

# EVERYMAN PRODUCTION GUIDE



## 2018 EVERYMAN DIRECTOR'S PACK

*FINAL*

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## INTRODUCTION

Thank you for taking time to read this document. Directing can be the most rewarding and fulfilling artistic experience possible. It is also the most daunting and sometimes the loneliest. The purpose of these guidelines is to show to show where help and support can be found wherever needed. It is also to set out a series of helpful working practices which Everyman has evolved over some time. Some of these may appear to be common sense – others are the result of trial and error over many years. Nothing is ever set in stone but our ‘best practice’ should be followed wherever possible – important protocols are indicated in bold sections.

**This pack has relates to the 2019 (current) and 2020 (proposed) Playhouse Season**

### **The Production Proposal**

#### **Selecting the play**

##### **Initial considerations**

In selecting a play to direct you must balance many factors. The most important is – why do you want to do this play? What aspects would be the most challenging? What would be the most fun? In what kind of venue do you see the play working and what kind of people in the roles?

The directing process takes many months of work in which you will work very closely with the text – it is important that you do not find yourself growing tired of it as that sense of staleness will communicate itself to the cast. You must retain a freshness of approach so that you are able to be as excited by the text at the dress rehearsal as you were when you first read it. Therefore you must choose a play with great care.

Are the rights available? Copyright exists on all plays written by authors who are living or died up until 70 years ago – or with foreign language plays, on their translations if the translators are living or died up until 70 years ago. There are many plays written in the Victorian period which are still in copyright! A good way of checking is to ring Samuel French Ltd. in London (02073879373). If they do not license the play they can often tell you who does and give useful contact info.

In addition there are other 'Everyman-specific' factors to take into account. Everyman prides itself in running a varied programme. We exist to facilitate the projects of the membership. We do not veto plays on the grounds of the individual tastes of the board members.

However, we must ensure that within a given season (Jan-Dec) there is sufficient balance. Although this is mainly a consideration for the selection panel it is useful to let you know the thinking behind Everyman programming.

First, a balance of theatre style. We would try not to, for example, programme two plays of the same style or author, together.

Second, a balance of casting – age, gender and size of cast. As a company we have a mainly female membership and a large range of ages to cater for. **The season, taken as a whole, must not exclude, but rather give opportunity to all its members who may wish to audition.**

That does not preclude, for example, a small cast all male play. But it has to be recognized that such a production would have to be in addition to our three main stage productions – and at a smaller venue, and that for example, a large scale mainly female cast would be performing another production either immediately before, or straight after and in a main stage show.

Finally – a balance of budget. More detail is given under budgeting below, but Everyman finances are limited and the amount of subsidy we give to each show is under close scrutiny from the board. Each new board in September works out the existing subsidy which can be given to the next year's season as a whole. [This is based on the amount of money raised at the Everyman Theatre Festival and is referred to in the budget form in Appendix 1 as 'The Festival Contribution'.] Within that there will be large scale shows hand-in-hand with smaller scale shows. Another factor in the equation is an honest assessment of potential audience income which for some shows will be much more than others. As long as the balance is maintained over the season then there should be no problem.

## Once you have chosen your play

Once you have decided the play you would like to do then you need to consider the following factors:

### **Casting**

What are the cast requirements? Is there a possibility of doubling? Do the characters have to be in an age range specified in the text or is there flexibility? Can you 'imagine' a casting from Everyman members? If not then perhaps you need to look at your choice of play again.

### **Venue**

Do you have a particular venue in mind?

Over the years Everyman winter season shows have been at the following venues:

**Chapter Main Stage** – a mid-scale studio-style theatre with fixed seating in classical 'end-on' arrangement. (although seating can be removed). Little wing space stage right, none stage left. Capacity approx 100. Advantages – a very manageable space, easy to fill (good passing trade from the bar/café as well as the cinema; on-line booking and a brochure which reaches hundreds of potential audience members) and a favoured venue by actors. Technical support is good and often the theatre technician will agree to design and rig the lights. Disadvantages – sometimes there have been problems with Chapter itself with miscommunications with brochure, on-line booking etc. In the theatre backstage communications are difficult with no backstage relay and headset link has to be hired in separately.

**Chapter Studio** – a small studio with no fixed seating. Extremely flexible. Capacity approx 60. Advantages – its flexibility is its chief advantage – audience can be arranged as desired. Disadvantages – all those associated with Chapter (see above) plus as an ‘out of the way’ venue it is more difficult to fill. It is also as expensive a venue to hire as the Main Stage.

**Llanover Hall** - a studio venue which has in the past been used by Youth Theatre productions and small scale productions. Advantages – flexibility and much cheaper than Chapter. Capacity approx 100. Disadvantages – no technician and backstage facilities are primitive. Rig very basic – and need to hire in extra lighting. Box office has to be organized by Everyman and getting an audience can be difficult.

**Sherman Venue Two (Arena space)**. – a mid-scale arena space. Capacity approx 150. Advantages – arena seating suits many modern plays. Backstage areas are good with excellent facilities e.g. sound system, lighting etc. Tech support is of a very high quality. Brochure of high quality and reaches hundreds. Box Office is extremely professional. Disadvantages – getting an audience is very difficult. First built in the sixties as a university theatre the ties to students are all but severed and there is no passing trade. The technicians are extremely professional but along with that they are very strict about closing the theatre for lunch and evening meal breaks regardless of where you are in the technical rehearsal. The theatre space has to be evacuated completely and any work has to be continued in the dressing rooms! They will also expect someone in your production team to design the lights. Some backstage areas – e.g. the corridors, dressing room areas, are in a dilapidated state. The venue is also much more expensive than Chapter to hire in that they demand, in addition to a hire fee, a percentage of the box office. It is impossible to break even on a Sherman production.

