Network Theatre

Production Handbook

A guide to putting on Network Theatre Company productions

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1. Introduction

The following hints, tips and guidelines have been collated from a wide range of people involved in all aspects of theatre, and enhanced through experience. Additions and comments are always welcome.

They are presented to enable Network Theatre Company productions and performances to be run smoothly and professionally, to add to the enjoyment of the Company, and improve the experience for the Audience. They are really a case of common sense and applied experience. They are not generally hard and fast rules, and are open to flexibility when agreed with all involved parties.

Although customised for Network Theatre Company (the Company) and Network Theatre (the Premises), this handbook will also be of use as guidance for visiting companies using Network Theatre, and for productions in other venues.

The handbook is broken into the following main sections:

- The process for putting on a production (Section 4)
- Roles and responsibilities throughout the production process (Section 5)
- The typical timetable and events during a performance (Section 6)
- Roles and responsibilities during a performance (Section 7)
- Appendices of supporting information

This document does not cover the aspects of running the Company or managing the Premises generally. There are separate documents covering the key Company and Premises roles [0].

2. Related Documents

A complementary document, the Network Theatre Users Guide [0], provides information regarding the use of Network Theatre for all purposes, not just Network Theatre Company productions. A further document provides more detailed Technical Information on Network Theatre [0].

Also, the Rules of Network Theatre Company [0] provide guidance on Licensing Act implications, for example with respect to membership and guests, regulated entertainment and alcohol sales.

References

[1] Network Theatre Technical Information

[2] Network Theatre Users Guide

[3] Rules of Network Theatre Company

[4] Committee Role Descriptions

[5] Production Agreement

[6] Production planning templates:

a. Production Profile
b. Production Plan
c. Production Schedule
d. Production Budget

The latest issues of these documents are available from the Committee. Copies are available for viewing in the Premises.

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3. Acknowledgements

This handbook has been produced from material supplied by various people, including those listed here. Apologies if anyone has been missed out.

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If you have anything to add or any comments to make, please contact theatre@networktheatre.org

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4. Typical Production Process

This section outlines the typical activities which are required for successfully putting on a Network Theatre Company production. There is much more than rehearsing a cast before an audience can get to see the show. More detail on the specific responsibilities of each role or department can be found in section 5.

4.1. Submission and Selection

The production selection process is designed to be as open and transparent as possible. The Committee will select a programme of productions based on (for example) proposals from members, productions which may be of interest to members, potential directors and audiences, and potential revenue assessments. The programme will aim to include a balanced and diverse range of productions suited to the Company's audiences and membership. The programme endeavours to include one piece of new writing each year from members.

The Committee aims to involve members as much as possible in the programme, welcoming suggestions for and feedback on potential productions. Play readings and workshops may be held to explore whether a play is feasible for production at Network. This can be especially useful for new writing, and it should be made clear that feedback can be given by email after the event if members are not comfortable giving it on the night.

The process is outlined below:

- Scripts are normally submitted in one of three ways: by potential directors proposing plays they wish to work on; unsolicited scripts via the Network website or email; or are suggested by Network members. Any member can submit a play (both new writing and published plays) at any time for consideration in Network's programme. The play, genre and casting summary (how many m/f roles) should be emailed to programme@networktheatre.org along with an explanation as to whether you are the writer, proposed director, actor, etc.
- Any new writing will be sent to a Reading Panel, using the following guidelines:
    - New work will be skim read by either the Head of Programming or the Head of the Reading Panel;
    - If the script is deemed interesting it is then read by whichever of the above has not yet read it;
    - If the work shows suitable promise it will be sent to the Reading Panel;
    - The Panel should be sent ONE script only at a time;
    - There must be a minimum of THREE weekends turnaround time between submission of one script and another.
- To avoid overloading volunteers, published scripts are not sent to the Reading Panel. If a play has already been published but has been drastically dramaturged by a director, or the director feels they are unsure if the play is a good 'fit' for Network, the Panel may be approached but this is not compulsory.
- The Reading Panel provides feedback to the Head of Programming. The feedback is based on the play's suitability for Network (staging, members and audience appeal) which is collated and fed back to the committee and the person submitting the play.
- There will normally be one of a few different responses given:
    - The play could be accepted with no caveats by the committee based on the recommendation of the reading panel and confirmed as part of the programme.
    - It may be suggested that the play requires further development (particularly for new writing) and would benefit workshopping, writing revisions etc. As Network Theatre is a supporter of new writing, where possible (and as our schedule permits), we will look to support any further readings/ workshops.
    - The play could be deemed unsuitable by the Head of Programming or the Reading Panel. If this is the case, a clear explanation will be provided.

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- In the event of a dispute between the Head of Programming and the Reading Panel, the Company Chairman will be the final arbiter.
- Once formally accepted by the committee with a committed director on board, the play will be given one reading night, two audition nights and a string of rehearsal and performance slots. The play has then officially joined the programme.

4.2. Establishing the Production

- A Director will be agreed to take responsibility for each production. If a potential director has not directed at Network before, it is strongly recommended that they spend at least one production in a supporting role on a production team to familiarise themselves with our processes.
- The Director is expected to take on the additional role of Producer in co-ordinating all aspects of the production (not just the artistic). A separate Producer may be required for large or complex productions.
- The Director is expected to have an Assistant to whom they delegate some of their responsibilities. This can be an Assistant Director or a Production Assistant (or similar) as appropriate.
- The Committee will arrange licensing and rights for productions to be staged by the Company, in conjunction with the appointed Producer/Director (see Appendix D). Rights should be confirmed with the licensor well in advance to avoid disappointment.
- The Committee will also arrange licensing of music performance rights.

4.3. Production Co-ordination

- The Director (and Producer if different) will be required to prepare for and attend a Committee meeting to present and discuss arrangements for the production. This is known as the Production Plan (see Appendix F), and includes:
  - licence and rights
  - cost and revenue budgets
  - casting
  - staffing of key roles in the production team, including SM, lighting, sound and crew
  - any unusual challenges, technically or artistically
  - publicity
  - ticketing, including any comps
  - front of house
- This is the opportunity to arrange for the appropriate inputs from all departments. The Director/Producer is provided with a list of committee contacts representing the various departments who can be called upon for support, advice and any queries relating to the theatre, its organisation and the production itself.
- The Director will be required to read and understand the Network Theatre guidance documents and sign a Production Agreement to that effect.
- Subsequently the Producer/Director should arrange regular meetings of the production team (or a sub-set) as necessary to ensure all departments are working together, and ensure there are no gaps. The departments should attend rehearsals where appropriate to better understand the production.
- The Producer/Director will arrange the Production Schedule (see Appendix G) based on the dates agreed with the Committee. The Production Schedule must include rehearsals, set build, get-in, technical and dress rehearsals, performances and get-out. The Production Schedule should be published to all participants including the departments and the Committee.

4.4. Budgeting

- Each Company production requires an approved budget, considering all costs and likely revenue. Our productions need to generate a contribution to the costs of running the

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Company and the Premises (this is the total revenue less costs). The committee may set a minimum contribution required from each show according to specific circumstances.

- The Producer/Director will create and manage the production budget, working with the Treasurer. The budget must be agreed **before** any expenses are incurred.
- Some elements of the budget costs will be covered directly from central funds, and other elements will be allocated to the production.
- The budget will be presented to the Committee for approval as part of the Production Plan, and progress against budget will be discussed at subsequent Committee meetings.
- The Producer/Director will co-ordinate any purchases and track expenditure against budget. No expenditure or commitment should be made which would take the production over-budget. Availability from Company stock, cast, crew and members should be checked before spending money – consult the Committee for advice on sources of items.
- Should the budgeted costs prove insufficient, e.g. due to unforeseen circumstances, approval for any increase must be sought **in advance** from the Treasurer (who may need to consult other Committee members).
- Costs (incurred within the approved budget) are usually reimbursed by the Company, against valid invoices/receipts. Personal travel, food/meals, accommodation and other subsistence costs are not normally reimbursed. The Company will not enter into an employment contract (explicit or implicit) with anyone.
- The Producer/Director should collate valid claims from each person, and provide a summary of costs and the receipts to the Treasurer for payment by cheque to the claimant. All claims should usually be submitted in one batch at the end of the production. If the Company is to pay an invoice directly, the Producer/Director should consult the Treasurer in advance to ensure it is paid on time.
- A pro-forma spreadsheet, based on previous productions, is available for creating a budget and tracking progress.
- The budget should consider:

  Costs

  - Licence and rights specific to the show (the Company already has PRS/PPL licences for certain music and a local authority entertainment licence). The Committee will arrange these, including “right to copy” fees if required.
  - Scripts – purchasing and/or “right to copy” fees and copying. Cast can be encouraged to purchase or copy their own scripts which they can keep. Alternatively if scripts are purchased from the budget, they should be retained by the Company for future use.
  - Publicity e.g. posters/flyers in addition to Company publicity (each production will be featured in the Company brochure, on the Company website and e-mails, and in Company Newsletters).
  - Design and production of programmes – Company templates are available.
  - Rehearsal venues – for Company productions rehearsing in Network Theatre, this is the notional rent as provided in the pro-forma. If an alternative rehearsal venue is required due to unavailability of Network Theatre, any extra costs will be covered from central funds outside the budgeted notional rent.
  - Performance venue – for Company productions at Network Theatre, the notional rent as provided in the pro-forma, with FOH provided by volunteers at no additional cost, and technicians provided as part of the production team.
  - Set and props, including materials, consumables and paint. Include any costs of returning the premises to their default state, e.g. repainting the stage area in standard black. Check Company stores and consult the Theatre Manager before buying as we may already have some of the items required or may have preferred sources. Don’t forget any transport required, and the return or disposal of items after the production.

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- Costumes, make-up, wigs. Check Company stores and consult the Costume department before buying as we may already have some of the items required. Don't forget transport, and the return or disposal of items after the production.
- Any show-specific Lighting, Sound or Effects required – consult the Technical Manager before buying as we may already have these or have preferred sources. Include any consumables, such as smoke fluid.
- Musicians, advisors or other specialists.
- Any subsidies for participants (only with advance Committee approval).

Revenue

- Predicted Box Office Ticket sales based on a realistic view of likely audiences, but no more than 70% of capacity. Consider where the audience may come from, for example family, friends and colleagues of cast, crew and production team. Consider the likely proportion of concession or discount ticket prices. Deduct any handling fees, usually taken at source by the ticket agency. The pro-forma provides a revenue estimate based on predicted tickets sold.
- Predicted Bar Contribution – Bar Revenue less Bar Costs attributable to this production. The pro-forma provides a contribution estimate based on predicted tickets sold.
- Predicted programme sales revenue. Programme price depends on the quality and size of the programme. The pro-forma provides a revenue estimate based on predicted tickets sold.
- Any advertising revenue or sponsorship (e.g. in programmes or publicity).
- Donations/Grants.
- NB: Membership fees are not included.

Contribution

- Contribution to Network Theatre Company (Revenue less Costs).

4.5. Reading

Readings are free and open to both members and non-members. They are informal events, entirely separate from the audition process. Readings do allow anyone considering auditioning to get to know the play, but are also an opportunity for members who do not wish to perform to take part, and for people to read roles which they would not perform on stage.

- The Producer/Director will arrange a reading on a date agreed with the Committee, and arrange for publicity through the Publicity department to attract both potential cast for a production and any other members interested in the play (even if they do not wish to perform in the production).
- Arrange for the bar to be operated.
- Ensure that the names and contact details of all attendees are recorded, for licensing purposes as guests must be signed in, and for future contact.
- Ensure that sufficient scripts are available, while complying with copyright.
- The Director/Producer must provide a character breakdown (character name, gender, playing age).
- The Director will lead the reading, giving all attendees a briefing about the play and any potential production. It is usual for all attendees to sit in one group and take turns to read parts. Remember to allow all to take part fully, not just those who are being considered for casting.
- The Director is responsible for Health and Safety during the Reading.

4.6. Auditions

All roles should be filled through audition, and any member or non-member should be allowed to audition for any role they wish. This is consistent with our open and inclusive

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values. If a director wishes to cast certain roles before or outside of the audition process, this should be discussed with the committee, but it will not normally be acceptable.

