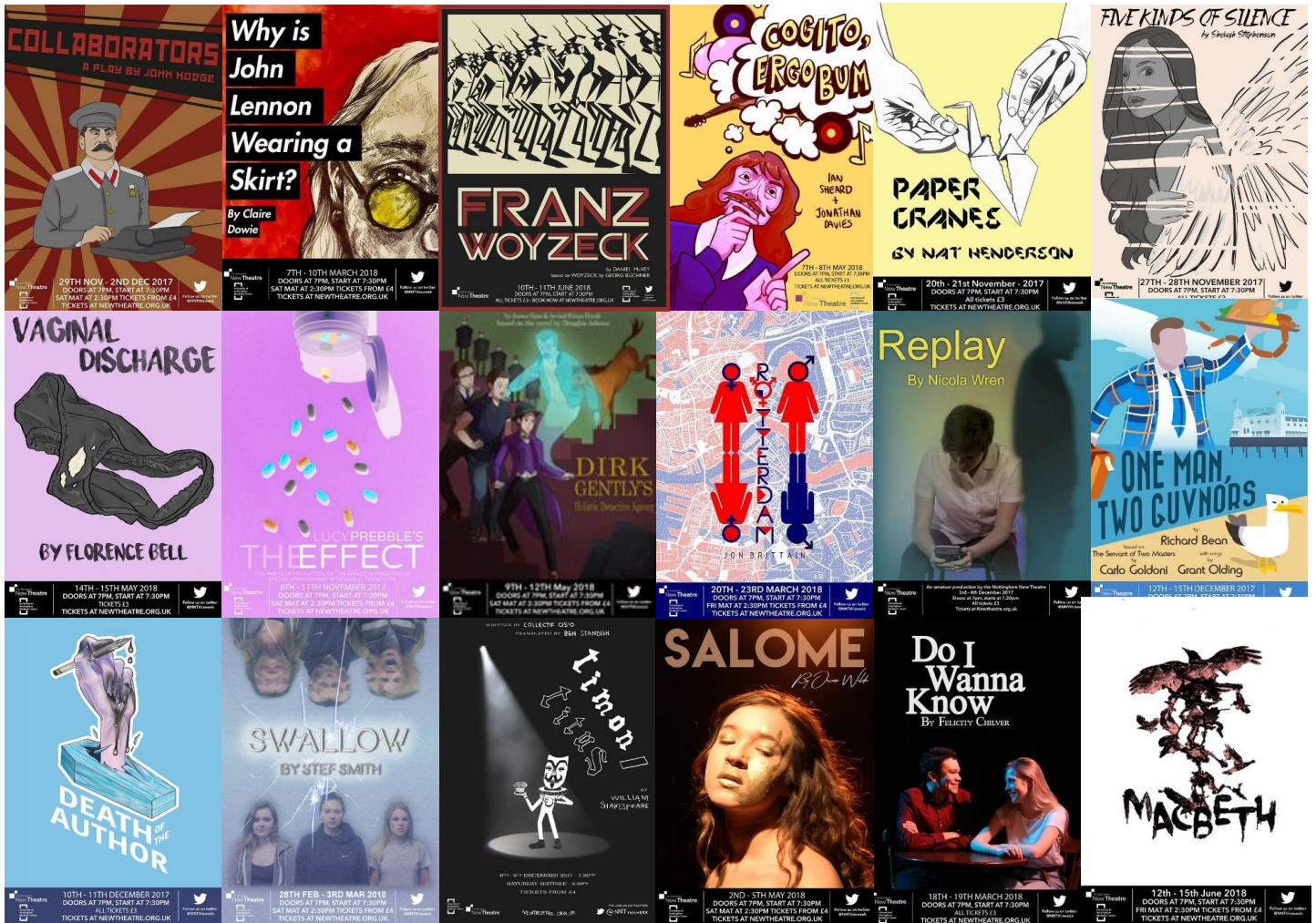


The Nottingham New Theatre



Show Pack 2018-19



SHOW PACK

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A note from your In-House Coordinator:

Hello! I'm Jess and I'm your In-House Coordinator for this year.

Congrats, your show got through proposals and is part of our season! Now what?

This pack is to help guide you through the main parts of the show process from auditions all the way through to your show week. The information in this pack is our advice to help you make the show the best that it can possibly be.

If you have any questions at any point throughout the process of your In-House feel free to get in touch with me at inhouse@newtheatre.org.uk. I'm more than happy to help wherever and however I can.

All the best!
Jess Donn

A note from your Fringe Coordinator:

Hi. I'm Dan, this year's Fringe Coordinator

Well done on your successful proposal! You've got your show on and now is where the fun really begins. This pack outlines all of the main things you will need to know when putting on your show. Hopefully this guide should answer most of the questions you may have about how to put on a show but I am also here to help and facilitate this process so any further queries you may have, please contact me on fringe@newtheatre.org.uk.