In addition to these venues Cardiff boasts quite a few more. Everyman has no policy regarding which venues to use – the choice is up to you, but we do have experience of the venues listed above. There would, for example, be a possibility of hiring a different space and equipping it as a theatre venue, gaining a Temporary Event Notice from the council etc. should there be a compelling reason to do so. [E.g. *Murder in the Cathedral* in a church etc.]

## Stage Design

Effective stage design is extremely important. Please consider asking someone to be your designer (see below) or ask the Board for advice.

## Slot

Everyman has a flexible approach to scheduling and mounted three productions in the Autumn of 2018. In the whole of 2019 four ‘Playhouse’ productions are planned.

February/March

April/May – this slot is reserved for first-time directors in the first instance

Sep/October

October/November/December

Your submission does not need to specify a required slot but there may be factors which influence you:

- Qualities inherent in the play – for example a production of *Dracula* may sit very well in the Oct/Nov slot.
- Everyman factors – it may well be that you wish to be considered for the next available slot dependent on what other slots are booked.
- Personal factors – as an amateur company we all recognize the hectic lives we lead. It could be, for whatever reason, that you are only available at a particular time of year. The selection panel will try and accommodate your requirements where possible.

## Staffing a production team

Each production works as an autonomous production company within the Everyman framework. Everyman Board does not seek to hinder, shadow or 'micro-manage' productions but rather to facilitate and support. It is, however, your responsibility, not the responsibility of the board to recruit a production team. You should give an indication in the proposal of at least some of the proposed team members.

In drawing up a production team for your production you need to consider the following roles:

- Production Manager – to oversee and organize the technical aspects of the production as well as control all spending. This role is sometimes merged with...
- Stage Manager – to oversee and control the stage. To run – with the director and DSM – the technical rehearsal.
- Deputy Stage manager – to take down blocking and notes during rehearsal. Must be present at all rehearsals – or provide cover if absent. To run the book and call the show (i.e. to call the technical cues) during performance.
- Set designer – you may, of course, wish to design the set yourself.
- Costume designer/co-coordinator – to design or to assemble costume as appropriate:
- Lighting Designer – sometimes this can be the theatre technician. As with Set design this can be the job of the director but only if you have appropriate experience.
- Props – to design, make, assemble, collect props as appropriate. To run props continuity during rehearsals/performances.
- Lighting operator – to run the lighting board
- Sound operator – to run the sound board (if appropriate).
- Special requirements e.g.: Musical director.(if appropriate)
- ASMs – to change set, set props as required.
- Production Marketing Officer (PMO) – to organize and oversee all aspects of marketing reporting to Everyman's Marketing Officer (MO).

**Everyman has a policy of not having assistant directors for small scale shows. The rationale is as follows:**

**The director submits the proposal to the board for approval. It is very important that the artistic vision agreed on is in no way compromised. The unofficial appointment of an assistant director may well compromise the director's initial vision: the two may fall out; they may become competitive or try to undermine each other's' position or authority with the cast.**

**As an amateur company the director has less authority than in the professional theatre – while they still retain the right of 'hire and fire' the cast are entirely voluntary. It has been the experience of Everyman Theatre that to preserve the integrity of the director in matters artistic the appointment of 'assistant directors' is best avoided.**

**Instead of 'assistant director' an 'assistant to the director' can be appointed to oversee production scheduling etc.**

**Assistant directors *may* sometimes be necessary, for example for a large-scale large cast production – but this needs to be approved by the board at the outset.**

## **Stage management/design issues**

You need to think through any Stage Management issues, in particular:

- **Set design and build**

Everyman have no facilities for set building. If you have to use the clubroom (for minor build) please make absolutely sure that the floor is hoovered clean of wood shavings etc. (see Appendix 3) and that all items are safely stowed out of the way. If you need to use the clubroom for major set-build or if you need to use/adapt/alter any existing pieces of set, then please seek the permission of Everyman board beforehand.

Everyman does not have a number of set builders/carpenters etc. .Although professional set-building can be budgeted for it may be advisable to plan a production which does not require much build.

- **Lighting or sound**

Think through any effects you may require which would need special consideration. Do you need to record sound effects? Are there any very special lighting effects for which you will need to hire in extra equipment? You may need to talk to the technician for the venue to see if they can be achieved cheaply and easily. Remember that you do not have much time to tech the entire play (see Production Week section below) so try and find an easy solution.

- **Costume**

There may be costume issues including specialist making of costume etc. which should be considered now.

## **Potential Marketing**

At this stage you need to consider initial marketing ideas to try to maximize your potential audience. This is not merely a financial consideration – to bring in enough revenue to reduce the amount of subsidy required – but also to provide a worthwhile experience for your cast, crew, and for yourself as a director. Everyman has a marketing team who will be able to assist you in drawing together these ideas and will be happy to take questions on what types of leaflet, social media or other campaigns might work best for your production.