- The Producer/Director will arrange the Audition on a date (or dates) agreed with the Committee, and arrange for publicity through the Publicity department to attract potential cast and crew.
- The Producer/Director may want people to prepare for auditions in advance against a set piece. If so, copies of the audition pieces should be made available on request to ensure all auditionees have access to the material in advance.
- Arrange for the bar to be operated if appropriate.
- Ensure that sufficient scripts and/or audition pieces are available (including music if required), while complying with copyright.
- The Director will lead the Audition (assisted by the Musical Director if required), giving all attendees a briefing about the play and production.
- Ensure that the names, contact details and preferred parts of all attendees are recorded on an Audition Form, for licensing purposes, and for future contact. If possible take a photo to assist in casting.
- Attendees to be advised that should they get a part (or otherwise participate) they will need to be members of Network Theatre Company and pay membership fees before taking part.
- An Audition Form is available (from our website) to collect details and get agreement on membership. A Parental Consent form (for those under 18) is also available.
- The Director is responsible for Health and Safety during the Audition.

4.7. Cast and Crew

- The Director will select the cast based on those auditioning or on personal recommendations. The Director will then invite those selected to take the roles, and form a cast based on their acceptances or otherwise. In the event of difficulties in casting, the Director should consult with the Committee.
- The Director should keep in regular contact with potential cast and crew throughout the selection process, and promptly inform them of the results.
- The Producer/Director should also ensure they have the necessary production crew, covering Design, Stage Management, Lighting, Sound, Costumes, Props etc. Do not forget the FOH Supervisor (see section 5.10)
- If the production requires live music, the Producer/Director should ensure they have the necessary Musical Director and Musicians as part of the Crew.
- The Producer/Director will provide a list of all participants (cast and crew), their roles and their contact details to the Membership Secretary. This information should also be provided to Publicity (see below).
- Membership subscriptions make a significant contribution to the income that Network Theatre Company relies on to continue to exist and support the running of Network Theatre. All participants must be Network Theatre Company members and pay the appropriate annual membership subscriptions to take part in the production. Participants should be directed to our website for further details and to fill out an online application form. Any exceptions, such as for advisors, or for persons under 18 who cannot be members, must be agreed with the Committee.
- All participants (cast and crew) must be members of Network Theatre Company **at least 2 days before they can start rehearsals**. This is for licensing and insurance purposes. Be aware there are significant criminal penalties for breaches which can apply to the Producer/Director as individuals. All outstanding subscription payments must be paid at least 7 days before the first performance.

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4.8. Publicity

- Publicity for a production must start as early as possible to ensure maximum exposure to potential audiences, from members, family and friends, local residents and other interested groups.
- The Producer/Director must provide the Publicity Department with a production profile for use in all aspects of publicity. Ideally this should be provided electronically based on the standard pro-forma template (see Appendix E), and must include:
  - Production name, author and director
  - Production dates, times and ticket prices as agreed with the Committee.
  - Copyright-free image
  - Descriptive text
  - Participant (cast and crew) list, including names and roles
  - Any interesting or unusual facts useful for publicity (e.g. Jane Doe has recently returned from filming Rambo 236 with Sylvester Stallone, or this is a new play written by a member)
  - Photographs/videos, which must not breach any rights of the owner of the work, e.g. copyright. For example, use scenes or poses that are not part of the actual performance as per the script and avoid copyrighted music.
- The Publicity Department will issue a marketing plan to the Producer/Director within 2 weeks of the production being confirmed accepted onto the programme. This plan must be adhered to in order to maintain a consistent approach to the marketing of all our shows. It is the responsibility of the production to implement this plan, working with the Publicity Department.
- The Producer/Director and Designer must work with the Publicity Department to design handouts/flyers/posters, press releases/articles, website and social network material, adverts, e-mail shots, programme etc and arrange a publicity campaign, remaining within the production or company publicity budget. Each production will generally be featured in the Company brochure, the website and e-mail newsletter. Any other specific production publicity should be included in the production budget.
- The Publicity Department will ensure publicity conforms to Company policy and branding, using templates where appropriate.
- The Publicity Department will co-ordinate with the Newsletter editor and Webmaster to publicise the production through the appropriate channels.
- The Producer/Director will encourage the participants (cast and crew) to publicise the production with family, friends and work colleagues.
- After the production, all out-of-date publicity material should be removed from the theatre, and a clean copy of a poster provided for the archive display in the Green Room.
- See guidance on production publicity in section 5.13.

4.9. Tickets

- The Producer/Director will co-ordinate with the FOH Supervisor to set up ticket sales through the usual channels, and also any special channels applicable (for example schools or clubs).
- Refer to the Rules of the Network Theatre Company for guidance on Licensing Act implications.
- Production dates and ticket prices will have been agreed with the Committee.
- The Producer/Director will actively encourage cast and crew members to ensure their family, friends, colleagues and networks all buy tickets well in advance to avoid missing out on a seat. They should use publicity material available as above, not create their own material or social networking events without consulting Publicity.

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- Complimentary tickets (comps) may only be issued through the Box Office and will be limited. The number of comps required for the production must be discussed in advance with the committee.
- The director will be given a password to log in to the Ticketsource website so they can follow ticket sales. The ticket sales trends graph will be sent to the production on a weekly basis by the Publicity Department. Tickets will be made available for sale as soon as the director informs the publicity department that the production is fully cast and has provided a full cast list. It is the production's responsibility to ensure that the FOH sheet is printed on a day to day basis throughout the run.

4.10. Front of House/Bar

- The Producer/Director will co-ordinate with the FOH Supervisor who will arrange for the staffing and operation of the front of house areas of the theatre for the performances, e.g. ticket checking, audience management, bar sales.
- FOH Supervisor will co-ordinate with the Company FOH Manager in arranging staffing.
- Production dates and ticket prices will have been agreed with the Committee.
- See also section 5.5.

4.11. Rehearsals

- The Director will lead the Rehearsals, calling cast as per the Production Schedule.
- Directors are strongly discouraged from calling the entire cast to rehearsals where all participants will not be required, or will only be required for a short period of time during the rehearsal. Consider dividing long rehearsals into one- or two-hour time slots and calling specific individuals as required.
- All participants must be members of Network Theatre Company at least 2 days before starting rehearsals.
- The Producer/Director will maintain a contact list for all participants (including name, mobile/phone and e-mail), provide a copy to the Committee.
- The Director is responsible for Health and Safety during Rehearsals.

4.12. Design

- The Director will work with the Designer to design the sets, costumes, props etc for the production while remaining within the production budget.
- The Designer will work with Stage Manager, Lighting, Costumes and Props to ensure a workable production design.

4.13. Props

- At Network, Props includes furniture.
- The Director and/or Designer will work with Props Supervisor to select appropriate props etc. while remaining within the production budget.
- Props Supervisor will source the props etc. from the Company stores, from cast, crew or other members, or from external sources such as hire companies, other theatre companies or retail outlets/charity shops etc. They must also arrange for the return of items once the production is over.
- Availability from Company stock, cast, crew and members should be checked before spending money.
- Further requirements for Props are given in the Network Theatre Users Guide [0].

4.14. Costumes

- At Network, Costumes includes wigs and make-up, and fabric stage dressings such as furniture covers.
- The Director and/or Designer will work with the Costumes Supervisor to select appropriate costumes etc. while remaining within the production budget.

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- Costumes Supervisor will source the costumes etc. from the Company stores, from cast, crew or other members, or from external sources such as hire companies, other theatre companies or retail outlets/charity shops etc. They must also arrange for the return of items once the production is over.
- Availability from Company stock, cast, crew and members should be checked before spending money.
- Costumes Supervisor will work with the cast to ensure costumes etc. fit and are altered as necessary.
- Further requirements for Costumes are given in the Network Theatre Users Guide [0].

4.15. Set Build

- At Network Theatre, sets are generally constructed in-situ on the stage. However, if not, the set will constructed elsewhere, such as the Backstage Arch, and actually erected on stage during the Get-In.
- Set build dates will be on the Production Schedule.
- The Designer and/or Stage Manager will supervise set builds, ideally supported by Director and Lighting to ensure the set meets the requirements of the production (e.g. are there the appropriate entrances/exits, can it be correctly lit, etc.) while remaining within the production budget.
- The supervising Designer and/or Stage Manager are responsible for Health and Safety during set builds.
- Availability from Company stock, cast, crew and members should be checked before spending money.
- Further requirements for the Set Build are given in the Theatre Users Guide [0].
- The premises must be left in a clean and tidy state, ready for use by other users.

4.16. Get-In

- At Network Theatre, the Get-In is usually the last of the set build dates, as sets are generally constructed in situ on the stage. However, if not, the Get-In is when the set is actually erected on stage.
- Get-In dates will be on the Production Schedule.
- The Designer and/or Stage Manager will supervise the Get-In, ideally supported by Director and Lighting to ensure the set meets the requirements of the production (e.g. are there the appropriate entrances/exits, can it be correctly lit, etc.) while remaining within the production budget.
- Lighting and Sound will rig and test their equipment.
- Props and Costumes will make their preparations.
- FOH Supervisor will arrange any preparation, such as seating arrangements.
- The supervising Designer and/or Stage Manager are responsible for Health and Safety during the Get-In.
- Further requirements for the Get-In are given in the Theatre Users Guide [0].
- The premises must be left in a clean and tidy state ready for use by other users.

4.17. Technical Rehearsal (Tech)

- The Technical Rehearsal is run by the Stage Manager, and is the first opportunity for the technical departments to rehearse. Typically the rehearsal is run “cue-to-cue”, allowing each cue (lighting, curtain, sound, set change etc) to be rehearsed one or more times before skipping over dialogue to the next cue.
- It is often the first opportunity to work out how the necessary technical things, such as complex set changes or getting 15 cast members off quickly through a narrow doorway, can be carried out without upsetting the flow of the play. Often the cast will be asked to carry props on and off as they enter and exit to speed complex changes.

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- An entire day should be set aside for the Tech in the Production Schedule.
- The Director will retain artistic control, working in collaboration with the Stage Manager to ensure the smooth running of the show.
- All cast and crew must be present. The Tech will be on the Production Schedule.
- The Stage Manager is responsible for Health and Safety during the Technical Rehearsal.

4.18. Dress Rehearsal

- The Dress Rehearsal is run by the Stage Manager. It is the last chance before the "first night" to practice.
- The Dress Rehearsal will be included on the Production Schedule.
- It is run as closely to a real performance as possible, allowing all departments to rehearse.
- The Director will retain artistic control, working in collaboration with the Stage Manager to ensure the smooth running of the show.
- All Cast and Crew must be present. The Front of House Supervisor should also be present, along with any FoH and Bar staff required for familiarisation/training.
- The Stage Manager is responsible for Health and Safety during the Dress Rehearsal.

4.19. Performances

- A detailed breakdown of a Performance is given in section 6.
- Each performance will be included on the Production Schedule.
- The FOH Supervisor is responsible for operations and staffing of FOH, including Health and Safety of staff and audience.
- The Stage Manager is responsible for operations and staffing of Stage and Backstage, including Health and Safety of cast and crew.

4.20. Get-Out

- After the final performance, the theatre must be cleared, the set "struck" and the stage and equipment reset.
- Get-Out should be on the last night after the show and before any party. Note that the party cannot start until the get-out is complete. Alternatively it may be on another day shortly after the final performance, but this must be agreed with the Committee in advance so as not to affect subsequent events. The Production Schedule will give the details.
- The Stage Manager and/or Designer will supervise the onstage and backstage elements of the Get-Out, including responsibility for Health and Safety.
- The FOH Supervisor supervises the FOH elements, including responsibility for Health and Safety.
- Costumes and Props Supervisors will collect all items and return them to their appropriate places (or otherwise dispose of them).
- Further requirements for the Get-Out are given in the Network Theatre Users Guide [0].
- The premises must be left in a clean and tidy state, in the appropriate standard rig, ready for use by the next users.

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5. Roles and Responsibilities for Productions

This section outlines the typical roles and responsibilities required for successfully putting on a Network Theatre Company production. These checklists are intended to help with successful and stress-reduced productions, as well as meeting our various obligations. They may be modified by the Committee if appropriate to the circumstances, provided they do not adversely impact those objectives.

Note that these are roles and not people – there may be several people carrying out a given role, or a person may take on several. However, there should only be one Director and one Stage Manager at any one time!

Roles and Responsibilities during performances are given in Section 7.