Have fun!
Daniel McVey



IN-HOUSE SEASON 2018/19 – IMPORTANT DATES

Proposal Dates:

Autumn	Spring
Forms Deadline – 03/10/18 Proposals Meeting – 06/10/18	Forms Deadline – 30/01/19 Proposals Meeting – 02/02/19

Launches and Auditions:

Autumn	Spring
Season Launch – 10/10/18 Auditions – 11/10/18 to 12/10/18 Recalls – 13/10/18 Casting – 14/10/18	Season Launch – 06/02/19 Auditions – 07/02/19 to 08/02/19 Recalls – 09/02/19 Casting – 10/02/19

Show Dates:

Autumn	Spring
Slot 1 – 31/10/18 to 03/11/18 Slot 2 – 07/11/18 to 10/11/18 Slot 3 – 14/11/18 to 17/11/18 Slot 4 – 21/11/18 to 24/11/18 Slot 5 – 28/11/18 to 01/12/18 Slot 6 – 05/12/18 to 08/12/18 Slot 7 – 11/12/18 to 14/12/18 (Tuesday to Friday run)	Slot 1 – 27/02/19 to 02/03/19 Slot 2 – 06/03/19 to 09/03/19 Slot 3 – 13/03/19 to 16/03/19 Slot 4 – 20/03/19 to 23/03/19 Slot 5 – 27/03/19 to 30/03/19 Slot 6 – 03/04/19 to 06/04/19 Slot 7 – 09/04/19 to 12/04/19 (Tuesday to Friday run) Slot 8 – 15/05/19 to 18/05/19 Slot 9 – 12/06/19 to 15/06/19

FRINGE SEASON 2017/18 – IMPORTANT DATES

Proposal Dates:

Autumn	Spring
Forms Deadline – 17/10/18 Proposals Meeting – 20/10/18	Forms Deadline – 13/02/19 Proposals Meeting – 16/02/19

Launches and Auditions:

Autumn	Spring
Season Launch – 24/10/18 Auditions – 25/10/18 to 26/10/18 Recalls – 27/10/18 Casting – 28/10/18	Season Launch – 20/02/19 Auditions – 21/02/19 to 22/02/19 Recalls – 23/02/19 Casting – 24/02/19

Show Dates :

(optional Sundays are shown in brackets)

Autumn	Spring
Slot 1 – 12/11/18 to 13/11/18 (+11/11/18) Slot 2 – 19/11/18 to 20/11/18 (+18/11/18) Slot 3 – 26/11/18 to 27/11/18 (+25/11/18) Slot 4 – 03/12/18 to 04/12/18 (+02/12/18) Slot 5 – 09/12/18 to 10/12/18 (Sunday to Monday run)	Slot 1 – 11/03/19 to 12/03/19 (+10/03/19) Slot 2 – 18/03/19 to 19/03/19 (+17/03/19) Slot 3 – 25/03/19 to 26/03/19 (+24/03/19) Slot 4 – 01/04/19 to 02/04/19 (+31/03/19) Slot 5 – 07/04/19 to 08/04/19 (Sunday to Monday run) Slot 6 – 13/05/19 to 14/05/19 Slot 7 – 10/06/19 to 11/06/19 (+09/06/19)

THE CASTING PROCESS

This chapter will follow the process a successful production team will go through following proposals. The process is the same for In-House and Fringe shows.

The week following proposals is extremely busy and important for all production teams. The schedule of the week is as follows:

- **Wednesday** – Season Launches (1pm and 3pm)
- **Thursday/Friday** – Auditions (typically 10am - 6pm)
- **Friday** – Recalls Scheduling Meeting (typically 7pm to late)
- **Saturday** – Recalls (times to be decided by individual teams)
- **Sunday** – Casting (typically from 11am)

Facebook groups for your show may only be created after the **entire** casting process is complete. This is the case even if you have proposed with named tech team or other backstage crew members.

WHAT IS THE SEASON LAUNCH?

The Season Launch is where we officially announce the upcoming season to all membership. The production team of each show will have a couple minutes to talk about their show and drum up interest within the membership. This is your first chance to demonstrate how exciting and innovative your production will be, but also provide any additional information for performers to know such as content warnings. This is also an opportunity for you to promote other positions on your show's crew, such as assistant roles.

The synopsis of your show provided in your proposal form will be compiled into a season flyer with all the other productions of the season, which will then be handed out at the Season Launches, along with audition times and venues.

We hold two sessions, one at 1pm and the other at 3pm. All production teams are to arrive half an hour before the start time of each session. The Season Launch will take place in the auditorium. If you cannot attend one, or either, of the sessions, this is fine but please make the relevant Coordinator aware in advance as they can arrange for someone else to speak about your show in your absence.

AUDITIONS

- Teams will find out where they are holding auditions at the Season Launch. Auditions can be held within the theatre or in a campus space.
- Usually, auditions are run from 10am-6pm both days but this is dependent on production team availability. Please notify the coordinator before the Season Launch if you are unable to do certain times.
- You need to produce a list of character descriptions for the roles in your show. These MUST include stage and speaking times as well as any specific character warnings that would affect the welfare of the actor playing that role. These sheets should be stuck outside your audition room.
- You also need to have script extracts printed prior to auditions. It is your decision as to what pieces you have available - it is advised to have an assortment of monologues and duologues across as many characters as possible.
- Each script extract should be no longer than 4 pages - the same length as the extract given in the proposal form.
- Auditionees can read for the same show a maximum of two times. This can be for two different character or twice for the same role.
 - If an auditionee cannot make recalls on Saturday, you are allowed to ask them to read a third time during the audition period if necessary.
 - Someone who has already read twice is allowed to read a third time if they offer to fill in to read with someone else auditioning who doesn't have a scene partner - however this cannot be counted as an official audition from the person filling in.
- Please consider your script extracts in terms of language, violence, etc.
- You are not allowed to directly ask an auditionee if they would be comfortable with elements of the show (such as nudity or violence). Instead, ensure that they have read the character descriptions.
- Take a photo of every member who auditions with their name and phone number clearly displayed. It is important that you photograph every auditionee, regardless of whether you are considering casting them.
- Take note of whether an auditionee is available on the Saturday for recalls or if they have any time requirements that will affect scheduling their recalls.