The marketing team in 2019 is:

Paul Fanning

Toby Harris (leading on Everyman's summer festival)

Luke Todd (leading on website)

You can contact the team at [marketing@everymantheatre.co.uk](mailto:marketing@everymantheatre.co.uk)

### **Production**

Gather information about the production, its background, synopsis and characters.  
Detail your directional objectives and the impact of design, music and lighting.

### **Themes**

Identify content and issues appropriate to specific interest groups, in terms of age, gender, location and culture which could provide opportunities for marketing and audience development.

### **Selling points**

Consider ways in which the production reflects the ethos of the company. Provide information on the cast, particularly interesting facts and angles that could be used to attract media attention and encourage attendance. Think creatively about the time of year and other events in the locality to boost promotion of the production and also the profile of the company.

## Budgeting

Once you have decided on your play and venue you need to budget the play very carefully. Once a final budget has been approved by the board it is extremely difficult, although not impossible, to ask for extra money.

You need to estimate the general costs of the production (less theatre hire costs) so that it fits into one of the following categories:

Category	Budget less theatre hire	
'Expensive'	£4,500	Eg. A musical with higher costs for rights and musicians.
'Costume'	£3,500	Eg. Period play with set and hired or made costumes.
'Modern'	£3,000	Eg. Set but no costume hire or make.
'Minimal'	£2,500	Eg. No set or costumes.

You must then break down the costs so that the final figure (less theatre hire) still fits the category of play you have chosen:

- Staging & set build
- Lighting
- Sound
- Scripts for director and crew
- Publicity photographs, advertisements, etc.
- Posters [no .....] & fliers [no .....]
- Properties
- Costume hire
- Costume make



- Royalties
- Transport
- Contingency reserve usually 10%
- Other (please specify)

Programmes are generally considered to be self-financing

To these will be added the costs of the theatre hire. On the income side you need to estimate the income from ticket sales. It is prudent to estimate at around 60% houses – less for a more obscure play, more for a more popular one. Please contact the Treasurer, Jackie Hurley, for up to date costs of theatre hire and our usual ticket pricing structure.

## Clubnight workshop

Every production needs to have a club night workshop to interest the membership.

**It is also the requirement that all potential directors need to demonstrate proven directing experience (i.e. they must have directed a production which is recognized to be of sufficient standard or they must direct a full club night production – which the board deem to be of a high enough standard). From the selection of plays for 2020 (Deadline 6 January 2019) no submission will be considered *unless the director has already directed a clubnight or equivalent*.**

The workshop will vary depending on the style of play. It could be that an aspect of the production will be work shopped in improvisation – or read-through/ directed scenes will suffice.

## Submissions

The written submission should contain the following:

- 1) Your concept of the production, including any particular reasons why it is suitable for Everyman
- 2) Synopsis (if necessary) and/or copy of play
- 3) Style, genre and period (if appropriate)
- 4) Staging and set ideas
- 5) Costume ideas
- 6) Lighting ideas
- 7) Sound ideas (if appropriate)
- 8) Any special effects or other requirements
- 9) Approximate running times
- 10) Casting ideas and relevant information incl. age range and balance
- 11) Preferred venue(s) and slot ie. which month would most suit

- 12) Proposed club night workshop/presentation
- 13) Audition procedure
- 14) Production team requirements and personnel suggestions (as far as possible);
- 15) Personal statement (optional but desirable from a new director)
- 16) Any other relevant information or opinion.
- 17) In addition a provisional budget form must be filled in which estimates the costs of the production. (see Appendix 1)

## Following your submission:

Each year the board will appoint a sub-committee to serve as a selection panel. The selection panel will meet and invite a selection of those who have submitted a proposal to interview by the panel in order to discuss the proposal.

Please bring along any other contributory material eg. Stage sketches/set model you feel appropriate. The sub-committee may well question you closely and/or suggest you take advice or even appoint a designer for your chosen stage design.

If the play requires any actor to take part in a scene of a sexually explicit nature or to use strong language, this requirement must be included in any submission as well as audition notices. The exact nature of what is required must also be explained clearly to everyone who auditions for the part during their audition.  
(see Auditions below)

Following the interview the potential directors will be contacted by letter to be informed of the decision. The chair of the selection panel will give reasons if requested. Everyman's resources are limited so please do not be put off if you have not been successful this time – resubmit next year!

## **Pre - Production Planning**

Once your production has been approved ...

### **License**

It is your responsibility – or the responsibility of the Production Manager - to apply for performance rights. This should be at least a few months before rehearsals begin. You should write to the appropriate license agent (see

above) for a quote which, when received, should be returned with a cheque obtained from the treasurer. When the license is finally received it should be stored by the company secretary.

## Production team

You need to assemble your production team and meet to discuss your initial ideas.

## Marketing

You need to work with the Marketing team to draw up your plan and schedule for marketing. This will include the production of posters, flyers and the Chapter brochure content. The team will help you draft the press release and secure reviews.

## Marketing Overview

- Set **overall objectives** – communicate and agree with the Everyman Marketing team.
- Take account of human, financial and physical **resources**, along with other sources of help to you
- Look at the product from the customer's point of view – **identify the features and benefits**, and sell the complete experience
- Give the customer **reasons to attend/participate**
- Realise that you are dealing with **niche markets**, not mass markets. A large percentage of the UK population is hostile to the arts as a leisure activity – all the marketing money in the world won't change their minds
- Identify and **define your target markets** for the production
- **Prioritise** your marketing efforts – perhaps to your core market, developmental markets, and your new markets
- Define the **unique character** of your production and how it relates to the market and to your competition
- Use **monitoring and scheduling tools** in order to check progress towards achieving the objectives, taking remedial action if necessary

## Theatre Technician

You should, if possible, meet with the theatre technician for an initial meeting to discuss lighting ideas and any other requirements you may have.

## Board Link

The Board will appoint an independent board link. This is a member of the committee who is unconnected to the production i.e. will not be auditioning or working backstage. They are your first point of contact with the board – if there are any problems please contact them, and they will be calling in to rehearsals, production meetings etc. to check that everything is proceeding smoothly. The Board link will also make a monthly report to the Board.

## Clubnight

You should hold your club night presentation at least a month before your auditions.

## Booking of auditions, recalls and rehearsals

All auditions etc. should take place in the clubroom, Chapter, wherever possible.

**You must ensure that the clubroom has been booked for all production activities e.g. auditions, rehearsals, for the run of the play as a dressing room if required and for the morning after for the get-out if required.**

**Booking clubroom is via the committee member i/c Clubroom bookings:** Sue Osmolska, Company Secretary. Please arrange to pick up the clubroom key which you will keep for the duration of the production. **Look after the key – if you lose it we will have to replace the lock and all keys at great expense.**

Rehearsals are normally held on Tuesday and Thursday evenings as well as all day on Sundays, although this can be changed. **No production business should ever be arranged for Wednesday evenings (even if the clubroom is not to be used) as this clashes with Members' Club nights which should be supported at all times. The clubroom is normally unavailable from 5.30 - 8.30 on Sunday evenings as it is in use by the Youth Theatre.** Some Mondays the clubroom is used for Committee meetings.

The length of rehearsal time is up to you. It should be no shorter than six weeks, dependent on length of play etc. Evening rehearsals normally run from 7 or 7.30 until 10.30 at the latest (Chapter try to shut rooms up from 10.30-11). You need to balance the needs of the play with the needs of your cast!

**In the case of more than one production rehearsing at the same time rehearsal times will be allocated by a small working party chaired by the board member i/c bookings. This will attempt to negotiate between companies a reasonable solution which may result in booking extra rehearsal space (to be avoided if possible).**

## Auditions and recalls

### Board Link Presence

**All auditions and recalls will be attended by the board link. They are there to ensure fair play on all sides. They are not to be asked for advice as to the suitability of or acting talents of auditionees – that is entirely your responsibility.**

If the play requires any actor to take part in a scene of a sexually explicit nature or to use strong language, this requirement must be included in any submission as well as audition notices. The exact nature of what is required must also be explained clearly to everyone who auditions for the part during their audition. (see Submissions above).

### **Auditions - structure**

It is your decision as to how the auditions are structured. Group readings or workshops can be useful, particularly if the play requires specific skills e.g. mime for which workshops are appropriate. Or you may wish to organise group read-throughs or run a traditional audition where auditionees are seen individually for a prepared speech and/or interview. It is a good idea to prepare an audition form and – if possible – to take a portrait photograph, particularly if there are a lot of new faces you do not know. Also ask for early indications of availability – this may well be a deciding factor.[A possible audition form is included in Appendix 4]

### **Auditions – advertising**

Existing members may be contacted via the newsletter or website. The website is a good way of attracting new members. It is also entirely appropriate to contact members individually inviting them to attend **provided you do not offer them a part before auditioning**. Pre-casting can be the ruin of many an amateur theatre company as it engenders distrust and apathy – ‘why bother auditioning when I know it is already decided?’ Also – you may be surprised: someone may audition who is more suited to a part than anyone you may have been considering so far.

### **Auditions – recalls**

Initial auditions are rarely enough to decide the casting of a part. Very often recalls are needed to more fully explore an actors’ range, suitability for the part or ‘pairing’ with another actor.

### **Auditions – deciding**

Some amateur theatre companies have a policy of only casting regular members. Others take the reverse attitude and try not to cast anyone who has been in a recent show as they consider it ‘fairer’ to give everyone a chance. Everyman’s position is quite simple: **cast the best person for the role**.

### **Auditions – offers**

**Offers of parts should be made directly by the director as soon as possible after the last recall.** It is often useful to set aside an evening when offers can be made by telephone. You should contact the main parts first and once you have an acceptance move on to the next role. That way if someone is unable to accept the role you can swiftly offer it to someone else.

### **Auditions – rejections**

**Auditionees who were unsuccessful should be contacted directly by the director as soon as possible after the final acceptances have been made. This should be done by the director and, if possible, by telephone, to ensure swiftness.** Again nothing is more likely to cause bad feeling in the company than actors waiting to be told or being rejected in an insensitive manner. That they are unsuccessful is purely because there was someone else more suitable on this occasion. They must be encouraged to re-audition for other productions and informed that their details will be kept on file by you in case of recasting.

**On acceptance of a part all cast members who have not done so already must become members of Everyman. Failure to join may mean that you will have to recast.**

# Rehearsals

## Schedule

Your play has now been cast. You need to work out, swiftly, a rehearsal schedule for the first few weeks of rehearsal at least, based on your casts' availability and distribute it either at first rehearsal or via email. Whether you do this yourself or delegate to an assistant is up to you.

### **You need to plan to attend every single rehearsal yourself.**

Avoid the temptation to plan a schedule right through to the production week unless you are certain of your casts' availability and exactly what you are to do in each rehearsal. Some rehearsals develop organically depending on the needs of the production. A few weeks before the production the show can seem worryingly far from readiness and a panic can ensue which evaporates two rehearsals later as it all fits together for the first time.

## Conduct in the clubroom

Please remember to adhere to the use of clubroom policy. (Please see appendix 3.) As a Chapter user it is important that good relations are established with our neighbours. Please keep windows shut at all times and noise levels to a minimum and try not to load too much outside in the corridor.

## Directing methods

It is not the place of this pack to describe or give advice on directing styles or methods. Many different approaches can work according to individual tastes or the style of the show. Some directors insist on an initial read-through. For others it is anathema. Some directors consider it a sin for the director to get up from behind their desk and demonstrate something. Other directors could not imagine a rehearsal process which does not include the director on their feet working practically with the actors. Some directors feel the need to meticulously block every single move and turn up to the first rehearsal with a thick file full of blocking diagrams and notes (cf. Stanislavski's directors' notebook for *The Seagull*). Other directors prefer to work with the actors in more of an open workshop method. All are equally valid and will suit some actors and not others. Suffice to say your preparation must be such that you have as complete an understanding of text as you can but with the flexibility to uncover new meanings through the rehearsal process. Rehearsals are more than merely to provide the actors with stage moves so that they 'remember their lines and don't trip up over the furniture'. They are to provide a 'well of experience' for the actor to draw upon in performance. Your job is to encourage their creativity, to lead them in their creative journey and provide solutions when they get stuck. How you choose to do so is your responsibility.

## Line learning

Opinion differs as to when lines should be learnt by the cast. Stanislavski's disciple, Vakhtangov insisted on all lines being learnt before the first rehearsal. Stanislavski wanted a more relaxed approach so that the lines would be learnt as the character developed. You may wish to set a 'cut-off' date for lines to be learnt. Sometimes it can be extremely useful to set your cast 'homework' e.g. 'Act One learnt for a run-through next Sunday'. Actors do need the lines learnt as soon as possible as it is widely recognized that 'real rehearsal' i.e. in depth exploration and development of character etc. can occur only when they are free of the book. Probably the very last 'books down' date should be at least two weeks before the get-in. Again it is your call.

## Running

It is important that towards the end of the rehearsal process you are able to run sections/the whole play to work out pacing issues. When you reach this stage you must have perfected the art of taking notes. It is disconcerting for an actor not to get feedback or to be given only vague notes 'it was alright' or worse still 'act better'. The taking of detailed and precise notes is one of the arts of directing that comes with experience. Try and make sure you don't start a run-through without your notebook and that your pen works and above all that you can read your own handwriting!

## Problems in rehearsal

Every production hits its own rehearsal problems including:

- Lack of attendance

This is one of the most frustrating problems. It is worse for a large cast production – but its effects are worse on a small scale one. Ensure a protocol for illness etc. In the case of unexplained absence in the short term the dsm can try contacting the cast member by mobile. In the long term you will need to talk through the problem with the cast member if it continues. If it is not resolved and puts the production in jeopardy you may need to recast.

- Lack of preparation

Again, if there is a member of the cast who is clearly not learning lines or pulling their weight then in the first instance you need to sit down with them and work the problem through. Only if in the last instance it is irresolvable, should you consider recasting the part.

- Recasting.

Recasting may sometimes occur due to any number of personal circumstances, e.g. bereavement. In the first instance you should consider one of the unsuccessful auditionees. All members of the committee must be informed before the offer is made and they have the right of veto by majority. All members of the cast must be auditioned. A short notice audition may be arranged but it must be attended by the board link or another board member if they are unavailable. All members of the committee must be informed and they have the right of veto by majority.

- Guesting

In dire emergencies it may be necessary to recast at extremely short notice. In such cases it will be permissible to 'guest' the cast member – i.e. they will not have to become a member. This should only be under extreme circumstances and a limit of two weeks is imposed – **i.e. only if the part is recast less than two weeks before opening night may the cast member be 'gusted' for the performance.**

## **During the rehearsal period**

### Liaison with the theatre

**It is important to liaise effectively with the venue your production is being performed in. Venues can be busy places and it is easy for them to forget important details such as agreed date for the tickets to be on sale, numbers of tickets to sell, prices, start times, agreed get-in date and time etc.**

### **Stage management issues**

The stage manager should be amassing props and overseeing any set-build. In the planning stage you should have anticipated any problems eg. where to build the set etc. If there are any problems which require the Board's intervention please contact your Board Link.

### **Membership of Everyman**

**All members of the cast and crew must be members of Everyman. This is a requirement of Everyman. Exceptions can only be made for band members in the case of a musical, anyone brought into rehearsals to impart professional expertise e.g. one off mime workshop or fight direction or in the case of last minute emergency recasting.**

## **Production week**

This is the most exciting part of the production. It is important that it runs smoothly and that a rewarding week is experienced by all.

### **Get –in and tech**

The get-in is usually on Sunday morning. The set is erected and the lights rigged, patched and focused. Lighting levels are set by the director in conjunction with the lighting designer as are sound levels.

### **Tech rehearsal cue-to cue.**

The cast rehearse in costume sections of the play in which there are technical cues e.g. lighting, sound or special effects or props. Costume changes are rehearsed in 'real time'. The stage manager, director or lighting or sound designer may stop the cast if the cue needs to be rehearsed again.

### **Tech dress**

The cast perform the play for the first time in full costume. The emphasis is on getting the technical aspects of the production right.

Sometimes the cue-to-cue is abandoned in favour of a tech dress. Sometimes vice versa. It all depends on the technical complexity of the play in question. Your tech time is limited and you must make the call.

### **Full dress**

The cast perform the play in full costume with full tech and 'make it like the real thing'.

### **First night – Last night**

It is up to you whether or not you continue to take notes through the run of the show. You or your stage manager need to establish call times for the show – usually between an hour and one and a half hours before the show depending on the amount of preparation time e.g. makeup etc.



## **Get out and returns.**

The get-out from the theatre usually happens immediately curtain down – you have only about an hour to get everything out of the theatre and disposed of or stored elsewhere. Normally everything is stored in the clubroom and returned the next day. Beware that in some theatres e.g. The Sherman, you are not permitted backstage if you have consumed alcohol – so any cast member indulging in a trip to the bar before the get-out will not be permitted to help!

Be aware as well that the clubroom is often used the next day for rehearsals/youth group etc. Please keep disruption to an absolute minimum by carefully storing props etc.

## **Returns.**

Returns need to be made as soon as possible. Some hire companies will be expecting their costumes or props returned on the Monday. **When you have finally cleared the clubroom of all your rubbish please sweep the floor.**

Finally - ensure that you have returned your key to the Secretary (Sue Osmolska).

## **Production report**

Post-production, you need to write up a Production Report in conjunction with your stage manager/ production manager and the Treasurer (Jackie Hurley).

The production report must include:

1. Financial statement together with all receipts + balance of cash advance (if any)
2. Show report – an honest appraisal, encompassing: (indent next lines)
  - a) Marketing – summarise general findings of the Marketing Report compiled by the Production Marketing Officer if applicable.
  - b) Final product
  - c) Any problems along the way/advice for the future.

As we continue to experiment with different venues, coupled with the fact that venues change practices as new managers are appointed, it is vitally important that any pertinent information or advice be reported for the benefit of future productions.

# Appendix 1 – Budget form

EVERYMAN THEATRE (CARDIFF) LTD

**Production budget**

**Date.....**

<b>Play</b>	
<b>Director</b>	
<b>Production Manager</b>	
<b>Venue</b>	
<b>Production dates</b>	

**Expenditure**

<b>Item</b>	<b>Amount</b>
Staging & set build	
Lighting	
Sound	
Scripts for director and crew	
Properties	
Costume hire	
Costume make	
Royalties	
Transport	
Marketing materials – poster and flyer	
Contingency reserve	

Other (please specify)	
<b>TOTAL (Director's responsibility budget)</b>	
Theatre hire	
<b>TOTAL BUDGET</b>	
20	
<b>Income (60% house)</b>	

<i>Performances</i>	<i>No in audience</i>	<i>Price</i>	<i>TOTAL</i>
Festival Contribution			
Other income			
Total income			
Net surplus/deficit			

## **Appendix 2 – Use of Clubroom Policy.**

### **PLEASE MAKE SURE BEFORE YOU LEAVE THAT**

1. The black curtains over the windows are open;
2. The windows are closed and the sills are clear;
3. All chairs are folded and stacked against the wall behind the black curtains;
4. All stage lighting and sound equipment is returned to the appropriate space/s unless fitted up for work;
6. All glasses and cups are removed; the floor is cleaned and swept and all rubbish is taken away;
7. The lights are TURNED OFF
8. Please note that ALL electrical equipment used anywhere in Chapter Arts Centre must have a current Portable Appliance Certificate.
9. The windows are closed and the sills are clear;
10. The black curtains over the windows are open

This will ensure that other members have access to a clean, tidy and readily usable studio.

THANK YOU for your co-operation!

# Appendix 3 – possible audition form

## Everyman Theatre

Title of Production, venue and performance dates

### Audition Form



Name.....

Address

.....  
.....  
.....  
.....  
.....

Postcode

E- mail address

.....

Tel. No.(Home)

Work/mobile

.....

Previous Experience/skills (eg. sing/play musical instrument)

.....  
.....  
.....

Any Unavailable Dates

.....

Preferred Role (if any).....

Are you already a member of Everyman Theatre    YES/NO

Please do not write below this line

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NOTES

**Everyman Theatre Cardiff Ltd**  
**Child Welfare Policy**

(To be observed in relation to the Everyman Youth Theatre and all Everyman productions involving children)

**1. Child Protection Procedures**

**1.1 Definitions**

A child is any person up to his or her eighteenth birthday.

[Please note that in relation to performance licensing and chaperone arrangements (referred to below at 3.3 and 3.4) these apply only to children of mandatory school age i.e. up to and including 16 years.]

The paramountcy principle set out in section 1(1) Children Act 1989 states that the welfare of the child should always be paramount. Therefore, it may be necessary to set aside some expectations of confidentiality in order to safeguard the interests of children within the care of the company.

Parental responsibility is a concept defined in section 2 Children Act 1989, whereby individuals (usually biological parents) assume legal responsibility for the welfare of their child. Those who have Parental Responsibility are able to sign releases, to assume care of their child or to delegate it to others.

**1.2 Types of abuse**

A child is said to have been abused when he or she suffers *significant* harm in relation to their physical, emotional or social wellbeing. This is determined according to the effect on the child and *not* the intention of the caregiver.

- *Physical abuse* involves inflicting any physical injury or pain on a child e.g. hitting, slapping or burning.
- *Sexual abuse* is the inappropriate exposure of children to sexual material or experiences.
- *Emotional abuse* refers to the psychological mistreatment of a child, for example by bullying, scape-goating, embarrassing or undermining.
- *Neglect* is the omission of reasonably acceptable standards of care, such as providing food, drink and rest, suitable child care arrangements and so on.

**1.3 Legal responsibility**

**Universal duty to pass on concerns**

'If any person has knowledge, concerns or suspicions that a child is suffering, has suffered or is likely to be at risk of harm, it is their responsibility to ensure that these concerns are referred to social services or the police, who have statutory duties and powers to make enquiries and intervene when necessary.'

If you think that a child is in immediate danger of significant harm, you should contact the police directly.

If you think that your concerns might not be substantial enough to justify looking into the situation, they might still be able to build up a picture, along with the concerns of others, which suggests that a child may be suffering or at risk of suffering harm. It is very important that you do not dismiss earnestly held suspicions, based on fact.

If you have concerns, details which you could particularly note include:

- (i) The reasons for your concerns
- (ii) Any verifying evidence
- (iii) The name, age, date of birth and address of the child
- (iv) Any knowledge of surrounding circumstances

### **Response to a disclosure**

A child who tells an adult about mistreatment that he or she has suffered will not have made the decision lightly, and prima facie it must be taken seriously. Any individual should document what the child says – do not ask *leading* questions, but attempt to clarify what the child has said, and pass on information as soon as possible to the Everyman child welfare officer (see below) and/or to the appropriate authority. You cannot promise to keep secret what he or she tells you, but promise that any information will be treated with care and sensitivity.

The suspected abuse of a child must be reported to social services or the police, who are the agencies (together with the NSPCC) with statutory powers to investigate suspected abuse.

Concerns should be reported to:  
Cardiff Council's Intake Assessment Team on 02920 536400 (during office hours) or Emergency Duty Team on 02920 448360 (out of hours service)

Organisations *must not* undertake their own internal child protection enquiries, but refer their concerns. If the concern involves a member of staff, organisations must not make their own internal decisions about whether it is a disciplinary issue or a child protection matter.

These complex considerations should only take place with the involvement of social services and the police. Organisations should be mindful that the police have statutory powers and responsibility for determining whether a criminal investigation is to be undertaken.

### **Allegations against Everyman members**

The first step and priority is to ensure the safety of the child. This may mean withdrawing the alleged perpetrator or the child from a production. It may take some tact and sensitivity to avoid the removal of a child feeling like a punishment for being a victim. All interviews, discussions or telephone conversations with the member or the child or the child's parents should be accurately documented as soon as possible and those notes kept securely.

It is not necessary to alert the individual member against whom an allegation has been made, in case of a possible police investigation.

The local authority social services department must be informed by Everyman in the event of:

- (i) an allegation of abuse or criminal offence involving a child being made against an individual member in his or her working capacity,
- (ii) or information indicating that an individual may have behaved towards a child in a way that may make them unsuitable to work with children.

Everyman must also immediately inform the police about a reasonably suspected criminal offence.

Following receipt of the referral the appropriate responsible senior manager in the local authority social services department will coordinate the response.

The responsible social services manager will have an initial discussion with Everyman. If during the initial discussion Everyman can *unequivocally* demonstrate that the allegation is false or unfounded, the social services manager may make a decision that there should be no further action. The social services manager may want to consult with the police before arriving at this decision. The decision should never be based on Everyman's opinion about the character or personal circumstances of the individual member and about the person making the allegation.

In the event of no further action being taken the social services manager will consider the following:

- Informing the child's parents about the allegation and outcome. In certain circumstances Everyman may need to advise parents immediately, before any discussion, if the child requires medical treatment;
- Informing the individual member about the allegation, including the amount of detail that should be provided.

#### **1.4 Representation**

Everyman has a member of the committee (Rachelle Berry) with special responsibility for child welfare issues, and is to be the first port of call for advice to ensure that concerns are referred on in an appropriate manner.

Rachelle Berry Email:
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Tel:
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Mob:
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## **2. Physical injuries**

If a child has been physically injured whilst taking part in an activity, then those with parental responsibility must be contacted as soon as possible and prior to the administration of any medical treatment, except in the case of emergency medical treatment.

Simple first aid and minor treatment may be administered but the individual child should always be asked if they have any allergies (e.g. to plasters) or if they are currently taking any medication (if necessary).

## **3. Children in productions**



Directors (or prospective directors) wishing to cast children who are 16 and under in Everyman productions must be made aware of the Child Welfare Policy and particularly this section relating to the required chaperone and child licensing arrangements.

Details of the Director's responsibilities with regards to cast members who are of compulsory school age can also be found in the Everyman Director's Pack. Essentially the Director is ultimately responsible for ensuring that there are adequate chaperone arrangements in place and must at least provide the Everyman Board with all the information required to secure adequate chaperoning arrangements and to apply for child performance licences where necessary.

### **3.1 Casting procedures**

Normal casting rules regarding fairness, appropriateness, duration and so on equally apply to children.

Audition pictures should be subject to rules for all images: see below.

As with adults, those 16 and under who are cast in Everyman productions must become an Everyman member and fill out the standard Everyman membership form, which must be passed to the Membership Secretary.

### **3.2 Rehearsals**

Must be held at reasonable times of the day and include regular meal and comfort breaks (children cannot go as long without food or rest as adults).

Directorial style – directors must not show up, humiliate or bully the young people in their care. Discipline must not involve physical chastisement in any form under any circumstances.

### **3.3 Licensing**

Further to the recently amended Children and Young Persons Act 1963\* (by the Child Performance (Amendments) (Wales) Regulations 2007), any child of compulsory school age (up to and including Year 11 i.e. age 16) who is involved in a performance **must** have a local authority awarded licence if:

- they have to miss school in order to perform
- they perform **more than four days\* in any six month period**

\*NB this could be as part of a single production, or more than one production i.e. four performance days *in total*.

#### **For unpaid theatre work**

Absence from school	Duration of run	Medical required?	Licence required?
---------------------	-----------------	-------------------	-------------------

Yes	Any period of time up to and including 4 days (in a 6 month period)	No	YES
No	Any period of time up to and including 4 days (in a 6 month period)	No	No
Yes	5 days or more	Possibly – if working 6 days a week, for more than 1 week	YES
No	5 Days or more	Possibly – if working 6 days a week, for more than 1 week	YES

NB Please note that Everyman club night performances (i.e. in-house and non-paying) do not contribute to the number of performing days that a child is permitted to undertake before a licence is required, provided there is no absence from school.

If a licence is required for an individual child, it must be obtained from the Local Authority *in which the child ordinarily resides*. Therefore, if the child lives outside Cardiff, then an application must be made to their local council and not to Cardiff City Council.

The producer of the performance (i.e. the production company) applies for all the relevant performance licences. They are the licence holder.

However, sections of the licence application form [see Appendix V] must be completed by the director and by the child's parent or legal guardian.

There are strict limits on the time of day that children may be present in the theatre, and how many performances each child may attend – these limits apply regardless of whether a licence was required. Details of these restrictions are given in Appendix III.

The licence holder, must also keep records including the following:

- the time of child's arrival and departure and time of each meal or rest break on the day of a performance
- the arrangements made for the child's education
- details of any injuries or illnesses suffered at the place of performance
- medical certificates (if required) from the doctor, stating the child's fitness to perform

### **3.4 Chaperoning (mandatory)**

Even if children do not require a licence to perform, when performing they will need to be accompanied by a registered chaperone at times when their parent or full-time carer is not present. This rule applies no matter how many days the performance runs for.

Chaperones are required to supervise children and to ensure that appearing in the production is not detrimental to their education, health or welfare. Parents can act in this role without registering as chaperones, *but only in respect of their own child*.

Chaperones (sometimes known as Matrons) should have a good knowledge of the relevant regulations and must be able to intervene if a child's health, welfare or safety is likely to suffer either in rehearsals or during the production run. They must keep a record of times when children arrive and leave.

There must be a sufficient number of chaperones for the number of children involved (maximum of 1:12, but 1:8 is recommended) and their sexes (i.e. if boys and girls in production, there must be at least 2 chaperones).

Chaperones are required to cover separate changing rooms, to escort children to the toilet and to move the children between changing rooms, backstage areas and their entrances and exits. For more details on the responsibility of chaperones, please see Appendix IV.

Chaperones must be registered with the local authority along with having had suitable identity and CRB checks.

Everyman undertakes to ensure that the director of the production makes the necessary chaperone arrangements in relation to shows involving children under 16.

If the Director is also a registered chaperone, it is Everyman's policy that they are *not* to act as a chaperone in relation to their own production. There could be a potential conflict of interest risk if this were not the case.

### **3.5 Images of children**

Theatre is a visual medium, and also an evanescent one – photographs of productions are often the only tangible evidence of what a show was like.

Pictures may be taken during auditions, rehearsals, backstage or during the production itself. Most parents will be pleased to have reminders of their children's performances but consent must be explicitly sought and explained.

'Audition mug-shot' taken by directors – should be explained verbally to parents at the time and verbally consented to; photos should be deleted immediately after casting procedure complete. If hard copy printed it must be attached to audition form and not duplicated. Photographs should be eventually destroyed at the same time as the audition forms (refer to Data Protection policy).

### **Good Practice**

When photographing children:

1. Ensure that parents and carers of young people have signed and returned the consent form for general photography.
2. Any images for 'widespread' use need additional specific consent.
3. Ensure that the child is content to have their photograph taken.
4. Ensure that all children are appropriately dressed and are in an appropriate setting.
5. Avoid images that only show a single child with no surrounding context of what he or she is doing.
6. Do not use images that are likely to cause distress, upset or embarrassment
7. The Press will generally not use photographs unless the names of all participants are available – but other identifying details such as addresses or dates of birth should not be given out.
8. Report any concerns relating to any inappropriate or intrusive photography to a member of the Everyman board.
9. Remember the duty of care and challenge any inappropriate behaviour or language.
10. After use ensure that photographs are stored and later destroyed in line with the Data Protection policy.

### **Consent**

See form in Appendix I. Make sure that parents or carers understand what type of use is expected of the images.

*Internal* – archive, display boards within Chapter,

*External* – press or website relating to the particular production. Video or DVD made available to cast members.

*Special* – press, publicity promoting Everyman as a whole. Posters or publicity for other productions. Video or DVD for sale to public. Use form in Appendix II for special uses.