5.1. Committee

The Committee is generally responsible for the administration of Network Theatre Company and the management of the theatre premises. As such they do not form part of the production team for individual shows. However, they will work closely with the Director and Producer, and in particular will:

- Brief the Producer/Director on how Network Theatre Company runs a production, provide them with a copy of this Handbook and the Theatre User Guide, and ensure that a Production Agreement is signed (usually the Head of Programming).
- Arrange the performance licence (usually the Secretary).
- Assist in preparing the production budget (Treasurer).
- Book the theatre and any external space required for rehearsals and performances (Diary Manager).
- Provide help and guidance publicising the show (Marketing Manager).
- Provide the Producer/Director with details of committee members to contact for further help and guidance on specific elements of the production.

5.2. Director

Leaving aside the selection of the cast, directing the play…

- Arrange production schedule with Cast, liaising with Producer for rehearsal space.
- Appoint and work with a Designer, Stage Manager, Lighting Designer, Sound Designer, Props Supervisor, Costumes Supervisor, and if live music is required, Musical Director.
    - Avoid a totally novice crew – by all means include newcomers but ensure there is someone who can provide guidance and act as a mentor.
- Ensure all participants (Cast and Crew) are members at least 2 days before the first rehearsal. To help achieve this, instruct all participants to visit the membership website (membership.networktheatre.org), where they can apply for membership.
    - For new members, it is a legal requirement of the Licensing Act that membership is approved at least 2 days prior to them first taking part. Be aware there are significant criminal penalties for breaches which can apply to the Producer/Director as individuals.
    - Provide contact details for everyone taking part to the Membership Secretary so they can check participants against the membership database.
    - Note that people who provide advice and assistance but do not participate in the production need not be members. This **must** be agreed by the Committee, usually in the production plan. As a general rule, if they are credited with a specific role in the programme, they are expected to be members.
- Ensure that all participants have paid any outstanding membership subscriptions at least 7 days before the first performance (liaising with the Membership Secretary).
- Understand and comply with the Network Theatre guidance documents and complete and sign a Production Agreement.

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5.3. Producer

At Network, the Director may also act as Producer. However, particularly for larger productions, a separate Producer is recommended.

- Understand and comply with the Network Theatre guidance documents.
- Prepare the production plan, budget and schedule and agree with the Committee.
- Agree ticket/programme prices with Committee (in production plan).
- Control the budget and expense claims, collect receipts and arrange necessary payments, liaising with the Company Treasurer.
- Arrange for necessary licences, with the Committee, and ensure compliance.
- Arrange and book rehearsal space and theatre, this **must** be via the Diary Manager.
- Arrange for photographs, videos etc as required for publicity (see below).
- Co-ordinate with Director, Designer, Publicity, Front of House.
- Create, maintain and distribute contact lists.

5.4. Assistant Director / Production Assistant

An Assistant is required for every production. This may be an Assistant Director or Production Assistant (or similar) as appropriate and is an ideal position for someone interested in directing or producing future shows. They are essential to the smooth running of the production.

- Assist the Director or Producer in carrying out their duties.
- Carry out the administrative tasks associated with the production as required.
- For example, they could take on responsibility for:
  - Contact lists
  - Membership and subscriptions
  - Calling cast and crew to rehearsals as required
  - Taking notes during rehearsals
  - Monitoring the budget and coordinating expense claims

5.5. Front of House (FOH) Supervisor

Each production should have a dedicated FOH Supervisor, who will work with the Company FOH Manager.

- Performance dates/times, available seating capacity and ticket prices, concessions, special offers and promotions will be agreed via the production plan.
- Liaise with the Committee to set up advance ticket sales with the online ticket service provider, TicketSource (see Appendix B).
- Liaise with Publicity for the appropriate material.
- Work with Publicity to promote and sell advance tickets, through online sales via Network Theatre's website at www.networktheatre.org (using TicketSource). This is the only channel for advance tickets.
- Work with Director/Producer to encourage cast and crew to promote advance ticket sales to colleagues/friends/family.
- Receive and review TicketSource reports:
  - If necessary liaise with Director/Producer and Publicity to promote sales further
  - Obtain ticket sales report for Box Office operations at each performance
- Liaise with the Committee and the Producer/Director for issue of limited complimentary tickets.
- Liaise with Director/Producer and Publicity for programme sales.

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- Liaise with company FOH Manager to arrange necessary FOH staff for each performance to control audience in Foyer, Auditorium and Green Room and operate Bar, typically:
  - 2 box office staff
  - 1 qualified bar manager.
  - 1 bar assistant.

  For larger events or social events a rota of staff may be more appropriate, to share the workload or allow staff to participate in the social event.
- Supervise the performances as per Section 7.2.
- Responsible for maintaining financial records for all FOH takings, working with the Producer and/or Company Treasurer.

5.6. Designer

- Work with Director and Stage Manager on all aspects of design.
- Liaise with Lighting Designer, Sound Designer, Props Supervisor, Costume Supervisor and Make-up Supervisor.
- Design the set, and prepare models/drawings etc.
- Acquire materials. Availability from Company stock, cast, crew and members should be checked before spending money.
- Supervise construction and painting of set, and any special props.
- Follow Company technical standards as defined in the Theatre Users Guide [0].
- Conform to health and safety regulations.
- Finalise set during technical rehearsal.

5.7. Costume Supervisor

Costume includes wigs and make-up, and often any on-stage fabrics. If appropriate, a Costume Supervisor may be appointed for the production.

- Work with the Director, Designer and Cast to prepare costumes prior to Dress Rehearsal.
- Obtain costumes from the Company stores, borrow, hire, or make them specially. Availability from Company stock, cast, crew and members should be checked before spending money.
- Prepare and maintain the Costume plot, including which items are required, in which scenes, and where they should be preset backstage in advance of costume changes.
- Cast members then take responsibility for their costumes until the end of the run. Where assistance may be required for quick changes etc. this should be arranged with the SM.
- The Costume Supervisor maintains costumes during the run.
- At the end of the run, ensure all costumes are cleaned and returned to the Costume store, or are returned from whence they came.

5.8. Make-Up Supervisor

At Network, the Cast normally do their own make-up. Make-up is stored in the Dressing Rooms. If appropriate, a Make-up Supervisor may be appointed for the production.

- Work with Director to arrange supply of make-up. Availability from Company stock, cast, crew and members should be checked before spending money.
- Supervise and assist with make-up during each performance.
- Check and refresh make-up supplies as necessary during the run.

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5.9. Props Supervisor

This role is often covered by the ASM, but could be a dedicated position on a more complex production. Props include furniture and set dressing as well as personal props.

- Work with the Director, Stage Manager, Designer and Cast to prepare props prior to Technical Rehearsal.
- Prepare and maintain the Properties list, including which props are required, in which scenes, and how they are set and struck. This will involve reading the script and attending rehearsals to ensure all requirements have been captured.
- Obtain props from the Company stores, borrow, hire or have them made specially. Availability from Company stock, cast, crew and members should be checked before spending money.
- Give personal props to Cast members at or before the technical rehearsal. On complex productions, substitute props may need to be provided during rehearsals.
- Prepare props prior to each performance and reset at the end of each performance.
- Maintain props during the run.
- Replace any props destroyed during the run (e.g. torn up documents), and replace any perishable props as necessary (e.g. food).
- At the end of the run, ensure props go back into store, are returned from whence they came, or safely disposed of.

5.10. Stage Manager (SM)

- Liaise with Director, Designer, Props Supervisor, Lighting Designer, Sound Designer, Costume/Make-up Supervisor to ensure all elements of production are in place prior to the Technical Rehearsal.
- Prepare “the Book”, agreeing cueing with Lighting and Sound.
- Run the Technical Rehearsal, Dress Rehearsal and each Performance, from the Book (see Section 7).
    - Supervise Lighting Operator, Sound Operator. Coordinate their cues.
    - Supervise the Stage Crew. Agree their checklists.
    - Designate communications to be used, e.g. radio channels and sel-codes.
- Liaise with FOH to agree:
    - When audience should be admitted.
    - When audience is sufficiently settled for Curtain Up.
- Supervise get out:
    - Dismantle set.
    - Remove reusable items and recover to store.
    - Remove all hardware from flats.
    - Store flats, rostra etc. safely and securely to prevent damage.
    - Leave the entire premises clean and tidy, ready for the next production.
- Has overall responsibility for health and safety (see section 5.14).

5.11. Lighting Designer (LX)

- Work with Director and Designer on all aspects of lighting, including:
    - Stage lighting.
    - Effects such as smoke and pyrotechnics.
    - Working lights, backstage lights, reading lights for prompt and musicians.
- Follow Company technical standards.

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- Conform to health and safety regulations.
- Acquire necessary equipment and effects. Availability from Company stock, cast, crew and members should be checked before spending money.
- Rig, patch, focus and plot lighting.
- Programme lighting board.
- Finalise lighting during technical rehearsal.
- Run and maintain lighting during each performance, or find and brief the lighting operator (see Section 7.6).
- Reset to standard lighting rig during get out.
  - Return any borrowed equipment and effects.
  - Return de-rigged equipment to store.

5.12. Sound Designer (SFX)

- Work with Director/Musical Director and Designer on all aspects of sound, including:
  - Recorded music.
  - Recorded effects.
  - Live effects (to include telephones, door bells, etc).
  - Sound reinforcement for speech and live music.
- Follow Company technical standards.
- Conform to health and safety regulations.
- Design and acquire/prepare sound effects/recorded music.
- Acquire and rig sound equipment. Availability from Company stock, cast, crew and members should be checked before spending money.
- Responsible for foldback, monitor and PA systems, CCTV and communications systems such as intercom/ring and radios.
- Finalise sound during technical rehearsal.
- Run sound during each performance, or find and brief the sound operator (see Section 7.5).
  - Responsible for sounding warning bells when requested by SM
  - Turn off warning bell (which is also the theatre doorbell) during the performance.
- Reset to standard sound rig during get out.
  - Return any borrowed sound equipment.
  - Return de-rigged equipment to store.

5.13. Publicity

Publicity is normally coordinated by the Company Publicity Department, led by the Marketing Manager on the committee. The Producer typically liaises with this department and is responsible for the requirements of each show. Publicity includes our marketing, listings, newsletter, e-mail, social networking and website activities. The department is responsible for all perspectives of Publicity:

- Network Theatre Company (e.g. general information, membership)
- Network Theatre (e.g. information about the premises and how to use it)
- Network Theatre Company productions at Network Theatre or elsewhere
- Visiting companies productions at Network Theatre

Publicity works with Directors/Producers for event publicity as they:

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- Maintain relationships with marketing and publicity channels, e.g. local communities and employers, press, listings.
- Produce publicity branding, pro-formas, templates and guidance.
- Arrange for design, production and distribution of physical and electronic publicity media, based on pro-formas and templates, such as flyers/inserts, tickets, programmes, website, press releases, newsletter, direct mail, e-mail.

Network Theatre Event publicity:

- Identify targets for publicity, the message to be delivered, and how it will be delivered. For example, targeting new audiences and/or new members.
- Identify opportunities for sponsorship/advertising, e.g. for programmes or flyers.
- Media to include the following as appropriate (times are typical). Use the Production Profile template to capture information (see Appendix E), and feed into media adapted to the particular circumstances.
    - Network Theatre Company invites members and guests to our production of Title by Author.
    - Permissions (e.g. by arrangement with Samuel French) and any billing requirements.
    - Summary of production information from Producer/Director, with title, author, director, synopsis, image/photos/videos, cast/crew biogs. Think about any unique selling points; why should people come; human interest stories; special features. Any key selling points, e.g. World Premiere, Fringe Preview, Network New Work, etc.
    - State if unsuitable for certain ages or contains strong language/nudity etc.
    - Warning: Images/photos/videos must not breach any rights of the owner of the work, e.g. copyright. For example, create new logos or use scenes or poses that are not part of the actual performance as per the script.
    - Theatre location: Network Theatre, 246A Lower Road, Waterloo, London, SE1 8SJ.
    - Theatre map on web site.
    - Doors open at 7:00pm. Performance starts promptly at 7:30pm.
    - Licensed bar available before, at interval and after the performance.
    - Unreserved seating.
    - Tickets required (or not), prices and concessions/offers, if any. No refunds.
    - Please collect tickets at least 10 minutes before the performance, or they may be resold.
    - Contact details for advance tickets and enquiries.
    - Web address for more information and tickets: www.networktheatre.org. Note: Don’t give the TicketSource web address, direct all traffic through Network Theatre’s website.
    - Any sponsors credits.
    - Network Theatre is private members club, licensed under the Licensing Act 2003 for regulated entertainment and supply of alcohol. You must be a member or signed-in guest. Admission is subject to the rules of the club. Rights of admission reserved.
    - Contact e-mail address, e.g. general e-mail info@networktheatre.org, or request a specific one.
- Arrange for production poster and programme to be produced, based on the above. See sections below.

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- Arrange publicity and event listings through Company newsletter, e-mail, web site, press, social networks, other targeted publications/listings etc. See also Publicity Contacts.
- Arrange for cast photographs and their display in Foyer or Green Room (see section below) – photos should not give away key plot or setting information to the audience before they see them on stage, nor should they breach the rights of the owner of the work (see above).
- Arrange for a review by a member and its publication in Company newsletter and on web site.

Network Theatre Event Poster:

- To include the following items from the Event list above as appropriate (times are typical). Posters should follow publicity and branding guidelines. Refer to previous production posters or templates for examples.
    - Network Theatre Company presents
    - Title by Author
    - Permissions (e.g. by arrangement with Samuel French).
    - Follow the rights-owners instructions on billing.
    - Any key selling points, e.g. World Premiere, Fringe Preview, Network New work, etc.
    - State if unsuitable for certain ages or contains strong language/nudity etc.
    - Production image: see warning on rights above.
    - Dates, including year, e.g. Wednesday 1 - Saturday 4 April 2009
    - Doors open at 7:00pm.
    - Performance starts promptly at 7:30pm.
    - Licensed bar available before, at interval and after the performance (optional).
    - Tickets prices and concessions/offers, if any, e.g. Tickets £10.
    - Theatre location: Network Theatre, 246A Lower Road, Waterloo, London, SE1 8SJ.
    - For information and tickets see www.networktheatre.org.
    - Any sponsors credits.
    - Any legal notices, e.g. Rights of Admission Reserved.
- Posters are displayed in the theatre and other suitable sites identified by Publicity – these are usually in A3 size. Posters are circulated in PDF and/or JPG format to cast and crew to print-out and display (legally e.g. at work, no fly-posting!) and also posted on the web site for download.

Network Theatre Event Programme:

- It is the responsibility of the Producer to print programmes. The cost will be reimbursed by the Company if agreed in advance with the Treasurer.
- Programmes should follow publicity and branding guidelines, and should be built around the standard template. If a production wishes to use a different format, this should be presented to the committee for approval.
- Front cover: typically follows the design and style of the poster.
- Inside:
    - Message from Director
    - Message from President
    - Synopsis, and maybe photos

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  - Acts/Scenes, including interval (approx 20 minutes)
  - Cast/crew list, and maybe biographies and photos
  - Thanks, acknowledgements, e.g. sponsors, for loan of props
  - Company profile (see above), including how to join
  - Future events, listings and/or poster
  - Adverts/sponsors
- Programmes are usually printed on A4 folded in half to make an A5 booklet. Use Word with booklet fold mode – search for booklet in Help – this saves managing the page layout yourself. If you don't have access to a duplex printer, you can use the manual duplex setting to print on both sides of the paper to create a master for copying.

Displays in the theatre:

- For example, cast/production photographs, posters etc. outside the theatre door, in the Foyer or Green Room.
- There is a display stand for use outside the theatre door stored in the Foyer. There are other boards stored in the Foyer cupboard, nearest the outside wall.
- There is a three-panel table-top display board stored in the Box Office in a black fabric case.
- There are wall-mounted clip-frames in the Green Room.
- Pins and Blutack can be found in the Kitchen stationery drawer or behind the Bar in the Green Room.
  - Do not use Blutack on painted walls, cork boards or felt boards – it will damage the surface!
  - Do not use pins on walls or furniture – they will damage it!

5.14. Health and Safety

The appropriate Health and Safety rules should be followed at all times, and in particular, when using tools, ladders, electrical equipment, paints and solvents. If in doubt consult the appropriate head of department.

Remember that **everyone** is responsible for safety.

Refer to the Theatre Users Guide [0] for specific guidance.

5.15. Intellectual Property Rights (IPR)

Rights are governed by legislation. These laws are complicated and this is only a guidance note.

Agreement will be required from the rights owners for elements of the production such as the script, musical score, recorded music and sound effects, images and photographs, videos, and designs for set, costume, props and lighting etc. This agreement should be obtained in advance through the Committee.

The rights obtained will be limited to specific company, performances, venues etc and will usually <u>not</u> include rights to record (in anyway e.g. photograph, record sound and/or video) the protected work.

Rights in the actual performance will be owned by Network Theatre Company.

No unauthorised recording is permitted without clearance from the rights owner. No such activities by the audience will be permitted for both reasons of IPR and the disturbance to cast and other audience members. If the audience itself is to be recorded, they should be warned in advance, e.g. sign in Foyer.

The photographer will have rights in authorised photographs and must give permission for use.

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6. Typical Performance Timetable

6.1. First Half

Note that the Dress Rehearsal is run as if it is a performance so that **all** departments can practice.

Refer to detailed checklists for specific tasks.

18:15 **All Cast, Crew and FOH staff arrived and signed in**
FOH prepare signage, prepare auditorium and other FOH areas, prepare bar
Cast to prepare costumes, makeup, personal props etc.
Crew to prepare stage and backstage areas for opening

18:45 Cast may warm up on stage
FOH opens Box Office for ticket sales and collections
(no audience access beyond foyer)

19:00 FOH staff in position, bar open
LX House lighting on, stage lighting in appropriate state
SFX Sound in appropriate state
FOH obtain clearance from SM to allow audience in
SM sounds one long bell
FOH Box Office and doors open
Audience in the auditorium
No Cast or Crew in auditorium or on stage after this point
Quiet in all backstage areas and dressing rooms

After this point, all cast and crew to enter via Stage Door (Back Arch)

19:20 SM issues 10 minute warning (verbal)
19:25 SM issues 5 minute warning (verbal or 5 rings)
19:27 SM issues 3 minute bell (3 rings) & makes announcement via show relay
FOH chivvy along audience

19:28 SM issues 2 minute bell (2 rings) & makes announcement via show relay
Beginners take their places
Prompt in place, if seated in the wings
Kitchen door shut, lights off
Quiet in all backstage areas and dressing rooms
FOH chivvy along audience

19:29 SM issues 1 minute bell (1 ring) & makes announcement via show relay
FOH seat stragglers, check Toilets, close up Green Room and bar
FOH gives clearance to SM
Prompt in place, if seated in the auditorium
LX/SFX Doorbell powered off

19:30 **Curtain Up for first half**
FOH remain in place for about 30 minutes to receive late arrivals then close up
Foyer, Box Office and Front Door

??:?? **Curtain Down - Interval starts**
LX House lighting on, stage lighting in appropriate state
SFX Sound in appropriate state
LX/SFX Doorbell powered on
FOH open up Green Room, operate bar
Cast to check costumes, make up, personal props etc. for second half
Crew to prepare for second half
No Cast in any Front of House areas or on stage
Quiet in all backstage areas and dressing rooms

Interval
Typically advertised as 15 minutes, but usually actually 20-25 minutes

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6.2. Second Half

Note that the Dress Rehearsal is run as if it is a performance so that all departments can practice.

Refer to detailed checklists for specific tasks.

2H:-5 [Second half start time, minus 5 minutes]
SM issues 3 minute bell (3 rings) & makes announcement via show relay
FOH chivvy along audience

2H:-3 SM issues 2 minute bell (2 rings) & makes announcement via show relay
Beginners take their places
Kitchen door shut, lights off
Quiet in all backstage areas and dressing rooms
FOH chivvy along audience

2H:-2 SM issues 1 minute bell (1 ring) & makes announcement via show relay
FOH seat stragglers, check Toilets, close up Green Room, Foyer, Box Office and Front Door
FOH gives clearance to SM
LX/SFX Doorbell powered off

2H:00 **Curtain Up for second half**

2H:?? **Curtain Down**
LX House lighting on, stage lighting in appropriate state
SFX Sound in appropriate state
LX/SFX Doorbell powered on
FOH open up Green Room and bar

Until the audience have cleared the auditorium:
- No Cast in Front of House areas or on stage in costume
- Quiet in all backstage areas and dressing rooms

6.3. After Performance

Typically the Green Room and bar remain open after the performance, so the following need to be done appropriately while the audience remain in the premises, or left until after they have left:

- Cast change back into “civvies”, reset costumes, personal pops for next performance
- Crew reset for next performance
- FOH clear auditorium and prepare for next performance

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7. Roles and Responsibilities during Performances/Events

The following roles and responsibilities apply to our performances and other events. These checklists are intended to ensure smooth and safe operations. They may be modified by the Responsible Person and/or Stage Manager if appropriate to the circumstances provided they do not adversely impact those smooth and safe operations.

Note that these are roles and not people – there may be several people carrying out a given role, or a person may take on several. However, there should only be one Responsible Person and one Stage Manager at any one time!

7.1. Responsible Person

There must be a Responsible Person present for each event, and particularly each performance. This will typically be the FOH Supervisor for performances.

- Arrive at the agreed time (typically 6pm for a 7:30pm start).
- Collect name badge and wear.
- Obtain and keep control of keys until returned at end of the event.
- Provide overall supervision of all staff.
- Supervise operations of FOH including Bar. Liaise with SM re. backstage operations.
- Supervise access to safe for float and takings etc.
- Responsible for ensuring Licensing, Health and Safety and other legal/regulatory requirements are met.
- Take charge in the event of an emergency – see [0] [2] Network Theatre Users Guide.
- Ensure sufficient FOH staff remains available at all times to supervise the audience and assist in any emergency.
- Lock away keys at the end of the event.
- Secure cash at end of event.
- Return name badge to Bar.
- Ensure the premises are closed up at the end of the event– see [0] [2] Network Theatre Users Guide.

7.2. Front of House (FOH) Supervisor

Each performance is supervised by the production's FOH Supervisor, usually acting as the Responsible Person, supported by the FOH staff who operate Box Office and Bar.

- Arrive at the agreed time (typically 6pm for a 7:30pm start) and liaise with the Stage Manager.
- The FOH Supervisor (or Responsible Person), together with sufficient FOH staff, must remain on the premises and on duty the whole time that audience are present, to assist with any problems and assist with any evacuation.
- Collect name badge and wear.

Prior to each performance, using other FOH staff as appropriate:

- Provide the Box Office operations staff with the necessary documentation and cash box etc (see Box Office Operations).
- Provide the Bar operation staff with the necessary keys etc (see Bar Operations)
- Place notice-board outside front door with production flyer (or other signage) and display the door opening time on door. Turn on notice-board lights. This should remain there until all audience have left.
- Place pedestrian barriers outside front door to provide a safe area for audience to wait, separated from traffic, and to prevent parked vehicles blocking the Front Door or Stage Door fire exits. These should remain there until all audience have left.

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- Prepare FOH areas – Foyer, Auditorium, Green Room, Toilets:
  - Set up foyer table and chairs for Box Office staff.
  - Check seating ready, clean and securely linked together in rows. Place reserved signs on the front row of seats for use by latecomers.
  - Collect any litter/rubbish, empty bins and re-line with new bin bags (from under Kitchen sink), take out rubbish.
  - Vacuum clean and/or wash floors.
  - Check cleanliness of toilets, check toilet rolls (spares in locker in Ladies Toilet).
  - Report via the Bar Report, if stocks of consumables are low (e.g. toilet rolls, bin liners, cleaning materials).
- Check displayed leaflets and posters for future productions, membership applications, etc. Restock from supplies in Box Office.
- Ensure necessary warning signs displayed in the Foyer, e.g.:
  - Use of strobe/flashing lights.
  - Use of gunshots.
  - Use of smoke, including if performers are to smoke on stage
  - Unsuitable for children.

  There is a stock of suitable signs in the Box Office, including some encapsulated blanks which can be customised with dry-wipe markers or china-graph pencils.
- Place reserved signs on seats for operational reasons, such as late-comers (e.g. at front, near the aisles).

Before admitting the audience:

- Check with Stage Manager that the theatre and cast/crew are ready. Typically this will be around 7:00pm for a 7:30pm curtain up.

As audience enter, supported by FOH staff:

- Arrange to assist audience with seating if necessary, including any disabled persons. Leave easily accessible seats for late-comers.
- Liaise with Box Office Staff and SM to agree when audience is ready for Curtain Up. Regular checks will be made in the 5-10 minutes prior to scheduled Curtain Up.

Prior to each curtain up, following the warning bells:

- Ensure audience return to seats; check Toilets are empty.
- Close up and lights off in Green Room, Foyer, Box Office.
- Check Box Office staff in place for latecomers.
- Leave board and pedestrian barriers in place outside; board lights can be unplugged.
- Check with SM if main doors need to be left open. If not, they should be closed.
- Give clearance to SM.
- Check with Control that door bell is turned off.

During the performance, supported by FOH staff:

- Keep an eye on the audience and auditorium and resolve any issues, e.g.
  - Mobile phones off.
  - Photography/recording should not be permitted.
  - No excessive noise.
  - Safe and effective operation of heaters.
  - Gangways and exits kept clear.

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- Standby to assist in the event of an emergency – see [0] [2] Network Theatre Users Guide.

At the end of the performance

- Ensure audience leave the theatre.
- Reset for next performance (see Prior to each performance above).
- Check with Control that door bell is turned back on.
- Return notice-board and pedestrian barriers to storage in the Foyer.
- Receive from the Box Office operations staff the documentation and cash box etc (see Box Office Operations).
- Receive from the Bar operation staff the keys and takings etc (see Bar Operations).
- Return name badge.

7.3. Front of House (FOH) and Box Office Operations

At all performances, at least one **front of house steward** is required, in addition to the FOH Supervisor. Before the performance, stewards are in charge of **box office operations**. Any staff undertaking these duties should have had training; a quick reference sheet is kept in the cash box to act as a reminder.

For each performance:

- Arrive at the agreed time (typically 6:30pm for a 7:30pm start) and report to the FOH Supervisor. Complete any necessary training prior to the session.
- Check if the FOH Supervisor needs assistance with their preparation tasks.

Prior to doors open:

- Collect name badge and wear.
- Collect list of pre-booked tickets. This list includes booking confirmation number (for pre-booked tickets), name, quantity and price, and if paid.
- Confirm number of tickets available to sell on the door, and ticket price.
- Prepare standby vouchers if the house is sold out. Usually kept in cash box.
- Collect blank FOH Cash Report Sheet and Guest Register sheets.
- Record the date and event details where indicated on the blank forms.
- Collect cash box with float. Count **all** money in the box and record the starting position on the FOH Cash Report Sheet. Typical float is £35.
- Collect programmes or any other merchandise to be sold, and confirm prices.

At published opening time (typically 7.00pm for a 7:30pm start):

- Open front door and operate Box Office.
- Hold audience in the foyer until the house is open. Audience should **not** be allowed into the auditorium until explicitly cleared by the **Stage Manager**.
- Everyone in the audience must either be a Member or a Guest who has signed the Guest Register. Pre-booked ticket holders are deemed to be members. Any non-member buying a ticket on the door is a Guest, and must complete all the required information in the register. At the very minimum we need a **name**, **post code** and **house number**. This is to ensure we comply with the Licensing Act 2003, which applies to our provision of entertainment as well as supply of alcohol. Some details are optional, for example if they don't want to be sent mailing, or do want to be sent e-mails.
- **For pre-booked tickets:**
    - Check booking confirmation number, names and quantities.
    - If not paid for, collect money as below.
    - Tick off collected tickets.

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- **For tickets sold on the door:**
  - Maintain records of tickets issued at each price. The Event Report Sheet should be used.
- **Tickets should only be issued if they have been paid for:**
  - Be aware of any special offers being promoted, otherwise the Full rate applies.
  - Accept UK sterling cash, but not £50 notes (the risk of forgeries is higher as very few people are familiar with these, and £50 is a big hit if they prove to be forgeries). Check notes for forgeries. No foreign currency, including Euros, and no Scottish or Northern Irish notes. We do not have to accept these.
  - Do not accept cheques (as there are no longer any cheque guarantee cards).
  - No credit or debit cards, no mortgages, loans, credit, jam-jars, stamps etc.
  - No refunds.
- **Returns and no-shows:**
  - If tickets have been bought in advance they **can not be refunded** under any circumstance. Kindly remind the patron that tickets are sold as non-refundable.
  - Unused or unwanted ("returned") tickets can be re-sold on the door.
- **Standbys:** if tickets are sold out, customers without a ticket can be given a numbered standby voucher (issue in order of arrival, No. 1 first), which allows them the chance to buy a ticket if there are any no-shows or returns (in order of arrival as per standby slip number). There are no guarantees of a ticket. Standbys should not be allowed into the premises unless and until they buy a ticket.
- Maintain records of tickets sold for each performance to ensure seating limits are not exceeded. Each audience member must have their own seat, no standing, no sitting in aisles or on steps.
- Liaise with Responsible Person and SM to advise on audience arrival so they can determine if it will be necessary to delay curtain up – which will only be done in exceptional circumstances.
- Sell programmes or any other merchandise. If running short of stock, let Responsible Person know. Record sales on the Event Report Sheet.

At curtain up:

- Turn out foyer lights and notice-board lights. Leave board and barriers in place.
- At least one person must remain in place for 15-30 minutes for any late comers and should escort them quietly to their places during a suitable point in the performance. The front row of seats is normally reserved for latecomers.
- Box Office staff must remain on the premises to act as stewards during the performance, and can only leave by prior arrangement with the Responsible Person.

Once all audience have arrived:

- Close and secure front door (unless SM requires it to remain open for cast entrances/exits).
- Count the cash box content, update FOH Cash Report Sheet.
- Return cash box and all paperwork to the Responsible Person. Do not leave on view in the Box Office or Foyer.
- Return any unsold programmes and merchandise.
- Tidy up foyer area and remove any rubbish/litter.
- If there are spare seats, stewards may sit in the auditorium.

During the performance:

- Standby to assist in the event of an emergency – see [2] Network Theatre Users Guide [2].

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At the end:

- Clear the auditorium of rubbish, return empty bottles and plastic tumblers to the bar.
- Report to Responsible Person, and return name badges, before leaving.

7.4. Bar Operations

Whenever the bar is open, it should be run by a **bar manager** who will have received formal bar training. The bar manager can be supervised by a **bar assistant** who may be gaining experience before or after training, in preparation to qualify as a bar manager in future.

For each session (e.g. performance), supervised by the Responsible Person (usually the FOH Supervisor):

- The bar usually opens when the theatre doors open and remains open until curtain up. It reopens during the interval, and after the show until the theatre closes. The exact times will be agreed in advance; theatre closing time is at the discretion of the Bar Manager or Responsible Person, within the limits set by the Club Premises Certificate.
- Arrive at the agreed time (i.e. 6:30pm for 7:00pm doors and 7:30pm curtain) and report to the Responsible Person. Check any special requirements, e.g. special offers, stock to be pushed.

Preparation, prior to each session:

- Obtain the bar key ring from Responsible Person.
- Empty, clean and refill ice making machine, start ice making.
- Clean and fill water jug(s) from Kitchen sink. We must provide free water on request.
- Obtain blank Bar Report Sheet – on clipboard behind cash register.
- Count all cash in the cash register, including bagged cash, and record the total on a new Bar Report Sheet. If short of change, ask the Box Office.
- Unlock fridges and cupboards.
- Check and re-stock as described below.
- Check supply of plastic cups.
- Set out the measures, checking they are clean.
- Clean and tidy the Green Room and bar area, empty bins and reline with new bin liners (from under Kitchen sink), remove all rubbish to external bins.
- Check prices are shown correctly on the display board. At open events (e.g. performances) full prices apply to everyone, including members. At certain other members-only events members are offered a pre-set discount, but only if agreed in advance by the Committee. The Responsible Person will confirm if this is the situation.
- Collect name badge and wear.

Re-stocking:

- Stock can be found in the secure store (currently under the bar and in cabinets in the Box Office). Keys are on the bar key ring.
- Check stock dates. Note that <u>sell-by</u> dates are always compulsory, <u>best before</u> dates are advisory (except for eggs!). Put aside stock past its <u>sell-by</u> date and record it on the Bar Report Sheet.
- Restock in date order, with the earliest date at the front to be sold first.
- Note any shortages on the Bar Report Sheet.
- Lager, white wine, soft-drinks, water and alco-pops go in the fridges. Group drinks for easy access during service, rather than bunging everything in you can!
- Bottled ales and red wine go in the wall cupboards above the rear counter.
- Snacks are displayed in the wall cupboard next to the red wine or hung from the hooks under those cupboards.

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Opening, e.g. before a performance, during the interval, and after a performance:

- Unlock the till – set key to R and remove the key.
- Unlock (if necessary) the fridges.
- If necessary, e.g. when there is a big audience, open some wine bottles and pre-pour a few glasses. Use the experience of earlier demand to decide.
- Switch on fridge lights (red glowing switches at bottom left of each fridge), bar lights and wall lighting (switches under top shelf at corner of bar near fire exit) and turn off overhead fluorescent lights (on wall by fire exit).
- If required, turn on music system and CCTV (master switch with bar light switches). For music, either select Show Relay or an appropriate CD.
- Open and operate the bar.
- Periodically clear away bottles, glasses, rubbish etc from the Green Room and bar area.

Recycling and rubbish:

- Place empty glass bottles in the appropriate skip under the bar; they are labelled by glass colour. If full, swap with an empty skip from the backstage arch, or decant bottles into bar recycling boxes also kept there.
- Flatten cans and place in the recycling bin under the sink. If full, tie up the bag and place with the bar recycling in the backstage arch; reline the bin.
- All other rubbish (including all plastic bottles and cups) goes in the rubbish bin under the sink. If full, tie up the bag and reline the bin. Full rubbish bags should be placed in the grey skips in Lower Road (far end). There is a key for locked skips behind the bar.

Legislation:

- The maximum hours of operation are defined by the Club Premises Certificate issued by London Borough of Lambeth under the Licensing Act 2003. The actual hours for a particular session will be as agreed with the Responsible Person within the maximum hours. Do not serve alcohol outside those hours.
- Customers must be Members or signed-in Guests to be on the premises or to buy alcohol.
- Customers must be aged 18 or over to buy or consume alcohol. If in doubt ask for photo-id and check age (passport/national identity card, driving licence or proof of age card with the PASS™ hologram – see posters or www.pass-scheme.org.uk); if still in doubt you can refuse to serve them or have them removed (see below).
- Soft drinks and snacks can be sold to under 18s.
- We must under the Licensing Act refuse to serve anyone who does not meet the above conditions, or who appears drunk.
- We may refuse admission, or remove, anyone – for example if drunk or abusive. Call the Responsible Person.
- Smoking, gambling and drugs are all banned by law and not permitted on the premises.
- If questioned about legislation or policy, refer to the Responsible Person.
- If threatened, call for help using the phone or the personal alarm. Do not get into a fight!
- Breaking the law can lead to criminal penalties for Network Theatre and individuals.

Selling products:

- Only alcohol purchased on the premises may be consumed here.
- Unless pre-packed or otherwise notified, wine is to be served in units of 175ml and spirits in units of 25ml, using the metal measuring cups filled to the brim or the optics – do not pour directly into glasses as this is illegal.

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- Other drinks are sold pre-packed and are labelled with size, alcohol content and description.
- If queried, customers can be shown the bottle/container if necessary, but don't let them run away with it without paying!
- Provide plastic glasses as required; note that glass must not be taken into the auditorium.
- For busy sessions you may take advance orders for interval drinks – record the name and order and take payment in advance. Prepare the drinks during the performance and place on the shelf with a name tag.

Payment:

- All items must be paid for at time of purchase in cash. We do not take cheques, credit/debit cards, stamps, part-exchange, benefit-in-kind, etc…
- We are not allowed to give credit – we don't have a licence for this.
- We only accept English pounds sterling. We cannot take foreign currency (including Euros) and do not accept Scottish or Northern Irish banknotes.
- All notes should be checked for forgeries.
- We can refuse to take large quantities of coins – it is difficult to handle and costly to bank.
- We cannot take £50 notes due to risk of forgeries and money laundering.
- All items sold should be rung through the cash register on the appropriate department. This is covered in the training:

  (i) Press item keys corresponding to the order.
  (ii) The price is automatically shown on the screen.
  (iii) Press CA/Tend to open the drawer.

  e.g. to sell 2 Peronis and 1 Smirnoff Ice, press:
  Lager Lager Alcopop CA/Tend

  For one-off items that do not have programmed keys, type the price and assign to MISC. *e.g for £2.50 press:*
  2 5 0 MISC CA/Tend

Closing, e.g. at curtain up:

- If appropriate (e.g. near the end of the session) call for last orders.
- Shut the bar.
- Lock the cash register (turn key to 0) and (if necessary) the fridges and secure store.
- Ensure customers clear the bar area and toilets, and inform FOH/SM when they are clear
- Turn off Green Room lighting and silence any music during performances. Leave CCTV on. If the Green Room entrance is to be used during the show, you may be asked to leave some bar lights on.
- Check and re-stock as described above (quietly during performances).
- Clear away bottles, glasses and rubbish etc.

At the end of session, e.g. at the end of the day:

- Count all the cash in the cash register, including bagged cash
- Update Bar Report Sheet.
- Ask Responsible Person to place any excess cash into the safe.
- Check and re-stock as described above.
- Ensure all stock is locked away in fridges or secure store.

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- Note any incidents on the Bar Report Sheet.
- Return Bar Report Sheet to the Bar Managers File and place in the secure store.
- Lock cash register and replace plastic cover.
- Put away plastic cups etc.
- Turn off fridge lights, bar lights and wall lighting.
- Turn off music systems and CCTV.
- Clear away bottles, glasses and rubbish etc. from Green Room and Auditorium.
- Clean Green Room and bar area, wipe down bar and remove all rubbish.
- Return name badge.
- Return keys to Responsible Person.

On last night or before long period of bar closure – Responsible Person to advise if required:

- Empty fridges and return all stock to secure store and lock up.
- Turn off fridges.
- Leave fridge doors open.

7.5. Sound Operator

- Arrive by the time specified and sign in with the SM. Do not leave until the performance is over. If you need to pop out for any reason, check with the SM first.
- Dress in black, and wear quiet black footwear. Remove noisy keys, coins etc. from pockets.
- Bring a small torch, notebook and pen.
- Carry out responsibilities as directed by the Sound Designer who will provide the necessary sound media and information on its use, the script and the sound cues. Responsibilities include:
    - uncovering, powering up, setting up and testing the sound and intercom equipment and other sound effects (e.g. phones and bells) prior to the show,
    - care and backup of sound media,
    - safe operation of sound equipment and other sound effects,
    - playing sound cues and effects during the show as directed by the SM,
    - operation of warning bells as directed by the SM, including turning off the theatre doorbell during the performance, and turning it back on afterwards,
    - resetting after the show, powering down and replacing covers on the sound and intercom equipment and other sound effects; power on the theatre doorbell.
- Prepare a marked up script/checklist of your required activities, when they occur, how they are cued etc. based on the information from the Sound Designer and SM. Leave this and any media in the theatre during the run.
- Liaise with SM during the run.
- Move slowly and quietly, and don't talk or laugh on stage, backstage or in Control. Communicate in whispers.
- Report to SM before leaving.

7.6. Lighting Operator

- Arrive by the time specified and sign in with the SM. Do not leave until the performance is over. If you need to pop out for any reason, check with the SM first.
- Dress in black, and wear quiet black footwear. Remove noisy keys, coins etc. from pockets.

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- Bring a small torch, notebook and pen.
- Carry out responsibilities as directed by the Lighting Designer who will provide the necessary information, script and cues. Responsibilities include:
  - uncovering, powering up, setting up and testing the lighting equipment (including house lighting and practicals), effects (e.g. smoke, pyrotechnics) and CCTV prior to the show,
  - safe operation of lighting equipment and effects,
  - executing lighting cues during the show as directed by the SM,
  - resetting after the show, powering down and replacing covers on the lighting equipment, other effects and CCTV.
- Prepare a marked up script/checklist of your required activities, when they occur, how they are cued etc. based on the information from the Lighting Designer and SM. Leave this in the theatre during the run.
- Liaise with SM during the run.
- Move slowly and quietly, and don't talk or laugh on stage, backstage or in Control. Communicate in whispers.
- Report to SM before leaving.

7.7. Stage Crew/ASMs

- Arrive by the time specified and sign in with the SM. Do not leave until the performance is over. If you need to pop out for any reason, check with the SM first.
- Dress in black, and wear quiet black footwear. Remove noisy keys, coins etc. from pockets.
- Bring a small torch, notebook and pen.
- Carry out responsibilities as directed by the SM who will provide the necessary information on stage settings, props etc. This will include setting the stage prior to the show, scene changes, and resetting the stage during interval and after the show.
- Prepare a marked up script/checklist of your required activities, when they occur, how are they cued etc. based on the information from the SM. Leave this in the theatre during the run.
- Liaise with Props, Cast, Costumes and Make up during the run.
- Move slowly and quietly, and don't talk or laugh on stage or backstage. Communicate in whispers.
- Report to SM before leaving.

7.8. Prompt

- Agree the method of prompting in advance with the Director, and your location in advance with the SM.
- Arrive by the time specified and sign in with the SM. Do not leave until the performance is over. If you need to pop out for any reason, check with the SM first.
- Be in place by each Curtain up along with beginners, and remain there until each Curtain down.
- Bring a small torch and the final script.
- Dress in black, and wear quiet black footwear. Remove noisy keys, coins etc. from pockets.
- Move slowly and quietly, and don't talk or laugh on stage or backstage. Communicate in whispers.
- Keep quiet, unless a prompt becomes necessary!

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7.9. Cast

Leaving aside the need to learn the play, rehearse and perform etc…

- Arrive by the "call" time specified and sign in with the SM. Do not leave until the performance is over, then sign out with the SM. If you need to pop out for any reason, check with the SM first.
    - This is necessary for safety (for example in an evacuation roll-call) as well as to ensure everyone is available for the performance.
- Listen for the warning bells, announcements and cues, and be in place accordingly.
- Whilst the audience is in the theatre:
    - Keep out of any FOH areas (Green Room, Auditorium, Foyer) prior to the performance or in the interval, especially while in costume.
    - Use the toilets before the house is opened, or while the Green Room is closed when the audience are all seated between Curtain up and Curtain down.
    - Keep off the stage before Curtain up or after Curtain down.
    - Keep behind the sightlines, which will usually be marked with tape. Don't peer out through the curtains or from the wings. If you can see the audience they can see you.
    - Keep quiet backstage or in dressing rooms. Communicate in whispers (don't talk or laugh). In our small theatre you will be heard by the audience.
    - Move slowly and quietly backstage. Practice moving quietly on the rostra – it can be noisy.
    - Avoid using any behind-set crossover unnecessarily as it can be noisy.
    - Keep the wing doors/curtains closed until the appropriate parts of the performance.
    - Keep backstage lighting at a low level during the performance.
- Please keep all backstage areas clean and tidy – this helps with safety and finding things!
- Take care of your personal property at all times.
- Please don't move or interfere with any props, sets or other equipment (unless it's your responsibility to do so), without checking with the SM or Crew.
- If any problems occur, talk to the SM or Crew, in person or using the internal telephone system.
- Assist at the Get-Out by returning all your costumes and props neatly, tidying and cleaning the dressing rooms, and removing all your personal property, ready for the next users.

Costumes

- Take responsibility for costumes given to you until you return them at the end of the run.
- Please ensure you keep your costumes in good condition, and know where they are, at all times.
- If any problems occur during the run, talk to the Costume Supervisor.
- If costumes are cleared by the Crew, they will either return them to you or reset them as agreed.
- Prepare them for the next performance at the end of each performance, and check them again prior to each performance.

Personal props

- Take responsibility for personal props given to you, until you return them at the end of the run.

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- Most cast members prefer to set their own personal props so they are confident they can find them when needed.
- You should ensure you have placed them correctly or have them with you as needed.
- If any problems occur during the run, talk to the Props Supervisor or Crew.
- If personal props are cleared by the Crew, they will either return them to you or reset them as agreed.
- Set them for the next performance at the end of each performance, and check them again prior to each performance.

Entrance Cues & Exits

- Please make sure you are ready in good time for entrances etc. and located in the right place (e.g. on the right side of the stage).
- At the beginning of the performance and after the interval, beginners should get in place at the 2 minute bell.
- During the performance use the audio and CCTV monitors to follow the action and be ready - you will not normally be called.
- However, due to the limited backstage space, please don't arrive too early, or hang around after an exit unnecessarily.

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Appendix A Network Theatre Company Contacts

External	
Website	www.networktheatre.org
General public enquiries	info@networktheatre.org
Technical enquiries	tech@networktheatre.org
Ticket enquiries (not covered by website FAQs)	tickets@networktheatre.org
Join Friends mailing list	subscribe@networktheatre.org
Leave Friends mailing list	unsubscribe@networktheatre.org
Committee and Departments	
Chairman	chairman@networktheatre.org
Treasurer	treasurer@networktheatre.org
Secretary	secretary@networktheatre.org
Membership Secretary	membership@networktheatre.org
Publicity/Marketing	marketing@networktheatre.org
Newsletter	news@networktheatre.org
Programme (NTC Productions)	programme@networktheatre.org
External Bookings and Visiting Companies	diary@networktheatre.org
Ticketing (advance box office)	tickets@networktheatre.org
Front of House (Box office/bar operations)	foh@networktheatre.org
Technical Director	tech@networktheatre.org
Theatre Manager	theatre@networktheatre.org
Digital media: Website, e-mail, social networks	webmaster@networktheatre.org
Digital Media	
Website – our main channel	www.networktheatre.org
Facebook page	http://facebook.networktheatre.org
Facebook group	https://www.facebook.com/groups/4991767626/
Twitter account	http://twitter.networktheatre.org
Ticket sales	http://tickets.networktheatre.org

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Appendix B Advance Ticket Service

TicketSource is Network Theatre's advance ticket service provider (online and phone). They offer a service to a number of organisations, financed through booking fees applied to each transaction, according to total cost.

All online sales traffic should be pointed to our own website, www.networktheatre.org, which offers an online ticket sales option by linking to *TicketSource*.

Links on our website (www.networktheatre.org) and tickets.networktheatre.org point to http://www.ticketsource.co.uk/networktheatre which sends the user to the Network Theatre *promoter* page on *TicketSource*.

B.1. Network Theatre promoter page

This holds details about Network Theatre Company, (known as the *event provider* or *promoter*) and lists its *events* and their *performances* for which people can then buy *tickets* on-line.

B.2. Network Theatre venue page

This provides details about the Network Theatre and lists its *events* and *productions* for which people can then buy *tickets* on-line.

B.3. Event provider's login (My Account)

This is the main web address to login to manage our *TicketSource* account, which is owned and managed by the Box Office Manager.

- The direct web address for this page is http://www.ticketsource.co.uk/networktheatre
- It gives access to a number of functions described below.

My Account, which lists events and allows actions for those events, including

- Activate/deactivate ticket sales
- Report on bookings and sales
- Export customer contacts details for contacting them regarding their booking, and if they have agreed to, for marketing purposes
- Purchase tickets on behalf of customers using their credit/debit card details which they have provided to us, e.g. for phone or personal bookings.
- Reserve tickets and record sales for customer who have paid us, or will be paying us, directly.
- Doing this would give us a single source of ticket availability and sales status.

Event, which allows creation and deletion of events, which are self-explanatory functions:

- Each *event* has a number of *performances*, which each take place at a *venue* (we search for and use the existing Network Theatre *venue* page above), on a date, with door and start times.
- Ticket sales can be enabled or disabled manually, or automatically at given periods. We could list all events early, open sales a month before the event, and close two days before.
- Seating/tickets can be in one or more *sections* (we only use one as all our seating is the same), and there can be one or more *prices* (we typically only sell full price tickets online, and not concessions but we could do so if required).

Account settings, which can be used to:

- Update our company details for the *promoter* page – apparently we cannot change the *venue* page except by e-mailing *TicketSource*.
- Create/Delete/Update users
- Update contact details, password, e-mail, company bank details etc.

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- Customise banners and colours etc. which we set to our company logo and colour scheme.

Reports, including:

- Ticket sales

Other theatre users should create their own account via www.ticketsource.co.uk/register/125 which gives us commission.

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Appendix C Publicity Contacts

There are a wide range of contacts for channels where the Company and our events can be publicised with both electronic and physical media. See section 4.8 and 5.13) for more information on using and contacting these – do not contact directly without co-ordinating with the Publicity Department, who have the appropriate contacts or co-ordinators. You may be asked to arrange publicity and listing yourself, or Publicity may be able to do it for you.

If you have other contacts or information on publicity channels please let us know.

C.1. Our Own Channels

We focus on online publicity, with our own e-mail lists and website, and also well-known online communities and social networks.

Our online ticket service also displays company information and events listings.

Physical publicity is usually limited to within our own premises, or via members to their own workplaces or other contacts. Other physical channels may be available if members make contact with suitable places, e.g. local businesses, organisations etc.

Network Theatre has co-ordinators responsible for keeping these networks up to date. Generally, content is controlled by Publicity, and the Webmaster looks after the technical side.

Our E-mail Lists

We have two lists:

- **members@networktheatre.org** for paid up members, and those pending renewal (for a short period only), based on e-mail addresses given by members to the Membership Secretary.
- **friends@networktheatre.org** including enquirers, former members, associates such as Arch 200 Club, EuroStar Panto, Civil Service, plus audience and *TicketSource* customers for our performances (who have agreed to receive marketing mail). Anyone can subscribe online by emailing subscribe@networktheatre.org (or unsubscribe@networktheatre.org to remove themselves).

Network Theatre has co-ordinators responsible for keeping these lists up to date. Publicity manage the creation and sending of content – only limited people can send to the e-mail lists. All e-mails should give the recipient the opportunity to unsubscribe or notify changes.

These lists are currently managed via Yahoo Groups by the Webmaster:

- http://uk.groups.yahoo.com/group/NTCfriends/ – Network Theatre Friends group for mailing list above. Not used for content.
- http://uk.groups.yahoo.com/group/NTCmembers/ – Network Theatre Members group for mailing list above. Not used for content.

Our Website

Our website at **www.networktheatre.org** has information on our company and club, our venue, our productions and our events. There is also an online archive. Content is managed by Publicity, and the site is maintained by the Webmaster.

Our publicity should generally drive online contact to our website, rather than directly to other online sources. This allows us some control over what content people see (rather than rely on other parties to get it right, or have to keep chasing them) and also helps cross-sell our other activities (as someone looking for one show might see another for example).

The website links to our online ticketing service, Facebook, Twitter and YouTube.

Facebook: www.facebook.com

We have several presences:

- **Network Theatre Company** has a group www.facebook.com/groups/4991767626/. This is open to anyone (members and friends) and covers all sorts of items of interest. It is primarily about our club, our activities, events and productions. Content is generally tied in to our e-mail lists and Twitter, managed by Publicity.

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- **Network Theatre** has a page (www.facebook.com/networktheatre). It is visible to all, but with posting limited to Publicity and a few select people. It is primarily about our venue and events/productions, as opposed to our club. It is setup so that posts are copied automatically to Twitter.
- In addition, each production is encouraged to create and maintain a group for its participants and friends/followers.
- Facebook events are created by Publicity or the production team for readings, auditions, performances, socials etc.

Twitter: www.twitter.com

- Network Theatre has its own account **@Network_Theatre** (caution @NetworkTheatre is a different company) at twitter.com/network_theatre, linked from our website. Content is generally tied in to our e-mail lists and Facebook, managed by Publicity. Posts from the Network Theatre Facebook page are setup to be copied here.

YouTube: www.youtube.com

- Network Theatre has its own account **NetworkTheatreCo** (caution NetworkTheatre is a different company) at www.youtube.com/NetworkTheatreCo, linked from our website. Content and technical matters are managed by a member, Gareth Kearns.

C.2. Other Channels

There are many other channels which are constantly changing so should be checked before use.

Press and Listings

For the wider theatre-going community, amateur/fringe/mainstream, through listings and articles in print and/or online. There are many such listings, these are an example:

- *Timeout*, listings – www.timeout.com/contact/index.php?action=mag_form or theatrelistings@timeout.com
- *Press Association*, providing listings for many paper and online publications- events@pressassociation.com. Give four weeks' notice.
- *Metro/Evening Standard* website – www.thisislondon.co.uk
- *MyVillage.com* website, using *GlobalDataPoint* to provide listings for several area-specific sites - www.myvillage.com/pages/fe-community_contact-us.htm
- *RemoteGoat* website – www.remotegoat.co.uk – we have an admin account
- *What's On In London*, listings – www.whatsoninlondon.co.uk
- *South London Guardian*, range of local papers – www.slguardian.co.uk
- *Southwark News*, local paper – kevin@southwarknews.org
- *Local papers, TV, radio?*
- *Weekender* – news@weekender.co.uk
- *Lambeth Talk* – lambethtalk@lambeth.gov.uk

Local Communities

For local people and visitors, through web-sites, publications, posters etc:

- www.circlewaterloo.co.uk
- www.london-se1.co.uk and www.inSE1.co.uk
- www.lowermarsh.co.uk
- www.waterlooquarter.org
- www.waterlooarts.org.uk – Network Theatre Company is a member of WAEN
- www.wcdg.org.uk – WCDG Waterloo Community Development Group
- Waterloo Timebank

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- www.southwarkartsforum.org

Local Government

For local people and visitors, through web-sites, publications, libraries, community centres etc:

- London Borough of Southwark – www.southwark.gov.uk/Public/AddEvent.aspx
- London Borough of Lambeth – www.lambeth.gov.uk/whatson
- Westminster City Council
- City of London Corporation

Local Businesses

For their employees and their customers/commuters, through web-sites, publications, posters etc:

- www.southbanklondon.com – local employers
- Network Rail and Waterloo tenants, e.g. Thales, Starbucks, MacDonald's
- South-West Trains
- London Transport
- EuroStar
- IBM
- South Bank Centre
- RFH
- BFI
- Thames TV
- Businesses in Lower Marsh, The Cut, Waterloo Road, York Road etc.

Amdram Community

The *Amdram* community at www.amdram.co.uk and its web-ring www.amdram.co.uk/ringlink is a useful source for all things theatrical, and for publicity to the am-dram world.

We have a login account for our *Group* entry, managed by Publicity. For a listing, a new account is created for each *Event*. The theatre is also listed as a *Venue* for potential use by others, linking to our website.

Other Am-dram Groups

For example:

- Civil Services Drama Groups:
  - Cockspur
  - Carlton Player
  - Environment Players
  - Westminster
- Geoids at www.geoids.org.uk
- Imperial Productions at www.imperialproductions.org
- Quay Players, Bermondsey at www.quayplayers.co.uk
- Stock Exchange ODS at www.sedos.org.uk
- South London Theatre Company at www.southlondontheatre.co.uk

Other Theatrical Contacts

www.britishtheatreguide.info – Network Theatre is listed under the Amateur category. Event listing no more than 2 months prior to the event.

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Appendix D Performance Rights Contacts

D.1. Plays, Musicals etc.

Most plays, musicals etc. require a performance licence. Contact the Network Theatre Committee for details.

The usual agents are:

Samuel French

T: 020 7255 4302 (plays)

T: 020 7255 4301 (musicals)

W: www.samuelfrench-london.co.uk

Josef Weinberger

W: www.josef-weinberger.com

Musicscope

T: 01270 617653

W: www.musicscopeuk.com

D.2. Music

Licences are required to play live or recorded music. Contact the Network Theatre Company Committee for details.

In most cases, licenses are available from the agencies below. Some music is controlled directly by the rights owners. Rights for Musicals are usually arranged with the publishers.

Performing Rights Society (PRS)

For playing of music (live or recordings) in public, in respect of the rights of writers and publishers.

T: 020 7580 5544

W: www.prsformusic.com

Phonographic Performance Ltd (PPL)

For playing of recordings in public, in respect of the rights of recording company and performers.

T: 020 7534 1000

W: www.ppluk.com

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Appendix E Production Profile

Template for use in Publicity for events, see sections 4.8 and 5.13.

Production Name	The Diary of Ann Example				
Author/Rights	Ann Example, tr. by Jane Doe, by arrangement with Samuel French				
Short Reference	ANN				
Performance Dates (Day DD/Mon/YYYY): Start	Tues 05/Jun/2007		**End**	Sat 09/Jun/2007	
Performance Times (hh:mm 24hr clock): Doors	19:00		**Perf.**	19:30	
Company	Network Theatre Company				
Venue Address, Phone, Website	Network Theatre 246A Lower Road, Waterloo, London, SE1 8SJ www.networktheatre.org				
Tickets: Prices, Conc. How to buy	£xx online or at the door – book early to avoid disappointment Buy online: www.networktheatre.org (no booking fee)				
Director: Name		**Mobile**		**Email**	
Producer: Name		**Mobile**		**Email**	
Synopsis What's it about, any interesting info e.g. about play or production or cast. Any suitability issues, e.g. nudity, bad language, use of strobe lights, etc. **Provide an image or photo** Check copyright					
Keywords which people might search for					
Character Breakdown Name, Age, any interesting info. *(This is for publicity purposes - you must also provide a list of roles after casting to the Membership Secretary)*					
Notes Any other info.					

Template ref: NTC-TPL-001

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Appendix F Production Plan

At the beginning of the production process, the Director (and Producer if different) will be invited to a Committee meeting to present the Production Plan.

Please complete this form before your meeting with the committee, and email together with your Production Profile to: secretary@networktheatre.org

Production Name		
Production Dates		
Licence and rights information		
Casting	Male characters	
	Female characters	
	Children (under 18)	
Concept production design		
Any unusual challenges, technically or artistically		
Budget Summary *	Anticipated Cost	£
	Projected Revenue	£

** Please contact the treasurer for a template spreadsheet: treasurer@networktheatre.org*

Production Team	*Insert names where roles have already been filled*
Director	
Producer	
Assistant Director or Production Assistant	
Designer	
Lighting Designer	
Sound Designer	
Front of House Supervisor	
Stage Manager	
Props Supervisor	
Costume Supervisor	
Make-Up Supervisor	

Template ref: NTC-TPL-002

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Appendix G Production Schedule

This table can be used as a template by the Director/Producer to schedule the production. It should be presented to the committee, circulated to the production team, and kept up-to-date throughout the production process.

All dates, including the exact number of rehearsals and performances, and any subsequent changes, must be agreed with the Diary Manager.

It is not always possible to accommodate all rehearsals in Network Theatre. In these cases, the Diary Manager will liaise with the Director/Producer to book a local rehearsal space.

		Location	Date	Time
Reading				
Auditions	1			
	2			
Rehearsals	1			
	2			
	3			
	4			
	5			
	6			
	7			
	8			
	9			
	10			
	11			
	12			
	13			
	14			
	15			
	16			
	17			
	18			
Set Build	1	Network Theatre		
	2	Network Theatre		
Technical Get-In		Network Theatre		
Technical Rehearsal		Network Theatre		
Dress Rehearsal		Network Theatre		
Performances	1	Network Theatre		
	2	Network Theatre		
	3	Network Theatre		
	4	Network Theatre		
Get-Out		Network Theatre		

Template ref: NTC-TPL-003

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Appendix H Theatrical Terminology

AD	Assistant Director
Apron	The area of the stage in front of the main curtains or proscenium arch
ASM	Assistant Stage Manager
Auditorium	Area in which the audience is accommodated during the performance
Backcloth	Cloth, usually painted, suspended at rear of stage
Backing	Cloth or flats placed behind doorways and other openings on sets to conceal backstage areas. See also Mask
Backstage	The part(s) of the theatre not accessible to the audience; the backstage departments (e.g. SM, LX, SFX, Props, Costumes, Make-up)
Barn Door	Adjustable flaps in front of a lantern to control the area it lights
Bar, Barrel	Horizontal metal (scaffolding) pole from which lanterns are hung
Bar Bells	Bells sounded to warn that performance is about to (re)start
Batten	1: Piece of wood, e.g. to join two flats or support a curtain 2: (historically) A group of stage lights hung over the stage
Beginners	Call given to bring those actors who appear first in the play to their starting positions
Blackout	All lighting goes off
Blocking	Arranging the moves to be made by actors
Board	Lighting control panel
Book	see Prompt Book
Border	A wide, shallow curtain (or tab), typically hung from the grid to hide lanterns
Box Set	Set which encloses the acting area on three sides, conventionally in imitation of a room in which the Fourth Wall has been removed
Brace	Portable support for flats, adjustable in length. Connects to an eye on the flat at the top, with a stage weight on the bottom.
Call	1: Warning given at intervals to actors and technicians that they are needed in position 2: Notice of time when actors and technicians will be required for a rehearsal or performance
Cans	Headsets on the intercom or ring, used for communication between technicians
Centre Line	The centre of the stage, running from front to back
Channel	A control circuit in the lighting or sound system
Check (back)	To reduce intensity of light or sound
Clamp	C or G clamps are used to hold lanterns to barrels (aka hook clamp), or pieces of set together
Cleat	Fixing on the back of flats to allow them to the tied (cleated) together with sash cord
Company	The theatre company – Network Theatre Company (Network)
Costumes	Clothes worn by cast; the Costumes department
Crossfade	Moving to a new lighting or sound state without a pause, so that one fades out as the other fades in
Crossover	Route allowing actors to cross from one side of the stage to the other without being seen by the audience, e.g. behind set or stage
Cue	1: Verbal or physical signal for an actor to enter or speak 2: Point at which an effect is executed
Cue-to-cue	Rehearsal of technical effects when scenes are rehearsed in sections, starting prior to a cue and finishing after the effect
Curtain Call	Actors appearing at the end of the performance to receive applause
Curtain Up	Start of the Performance or Act
Curtain Down	End of the Performance or Act

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Cyclorama, Cyc	Undecorated backing to stage, usually curved and creating sense of space and height. Always abbreviated to cyc
Department(s)	The various organisations, run by Department Managers, which co-ordinate the aspects of productions and performances, e.g. Front of House, Lighting, Sound, Publicity etc.
Dim	Decrease the intensity of light
Dimmers, Racks	The equipment to electrically control lights
Dip	Small covered hole in stage containing electrical sockets
(Scene) Dock	Area where scenery is stored when not in use
Down Stage	Towards the front of the stage – on a raked stage you would go down towards the audience
Dressing	Items used to decorate a set
DSM	Deputy Stage Manager
Entrance	1: place on set where actor can appear 2: point in the script for actor to appear on stage
Exit	1: leave the stage 2: point in the script for actor to leave the stage
Fader	Means of controlling output level of a lighting or sound effect
Flat	Scenic unit comprised of wood or stretched cloth or canvas applied to a timber frame and supported so it stands vertically. Door flats and window flats have these openings in them. Masking flats are used to disguise areas from the audience (e.g. backstage or wings)
Floods, Floodlights	Lanterns which have a general fixed spread of light – they "flood" an area with light
Floorcloth	Painted canvas placed on stage floor to give a specific effect
FOH	Front of House, the part(s) of the theatre accessible to the audience – at Network: Foyer, Auditorium, Green Room, Toilets; the FOH Department
Follow spot	Light directed at an actor which can follow movements, manually controlled
Fourth wall	Imaginary wall between audience and actors which completes the naturalistic room (see Box Set)
Fresnel	Lantern with a Fresnel lens, giving an even field of light with soft edges
Front-of-House Lights	Lighting fixtures hung in front of the proscenium arch or stage, e.g. over audience or on side walls
Gauze	Painted cloth screen, opaque when lit from the front that becomes transparent when lit from behind. Sometimes known as scrim.
Gel	Colour medium used to alter colour of light beams
Gel frame, Colour frame	Holder for a colour filter or gel in front of a lantern
Get In, Fit Up	When the set is constructed, lighting and sound rigged etc.
Get Out	When the set is taken down, lighting and sound de-rigged etc.
Gobo	Cut out shape used in a lantern to project an image onstage
Green Room	General area where cast and crew wait during a performance. At Network Theatre the Green Room is the name of our bar and lounge area
Grid	Overhead gantry of bars/barrels from which lighting equipment is hung
Groundrow	1: Raised section of scenery usually depicting rocks, bushes etc. 2: Row of floodlights at stage level, typically used to light scenery or the cyc.
Half (Hour Call)	Warning to company, given ~35 minutes before the performance. At Network Theatre this is usually when doors open and the audience are admitted
Handprop	Any prop handled by an actor, e.g. handbag, umbrella, walking stick
Hook Clamp	See Clamp
House	1: The audience 2: The entire theatre (usually for opera, e.g. the Royal Opera House)

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Inset	A small scene set inside a larger one
In the round	When the stage is surrounded by the audience, rather than facing the audience behind a Proscenium Arch
Iris	A device within a lantern which allows the size of a circular beam to be altered
Kill	Instruction to cease a particular effect
Lamp	Source of light used in lighting fixtures, also known as a bulb or bubble
Lantern, Luminaire	Unit of lighting equipment; stage lighting fixture
Leg	A narrow curtain or tab hanging down, typically in the wings
Level	Intensity or volume of lighting or sound
Lose	Turn off lighting or sound; remove an item from the set
LX	Lighting; Lighting Department; Electrics
Main Tabs	Curtains at front of stage (in Proscenium Arch), also known as house tabs
Mark, Mark Out	Marks, lines and objects to indicate the position of scenery and furniture
Mask, Masking	1: To hide or conceal unwanted areas 2: One actor obscuring another unintentionally
MD	Musical director
Mixer	Sound control desk to mix and adjust sound levels
Off Stage	1: Towards the Wings of the stage, away from the Centreline 2: Area not visible by the audience
On Stage	1: Towards the Centreline of the stage, away from the Wings 2: Area visible by the audience
Opposite-Prompt, OP	Stage Right, the opposite side from where the Prompt usually sits [In the US this is the other side. Avoid using this term, to avoid any confusion]
PA	The public address or any sound system
Parcan	Type of lantern holing a PAR lamp
Patch (Panel)	A panel at which the lighting or sound circuits can be connected to different lanterns or sound devices
Performance	A single showing of the production for an audience
Periactus, Periactoid	Tall, prism-shaped piece of scenery which can be rotated to show different sides
Plot	1: The action of the play 2: Collection of cues for effects, e.g. lighting plot
Practical	Any object which must do on stage what it would do in life, or any working apparatus, e.g. door bell, light switch, desk lamp or tap
Preset	1: Article placed in position prior to the performance 2: Basic lighting state seen by the audience prior to curtain up
Profile	Lantern giving a small, controllable circle of light which can be controlled by focusing, also known as a Spot.
Proscenium Arch or **Pros**	The arch surrounding the front of the stage at conventional theatres
Prompt Book	Master copy of the script including all lighting, sound and stage management cues, and blocking notes as necessary. Held by the Stage Manager. Often known simply as “the book”.
Prompt-side, PS	Stage Left, where in most theatres the prompt sits [In the US this is the other side. Avoid using this term, to avoid any confusion]
Premises	The complete theatre building – The Network Theatre, 246A Lower Road, Waterloo, London, SE1 8SJ
Production	The particular staging of the play, show etc. from the initial decision to the final performance and get-out
Properties, Props	Any items or articles used by actors in a performance, other than costumes or scenery
Props Table	Table offstage where props are kept when not in use

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Pyrotechnics, Pyros	Chemical (firework, explosive) effects, e.g. maroons
Rake	Incline of the floor away from vertical, e.g. on stage or for auditorium seating
Rail	Horizontal, top or bottom batten of the frame on a flat, or similar
Read-through	Reading through the play without action
Rigging	Installing lighting equipment
Riser	The vertical part of a step
Rostrum, Rostra	Raised platform(s)
Run	1: All the scheduled performances – at Network, typically nightly from Tuesday or Wednesday to Saturday
	2: Short for run through – rehearsing the play or scene from beginning to end without stopping
Scatter	Light outside the main beam of a lantern – see also Spill
Segue	[Seg-way] One musical number goes immediately into the next
Set	1: The scenery and setting in which actors perform on stage
	2: To place something (e.g. props) in preparation
SFX	Sound Effects; Sound Department
Shutter	Adjustable blades in a profile spotlight to alter the shape of the beam
Sightlines	The angles of visibility from the audience – checked to ensure offstage areas are masked
SM	Stage Manager
Special	Piece of lighting, used for particular effects
Spike	see Mark
Spill	Unwanted light onstage – see also Scatter
Spot, Spotlight	Lantern giving a small, controllable circle of light which can be controlled by focusing, also known as a Profile (UK) or Leko (US).
Stage Brace	See Brace
Stage Left	Left side of the stage, facing the audience – the audience's right
Stage Right	Right side of the stage, facing the audience – the audience's left
Stage Weight	Heavy metal item used to hold down stage braces, support items of set, bang in nails, crack nuts etc.
Strike	1: Remove an item from stage, e.g. during a set change
	2: Remove the whole set from the stage at Get-Out
Swag	Curtains or tabs gathered together so they do not hang straight
Tabs	Curtains
Tab Line	The line where the tabs (curtains) will run
Tab Track	Metal track on which tabs (curtains) run
Tech	Technical rehearsal where all technical effects are rehearsed in the context of the whole production. May be run cue-to-cue (q.v.)
Theatre	See Premises
Thrust	Part of stage projecting into the auditorium, with audience on three sides
Trap, Trapdoor	Concealed hole in stage allowing access from below
Tread	The horizontal part of step
Truck	Moveable cradle which scenery can be placed on, e.g. a rostrum with wheels
Up Stage	1: Towards the back of the stage – on a raked stage you would go up away from the audience
	2: To distract the audience's attention from the main action on stage, usually by a minor character located further towards the back of the stage
Walk Through	Rehearsal when actors go through entrances, moves and exits
Warm Up	Verbal and physical exercises to prepare actors for performance
Wings	The sides of the stage
Workshop Performance	Performance where maximum effort goes towards acting and interpretation rather than sets or costumes

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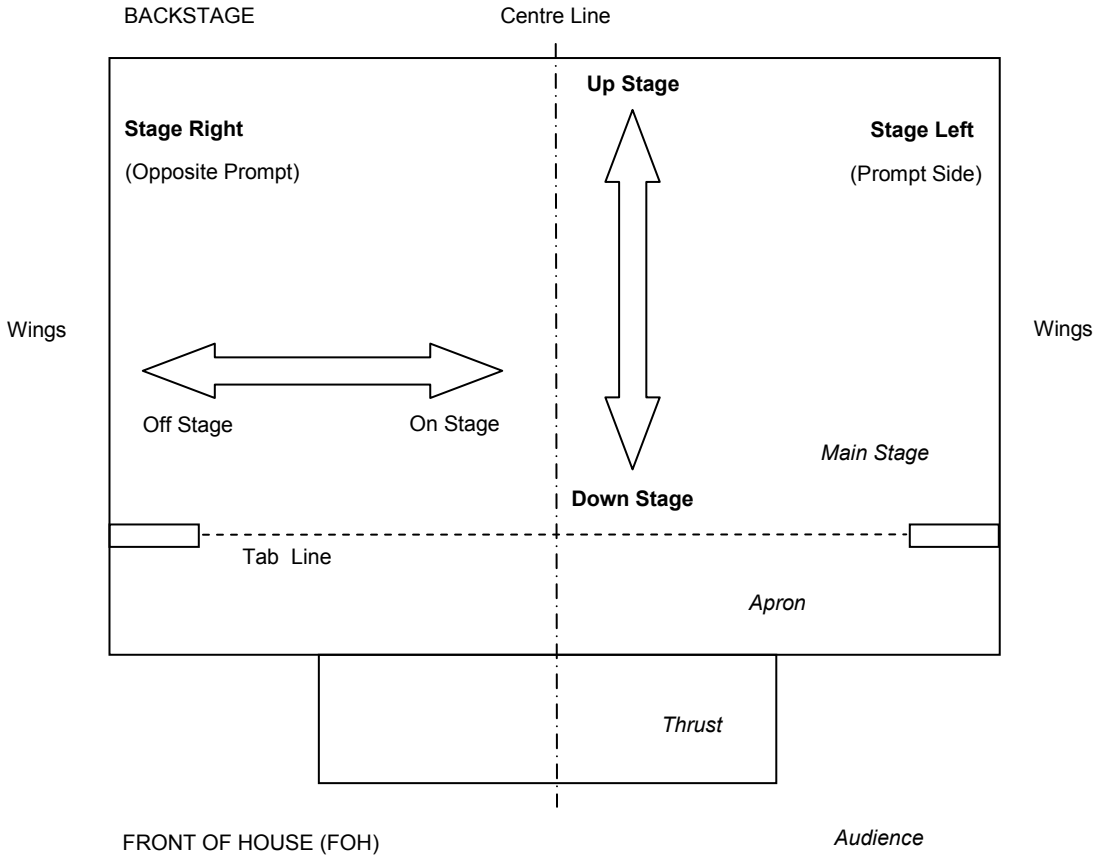

Figure 1: Stage Positions and Moves

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