- It is advisable to remind all auditionees that they can see the recalls list on our Facebook page or in the email we send to the mailing list.
- The Season Coordinator will be available all day during the auditions by mobile. Please do not hesitate to get in contact if you have any questions.
- It is the New Theatre policy that all actors be given a fair and equal opportunity in auditions - pre-casting any roles is strictly forbidden.
- Production team members may not be in their own show or audition for any other production in the same season.

RECALLS

Once auditions have finished, each team needs to compile a recalls list with auditionees' names and numbers, organised into time-slots for during the day of Saturday. At 7pm, all production teams will meet in the foyer with their recalls list for their shows. The recalls rooms will be allocated by the coordinators, so if you have any special requirements, please make this known prior to this meeting.

Starting from the first slot show, each production team will take turns to read out their list, one slot at a time. Once an auditionee's name has been read out, any other team recalling that person should raise their hand. If any teams are looking to recall a person at the same time, a negotiation takes place between the show teams to sort out the clash. The Season Coordinator, with the assistance of the Secretary, will oversee these discussions. Please be as accommodating as possible in this meeting. Once an auditionee has been placed onto everyone's lists without any time clashes, that auditionee is 'locked in' and cannot be moved to any other slots.

The full lists for every team are recorded by the secretary. Once all teams have their recalls lists completed, the lists will be posted on Facebook and sent to all members.

How long recalls last for and how many people or characters you recall is purely dependent on your show. Most will start at 10am and last no later than 6pm and take place in hour long slots across the day. If you wish to start an hour earlier or stay an hour later, just notify the coordinator. For recalls, the actors must be made fully aware of EVERYTHING to do with your show, for example if anything has been retained in order to keep a plot point secret, this can no longer be the case. If you are planning on

conducting a recall that is non-standard (i.e. not simply having the actors performing a script) please make the co-ordinator aware ahead of time.

Once recalls are complete, you will then need to cast your show!

CASTING

All production teams are required to come to casting on Sunday with a preference list that includes the actor's and phone number for each part, along with your character description sheet. You should compile a list of several names for each part in order of preference - ideally at least 5-6 names for each role. It is the actor's decision as to which part they take, so you may not get your first choice. We ask you to think carefully about your casting choices prior to the Sunday itself.

At the beginning of the day, a coin toss determines which gender of roles to start with. Casting starts with that gender from Slot 1, working our way through until the final slot. When an actor is offered a role, the coordinator will phone the actor and read the short character description. If the actor accepts, their name will be written on the whiteboard next to the chosen show.

Before a role is offered, the coordinator will ask if any other teams are considering that actor as a current top choice in any role. If more than one team wants to cast a person, someone from that team should raise their hand when that actor's name is mentioned. The actor will then be offered each part and will pick which one they want. An actor can be called more than once, at any point in the day, and are allowed to swap if they are offered a new part.

Please act in a professional manner during casting. It is an actor's decision which role they take and any jeering or ill-behaviour towards other teams will not be tolerated.

Once all roles in one gender have been cast, we will move onto Gender Neutral roles again from Slot 1 through the season. Once all Gender-Neutral roles are cast, we will then work our way backwards through the shows (from last slot to first) with the other gender.

Once casting is fully completed, every team should then contact their cast and make a Facebook group to organise rehearsals, etc. The relevant season coordinator must be added to your show groups.

You may not post cast lists or contact your chosen actors until the meeting has finished. You are not allowed to use your phone during the casting session.

Who can be cast?

Anyone eligible to be a member or associate member can audition and therefore be cast.

For casting in the Fringe season, individuals directly involved in In House shows either side of the dates cannot be cast (and should not be involved in that show in any capacity because of the date and time commitments they have previously made). As well, although an actor may accept up to two Fringe roles if they are not involved in any other acting commitments, they are not allowed to be in consecutive shows. The Fringe coordinator and Secretary will be able to check if the auditionee is involved in one of the clashing shows.

BUDGETS AND SPENDING

This chapter will give you the essential information about how to budget your production. If you have any questions, please contact the Treasurer.

GETTING YOUR BUDGET

In the week following casting, you will have to meet with the Treasurer and the Social and Fundraising Coordinator to finalise your budget. Bring your budget breakdown to this meeting. Your budget from the theatre and amount you are expected to fundraise will be outlined to you.

We advise that you finalise your budget for each section of your production after this meeting. It is advised that you leave a small amount spare to allow for any problems which may arise.

Your budget along with the amount you fundraise is your absolute maximum you can spend on your production. If you are having any trouble, contact the Treasurer as soon as possible to discuss available options. Please note that if any money is spent over budget without the Treasurer's prior approval then the Producer will only be reimbursed up to the amount of the original budget.

BUDGET FINES

To ensure that the Nottingham New Theatre stays in good condition, a fine system is in operation. Any damage or cleaning costs incurred by the Nottingham New Theatre due to negligence directly attributable to a single production team will result in a **5% budget deduction**. Production teams will be made aware of deductions if and when they occur at the fortnightly productions meeting.

The committee in no way wants to take money from anyone, but we simply cannot afford to spend funds on other people's carelessness or disrespect. Our expectations are outlined in the Code of Conduct (page 20) which each production team is accountable to.

If teams are found to be abusing the spaces and breaching the code of conduct, they will be given a verbal warning on first offense. Budget deductions will occur for every offense after that. If teams are fined, they will also be banned from using any of the theatre's rehearsal spaces.

All decisions to fine a production team are made by the Theatre Manager, Treasurer and the relevant Coordinator.

HOW TO PURCHASE PERFORMANCE RIGHTS

If show is licensed, your first expenditure will be rights. Rights must be paid for as soon as possible after your show has been selected to allow time for the appropriate license to be produced.

All rights must be paid for by either the Director or Producer by debit or credit card transaction. You will be able to claim reimbursement on this expenditure straight away – this is the only expenditure which you can be reimbursed for prior to your show. Once you have received proof of payment for your rights, contact the Treasurer to inform them that you will be reimbursing this cost. **For information on how to have expenses reimbursed, see Reimbursement (page 15).**

The Director and Producer are solely responsible for licensing their show. This means all contact details (except name of venue etc.) must be either the Director's or Producer's, and all clauses in the contract must be fulfilled by them. Please note, on no account are any contact details of members of the Nottingham New Theatre's committee to be used in relation to licensing without their prior approval.

Once you receive your license, please photocopy it, retain a copy, and give the actual license to the Treasurer. This is essential as during your show week the licence must always be available if anyone should request to see a copy.

Refer back to the email/letter in which you were given your quote for performance rights, and follow the instructions you are given of how to purchase the rights. Companies can differ, but usually you will be provided with appropriate bank details to make an online bank transfer via your debit or credit card. Please keep note of this transfer by printing the relevant confirmation of the transaction (receipt/invoice). You should receive a proof of payment usually within 5 working days of making the payment, however, if you do not receive proof of payment within a week, please chase it up as you will not be able to receive your reimbursement without it.

If your rights company requests for payment to be made by purchase order, speak to the Treasurer immediately. The treasurer will give you a 5 digit number which you will then relay to the company. The company should then deliver the license prior to payment and send you an invoice which the Treasurer will then pay.

HOW TO CONTROL SPENDING

Here is some simple advice of how to keep track of your spending, as well as ways to save money:

- Ask everyone and anyone for help, especially to help source free or cheap items
 - The Season's Facebook group and the Facebook 'NNT Costume and Prop Exchange' group (<https://www.facebook.com/groups/349408548754090/>) are good for this purpose
- Keep track of your spending by creating a spreadsheet and input all your expenditure
- Ask people with a car to drive you to suppliers (e.g. B&Q or Homebase) or pick up your goods, if needed. This will save on taxi prices/delivery fees.
- Think about things you can make instead of buy.
 - Check the inventories for the Costume Cupboard and Props Corridor to see if there are items that the theatre already owns that you can use in your show.
 - Talk to the Company Set Technician about the use of spare wood in the wood store for building where necessary.

- When appropriate, you can use your own or actor's own clothing as costumes. You might be able to find everything you need, without spending a single penny.
- If you don't turn up for an SU room that you have booked you will be charged £25.
 - If you no longer need a booking, you can ring the SU reception office to cancel.
- Make sure after the production that everything is returned to the relevant place in good condition. This is especially important for rented items - you will lose any deposits if things are not returned correctly.
- Bulk buy with other productions teams. A Logistics Meeting will be held soon after proposals and it is important that you attend and think about bulk buying products required by several production teams to cut down on delivery costs.
 - This is often most applicable for building materials, such as wood, or paint.
 - If you need tape for your production (gaffa or electrical), speak to the Company Technical Director or Technical Manager as you will be able to buy tape directly from them.

REIMBURSEMENT

Production expenditure, with the exception of rights, must be reimbursed to the Producer and can only be reimbursed the week after your production.

To get reimbursement, you must use the eXpense 365 Finance App. This can be found [here](#), along with instructions of how to use it.

- You should make one expense claim for your show. Within this claim you can add multiple individual expenses for each item.
- The type of expense you are claiming for should be Equipment Purchases - unless it is evidently part of a different category such as Printing & Stationery for extra publicity material.
- The Description fields should be used to clarify what is being claimed for.
- Each individual expense needs to have an associated proof of payment attached as an image.
 - This can be a picture of a physical receipt or a screenshot of an online order confirmation.
 - The proof of payment needs to show the date the item was purchased as well as the cost of the item including VAT.

- The way to do this for Amazon is detailed below. It is a similar process for most online retailers (such as eBay). If you are unsure how to claim your invoice as opposed to order summary please speak to the Treasurer.
- Once you have added all of your individual expenses you can submit the full expense claim for approval by the Treasurer.
- Once the expense claim has been approved , you should receive your reimbursement payment within 3 working days.

Getting VAT invoices on Amazon

In the “Your Orders” section in your Amazon account you will find details of your orders. Clicking the ‘Invoice’ button will open a drop down menu where you can find both the Order Summary and the VAT invoice.

The important things to look in all online receipts are:

- Date of Purchase
- Cost of Purchase
- VAT Cost
- VAT number
- Method of Payment (will often have the last four digits of the card used to pay)

Exceptional Reimbursement

As noted above, generally all expenses must be incurred by the Producer. However, at the Treasurer’s discretion, expenses may be incurred by another specified person in advance of purchase if the Producer is unable to pay for something. The best way to do this if someone else has paid for something is to give the receipt to the Producer to be reimbursed in the main expense claim. The Producer can then repay the other person after the reimbursement has come through.

Generally, expenses can only be reimbursed after your production. It is at the Treasurer’s discretion to reimburse certain payments prior to the show if needed.

FUNDRAISING AND SPONSORSHIP

You are expected to raise a portion of your budget yourselves through your fundraiser. Often you will have a joint fundraiser with another In-House or

Fringe show during the season, with the proceeds being split equally between the two shows.

The key to fundraisers is to be creative and try to tie your show's themes into the event. The most common way that money can be made is by charging for entry (we suggest around £2-3 per person).

If you are planning to hold your fundraiser externally (i.e. not on campus), you may be asked to pay a deposit. If this is the case speak to the Social and Fundraising Coordinator.

The best way to attract a bigger crowd is to start promoting your fundraising event early! Ideally you'll want to start promoting at least a week before the event and invite as many people as you can to the Facebook event. That being said, don't rely on Facebook entirely, doing shout-outs in lectures/seminars or at other society events is also a great way to drum up interest.

Aside from fundraising, sponsorship is another option your production team can explore to bring in additional funds. Sponsorship for a show can come from many places. Try to target businesses with a student market. Sponsorship can come from the places you least expect - independent businesses are usually best. In return for sponsorship, think about offering businesses advertising space in your program. Generally, £40-£60 for a page in the program would be a good price. You should ensure that a contract is signed between yourselves and the sponsor.

As a general rule applying to large corporations isn't worth the time, but you are welcome to try, especially if you have a contact somewhere. Just ensure that any agreement with a corporation doesn't infringe on any of the current sponsorship the theatre currently receives.

For further help and guidance on sponsorship, please speak to the External Relations Manager.

COSTUME, PROPS AND MAKE-UP

The costume cupboard is not accessible without the Costume, Props and Make-Up Manager, or another specifically nominated member of committee. The Costume Cupboard Inventory should be your first port of call for seeing what the theatre owns.

By the time your show is getting in, the Costume, Props and Make-Up Manager should be aware of the main items from the Costume Cupboard that are being used in your show. This is so that their condition can be noted before use and we can ensure that the item condition is maintained.

If two shows in the same season require any of the same costumes/props, the earlier show receives priority and the later show should rehearse with substitutes until the earlier show no longer requires the item. If the Fringe and In House show of the same week require the same props/costume, the Fringe show gets priority to use them first. The Logistics meeting is in order to work out if there are any major clashes between the In House and Fringe shows of the week and work out a compromise.

Any costumes or props bought with the show budget (i.e. using the theatre's money/for which a member is reimbursed by the theatre) automatically become the property of the theatre.

In the event that costumes and/or props cannot be supplied by the costume cupboard, they can either be bought, hired or borrowed. It is the job of the producer/production team to look into these options.

If shopping for costumes and props online, you are able to have all items delivered to the Students' Union. This will guarantee that any packages will be signed for, if required, but also stored safely until collection.

Your Name
Nottingham New Theatre
University of Nottingham Students' Union
Portland Building
University Park
Nottingham
NG7 2RD

It is essential that you include the Nottingham New Theatre, as when the package is received by the SU an email will be sent to our President, notifying them of who has received post – they will then notify you in turn to collect your post. You collect all post at the SU Box Office, just give the receptionist your name.

If your production requires prosthetic work or more complex makeup, such as ageing actors, you should speak to the Costume, Props and Make-Up Manager straight away. They should be able to assign your show with a makeup manager to assist with your production team.

THE REHEARSAL PERIOD

This chapter will cover everything a production team will need to know in the run up to opening night.

Either the Director or Producer must be in attendance at every scheduled rehearsal (until show week). This means that if it is organised and scheduled by the production team, at least one of the stated members needs to be there.

If the cast have organised a rehearsal or line-run for themselves, the production team need not be present if they choose not to be. During show week, assistant or shadow team members may be allowed to oversee rehearsals or line-runs where necessary.

PRODUCTIONS MEETINGS

Every fortnight the relevant Season Coordinator will hold a meeting for teams to discuss the shows of the season. It is expected that the production teams will see all shows in the season they are a part of and attend these productions meetings.

HOW TO MAKE A ROOM BOOKING

Production team members need to have a login for the Nottingham New Theatre Members' Site. This allows you to book the theatre's rehearsal spaces as well as the workshop for any building. You can make a login by going to <http://members.newtheatre.org.uk/> and using Register or asking the Technical Manager to set one up for you.

Once your account is confirmed, you can select the Room Booking System which will allow you to select the space, dates and times you would like to book. You should input your show name into 'Brief Description'. In 'Full Description', please input the amount of people who will be attending the session. Click 'Save' to add your booking provisionally to the system. The relevant Coordinator will confirm your booking from there.

Shows earlier in the season have priority to using the studios and it is up to the discretion of the Coordinators as to who has the room when a double booking occurs. We strongly advise that shows make use of the SU Room Booking system to find rehearsal spaces around campus and only use the studios in the week leading up to their show.

If you are a later slot show, you will be expected to leave the studios free for shows that are before you in the season. If you have booked a studio as a rehearsal space, but an earlier slot show also wants the room, then the earlier slot show gets priority over using the studio space. However, you will not be expected to move unless the earlier slot show in question can provide you with a pre-booked, equivalent alternate space outside of the Theatre. This space should be provided to you at least 2 days before your rehearsals. If you are experiencing any issues with bookings for a studio, please speak to the relevant Coordinator as soon as possible.

It is safest to assume you will have limited access to the Theatre until your get-in. If you are planning a rehearsal for early morning/late evening, and you do not have a committee member as part of your team/cast, you need to let the Coordinators know as soon as possible so that they can guarantee that the theatre is open for you. You can assume that normal working hours of the Theatre are 11am - 5pm and that the building will most likely be open during these times. If you plan a rehearsal that is early or late and do not let the relevant Coordinator know, they (or anyone else on committee) cannot be held responsible for the theatre not being open (morning) or for asking you to leave early when the building needs locking up (evening).

Be aware that Fringe shows may use Studio A as their performance space, in which case it will not be available for rehearsals from the point of the get-in.

To book centrally timetabled room on campus, you can use the SU Room Booking site: <https://eu.jotform.com/uonsusocs/roombookings>. It is advisable to book as far in advance as possible. University rooms are available all week, from 9am to 10pm. If you have a room booked but no longer need it, always cancel the booking– either by calling the SU reception or by going to see the receptionist.

CODE OF CONDUCT

All productions teams must follow the Code of Conduct, to ensure that The Nottingham New Theatre provides fair and equal opportunities for absolutely every member. Each production team is asked to sign a copy at the Season Launch. If you have any questions, please send them to the relevant Coordinator.

The Code of Conduct can be found on the Productions Resources page of the New Theatre website to be referred to at any point throughout the process.

PUBLICITY

Please consult the Publicity Pack put together by the Publicity Manager for all details and requirements for your shows publicity. If you have any specific questions, please get in touch with your Season Publicity Manager, details of which can be found in the **Publicity Pack**.

MEMBERSHIP

All members of your cast and crew must be members of the Nottingham New Theatre in order to take part in any theatre activity, including rehearsals. The Coordinators will check the membership of every show in the run up to show week – if cast or crew members are still without membership, it is the responsibility of the Producer to ensure that they get them.

Membership can be bought online via our SU page (<https://www.su.nottingham.ac.uk/student-media-groups/newtheatre/>) or in person at the SU Box Office.

If the Director or Producer wishes to check on whether their cast or crew has bought membership, please speak to either of the Coordinators or the Technical Manager.

RISK ASSESSMENT

By legal requirement, all shows must fill out an accurate Risk Assessment prior to show week. The purpose is to identify any possible hazards to your cast and crew before, during, and after the performance.

The Theatre Manager will arrange the Risk Assessment with you. They are your first port of call for all health and safety queries within the theatre. The Risk Assessment must be completed no later than one week before the get-in.

The Risk Assessment may also be attended by the Students' Union Health and Safety Manager, Tony Wiltshire. The Health and Safety Manager has the right to come and inspect your set at any time to make sure you are

adhering to SU and legal regulations and that you have implemented the given precautions of the risk assessment.

It is imperative that you are honest and do not lie on your risk assessment. The risk assessment does not want to limit you or your production in any way and is simply to ensure that things can be achieved safely.

LOGISTICS MEETINGS

The Director and Producer are required to attend a Logistics Meeting two weeks prior to their show's get-in. This meeting will also be attended by the Company Stage Manager, Company Set Technician, Theatre Manager, and one or both of the Company Technical Director and Technical Manager. The Director or Producer should also make sure that their Technical Director, all technical designers and Set Designer from the crew are aware of the meeting time and invited.

The aim of the Logistics Meeting is to ensure that all plans for the technical and set side of the performance are feasible. Complex plans should be discussed with the relevant committee member suitably in advance. It is also to sort out any possible disputes between the In House and Fringe show in the same week. The Logistics Meeting is the final deadline to let the Technical Manager know what equipment needs to be hired in.

Try to finalise set, props, costumes, sound and lighting as early as possible.

If you have any questions about how to prepare for a Logistics Meeting, please speak to the Theatre Manager.

HOW TO ORDER STASH

We recommend using Red Oak Roller for all stash items. They already have all our standard logos including the SU's logo, and will deliver directly to the Students' Union.

Most productions choose to order jumpers and t-shirts, but ultimately the decision is yours. This website has all the stash options available by Red Oak Roller as well as colour selection -

<http://nottingham.uniclothing.net/category/264-society-stash.aspx>.

To order stash, it is best to email Rowan at rowan@redoakroller.co.uk. Include a PDF image for the design on the back. Detail what you would

like as your stash - item, colours and front and back design. Make sure you clearly state that you are from the Nottingham New Theatre. It is the production team's responsibility to order stash.

Red Oak Roller will reply with the cost of your order as well as a visual proof for you to sign off on. It is extremely important to check the proof and make sure it is 100% correct. It is worth checking logos as well as show-specific details.

We recommend keeping an Excel spreadsheet with the cast/crew names, positions, sizes and whether they have paid or not to organise your shows stash. Stash is not an expendable item and costs need to be covered by the cast/crew themselves.

TICKET SALES

Tickets can be booked via the Nottingham New Theatre website (newtheatre.org.uk). You can ask the Front of House Manager to check on ticket sales in the run up to your show.

NSDF

You may want to submit your show to the National Student Drama Festival (NSDF). Information about NSDF can be found at <https://www.nsdf.org.uk/> as well as the submission page for your show.

If you wish for your show to be entered, you need to submit your application for selection at least 3 weeks before your opening night. NSDF see every show that applies for selection but will not be able to attend if your show is not entered on time.

If you submit your show, you will be contacted by NSDF to let you know who your selector is and what day they will be coming to the show. It is the production team's job to book them a ticket. When making this ticket reservation, put NSDF in brackets in the name so that we can ensure that the selector receives a complimentary ticket to the show.

If you are an In House show submitting to NSDF, you must not have the selector come to the Saturday night performance. This is because the production team and cast have a meeting with the selector after the show and if the selector comes on the Saturday night performance, this massively affects the times of that week's get out/in which is highly unfair

on the next show. When submitting, only give details of the other performances.

The cost of entering a show is £98. You must consult your cast if you are thinking about entering your show. It is only cast and production team who are expected to cover the costs. The Director or Producer should pay the initial selection fee. Once all shows across a season have applied for selection, the Treasurer will average the cost of all application fees across all cast and crew of the shows that entered - in order to make the cost fair on all shows in a season.

If you have any questions about NSDF, please contact the External Relations Manager.

SHOW WEEK

Rehearsals are over, and you now take residency of the Nottingham New Theatre. These are things you need to know.

GET-IN/GET-OUT

The get-in is the process of loading a show into the theatre. This includes elements such as building & assembling set, light hanging & focusing and set/stage decoration. The get-out is taking down and moving a show out of the Theatre space.

Alongside the Logistics Meeting, there will be a Get In Meeting with the show currently in the space and the next show getting in. The Director and Producer need to be in attendance as well as the Set Designer and Lighting Designer where necessary. At this meeting the new show's set design is reviewed. A plan is set for work that is expected to be done before the get in time, as well as an outline of tasks for the actual get in.

For the In-House season, after the Saturday night performance the current show will get out; followed by the next show getting in on Saturday night (although in reality, the process will often continue into the early hours of Sunday). During the get in and the get out the Theatre Manager will be in charge, with the CSM overseeing the order of events. Once the get in is finished on the Saturday night the show's Director and Producer are in charge.

The CSM will talk everyone through how the get out will run and what safety procedures should be followed. When the Director/Producer thinks

they are finished with the get out they must tell the Theatre Manager and the next show's Director/Producer to do a walkthrough of the theatre to make sure it is ready for the next show to start their get in. The cast and crew of the current show must stay until their get-out is deemed complete.

For a Fringe show the get out will happen directly after the final Tuesday performance and the next show will get in on the Wednesday or Thursday (depending on if the Sunday is being used and what is agreed upon in the Logistics Meeting).

At a get out, all props and costumes must be returned to the cupboard, all equipment not needed for the next show must be returned to the workshop/tech store and all set must be returned to the workshop and props corridor. The Technical Director of the outgoing show needs to do a walkthrough of the tech areas with the next show's TD - this walkthrough is overseen by the Company Technical Director. The CST will do a Workshop Inventory with the director/producer of the outgoing show to ensure that all equipment can be accounted for. The Theatre Manager and CSM will decide if the get out is finished.

Once the get out has finished, the CSM will call everyone together to explain how the get in will run. All cast and crew are expected to help during the get in.

The Company Stage Manager holds overall responsibility for the set while it is in the theatre space. The Company Set Technician is responsible for the safe and efficient transferral of the set from a design to being fully constructed. Any concerns there may be over the physical plausibility of the set in its initial conception or any repairs needed during show week needed should be addressed to the CSM or CST.

THE PRODUCTIONS KEY

The Productions Key is a key to open the theatre. It is given to the show currently in their space at the get in. The Productions Key is the responsibility of the Producer and, if lost, must be reported immediately to the Theatre Manager.

To lock up the theatre, the Producer must do a full sweep of the theatre ensuring all windows and doors are locked and all lights are turned off. The sweep should take place from the studios at the back through to the foyer.

The security alarm then needs to be set, which the Producer will be shown how to do, and the front door locked.

USE OF THE THEATRE SPACES

- **Foyer:** The Director and Producer are in charge of making sure their team keeps the Nottingham New Theatre foyer as clean and tidy as possible. The Stage and Backstage areas are yours to use for the week, but it is preferable that the foyer is not used above and beyond its day to day usage.
- **Auditorium Seating:** This area must be clean and vacuumed before the first show night. The committee members on Front of House duty will check the cleanliness of the Auditorium before every performance.
- **Dressing Room:** The cast is responsible for keeping the Dressing Room clean and tidy and the Theatre will take no responsibility for any lost items or damage that occurs during your residency.
- **Workshop:** The workshop is a bookable space and must be booked before use, including during your show week.
- **Fire/emergency exits:** You must not obstruct in any way the theatre's emergency exits. The yellow walkway in the workshop must always be clear.
- **Studios:** No food, drink or chewing gum is allowed in the Studios, with the exception of bottled water. You are required to keep the space clean and tidy, as well as resetting the room to its "black box" state at the end of rehearsals.

WORKSHOP

The Company Set Technician will allocate the workshop resources (flats, tools, painting equipment etc.) to the different productions and will ensure all the resources a production may need are available to the best of their ability.

Your set budget needs to include any additional items the workshop does not provide. It is your responsibility to buy all of these things and they must be available before the get-in. The workshop will not share the cost of any scenery with a particular show's budget unless the item will certainly be used again. This type of arrangement is purely at the discretion of the committee.

Please keep the workshop clean and tidy at all times and all tools etc. are to be left in a good and clean condition. If any equipment is returned

broken or in a poor state, the responsible production team will be fined at least 5%, although depending on the item and extent of damage the fine may be greater. This is at the discretion of the Theatre Manager.

TECHNICAL

The Nottingham New Theatre has a stock of lighting and sound equipment which is available for the use of all shows. If you need something which the New Theatre does not have in stock, please contact the Technical Manager about hiring additional equipment.

For an In-House show you may only use the techbox once authorised to do so by the Company Technical Director. Only trained members should be permitted in the tech box. Should you require training, the Company Technical Director will provide this with reasonable notice.

You should expect to spend all day of the Sunday before your show opens hanging, focussing and plotting (programming into the desk) the lights as well as doing sound levelling or working with video. The amount of time required will depend on the complexity of your shows tech requirements.

For a Fringe show this will vary depending on the venue and date of get in, however it is important to factor in time to sort and plot lights and sound when planning your use of the space.

Be aware that you are responsible for the actions of your cast and crew with regard to the theatre's equipment. Any damage caused to the lighting and sound equipment as a result of direct action or negligence of your cast and crew may result in your team paying for repairs or replacements if needed.

SAFETY AND SECURITY

Any play performed at the Nottingham New Theatre must follow the guidelines set down by the Students' Union as well as our theatre's licencing. In essence, you can't do anything on stage that could harm the actors or audience:

- Smoking Policy – smoking is not permitted anywhere in the theatre. If smoking, smoke or pyrotechnics are required during the performance, you should consult the Theatre Manager.
- First Aid – If you use anything from a first aid kit, you must record it in the accident book in the Committee Office and alert the Theatre Manager, so the item/s can be replaced as soon as possible.

- Fire – Each production must be aware of all emergency exits and evacuation procedures prior to the performance, as well as fire extinguishers and ‘break glass’ points.
- Performance – If your performance requires any hazardous special effects they must be inspected under health and safety regulations. Any props/costumes/set/scenery you use must be fireproofed either by using a water based paint, or using a flame resistant spray.
- If your show is using smoke effects - the extractor fan must be put on immediately after the performance has finished. If smoke levels are excessive, the fan may also be put on during the interval. It is the TD’s responsibility to turn the fan on and off.
- Smoking on stage is permitted during the actual performances but is absolutely not permitted in any rehearsals, including in the spaces. Fake cigarettes must be used in the tech/dress runs.
- Access to the Fire Panel - all committee members are trained how to access and deactivate the fire alarm panel. The fire alarm panel should only be used by the Nottingham New Theatre committee, and only for the benefit of a performance requiring smoke effects.
- Deactivation of the alarm - during the pre-Front of House checks, the TD of the production will inform a member of the Front of House team if they require the fire alarm to be deactivated for the performance.
- If the fire alarm does go off during a performance, follow the standard Fire Action Procedures and listen to all instructions given by the Front of House team.

TECHNICAL AND DRESS RUN

A full technical and dress rehearsal should be attempted no later than one day prior to the first performance. Any problems at this stage should be referred as a matter of urgency to the relevant committee member. Usually your tech run will take place on the Monday and dress run on the Tuesday.

Tech runs are for the benefit of your tech team to make sure that they can get all of their cues in the correct place. Be patient and use this time to amend anything you’re not happy with. The dress run should be used to simulate an actual full performance of the show.

SAFETY SIGNS

Prior to every performance, a health and safety notice must be read out to inform the audience of the appropriate precautions within the theatre. This is to be recorded by the TD and played before the house is opened.

We also require all shows to print a sign of show warnings to be placed on the Front of House desk. These should be listed in bullet points and have the following format/order:

1. **Effects warnings:** these are any effects that could be hazardous to an audience member's physical health such as the use of strobe lighting or haze or smoke effects.
2. **Performance warnings:** these are any depictions of events that are graphic or violent and may be upsetting to watch.
3. **Content warnings:** these should be the final part of the list and detail any themes or subjects that the show covers or discusses that may be triggering or distressing for an audience member.

FRONT OF HOUSE AND FOYER

We give all production teams the opportunity to decorate the foyer. You can use the space to give the audience a sense and feel for your play even before entering the auditorium. It is up to you how you do this - do what you feel is appropriate and befitting of your show.

If you wish to organise pre-show or interval entertainment, please speak to the Front of House manager.



Finally...

**GOOD LUCK
AND HAVE FUN!**

This is a really exciting opportunity and we all want to make sure that this is as fun and exciting a time as possible.

The committee are all here to help and remember, we all want it to be a success, so good luck!