machine	Excessive usage	Production of dense impenetrable smoke	Low	N/A	Stage Mgr.	
12.	Smoking on stage	Smoking/ inhaling	Coughing/ choking/ cancer	Low	Use 'stage' cigarettes for non-smoker	Props Mgr.	
13.	Eating/drinking on stage	Food/ liquid consumption	Choking	Low	First-Aider at all performances	First Aider	
14.	Fall from height	Climbing 'scenery' (as directed)	Fall whilst climbing on scenery	Low	Adequate rehearsal	Prod Mgr / Director	
15.	Falling 'snow'	Falling 'snow'	Fire risk if falling of electrical equipment.	Low	Use of professional fire resistant 'snow'	Prod Mgr / Director	

Signed:

Date:

Print name :

Received by Management Committee (Secretary) Date:



[BACK TO THE TOP](#)

Appendix 4 - Template Contact Sheet

Production:

Please check that everyone is happy for their contact details to be shared

Creative

Name	Director	Tel	email@email.com
Name	AD	Tel	email@email.com
Name	Composer	Tel	email@email.com
Name	MD	Tel	email@email.com
Name	Set Designer	Tel	email@email.com
Name	Lighting Designer	Tel	email@email.com
Name	Costume Designer	Tel	email@email.com
Name	Sound Designer	Tel	email@email.com
Name	Fight Director	Tel	email@email.com
Name	Choreographer	Tel	email@email.com

Production

Name	Production Manager	Tel	email@email.com
Name	Wardrobe manager	Tel	email@email.com
Name	Construction manager	Tel	email@email.com
Name	Chief LX	Tel	email@email.com
Name	Head of Sound	Tel	email@email.com
Name	Scenic Artist	Tel	email@email.com

Stage Management

Name	Stage Manager	Tel	email@email.com
Name	DSM	Tel	email@email.com
Name	ASM	Tel	email@email.com
Name	ASM	Tel	email@email.com

CAST

PRINCIPALS			
Name	Role	Tel	email@email.com
Name	Role	Tel	email@email.com
Name	Role	Tel	email@email.com
Name	Role	Tel	email@email.com

COMMITTEE LIAISON

Name	Committee Liaison Officer	Tel	email@email.com
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Appendix 5 – Rehearsal Report

Production:

Location:

Stage Manager:

Date:

Rehearsal start:	Break:	Costumes:
Rehearsal start:	Break:	
Rehearsal start :	End:	
Total Rehearsal Time:		
Rehearsal Notes:		Lights:
		Properties:
		Scenery:
Fittings, etc:		Sound:

