



**South London Theatre**  
**Directors' Handbook**  
**2021-2022**

## **Welcome to South London Theatre!**

Congratulations on joining the team of directors at SLT. This guide is designed to help you understand how South London Theatre works so you can get the best out of your time working as a director here.

We've included some important dos and don'ts, as well as pointing you in the right direction for help. There's a lot of advice from people who've done many productions at SLT that should help smooth your ride. And there is some very important information for you and your cast's safety and wellbeing at the end, which you **must** read. So please make a bit of time, grab a cup of tea, and have a read through it all.

**SLT Theatre Committee**  
**February 2022**

There's an awful lot to think about when you're staging a show, so we've chunked everything up to help you through it. The things you should think about include:

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# PLANNING

## Getting started

Once we've agreed a slot in our season with you, you'll get an email from Theatre Committee confirming all the details of your show and who your rep will be. Check all your dates and rehearsal schedule so you know when everything is happening. You'll be given:

- A date for our season announcement - keep it free, as it's a great opportunity to get people involved in your show
- 3 slots for auditions - two for your main auditions (Sunday at midday and Monday evening) and a third (the following weekend) for any recalls
- 3 weekly rehearsals - on either Wednesdays and Fridays 8 - 10pm and Sundays 4.45 - 8.15pm or Tuesdays and Thursdays 8 - 10pm and Sundays 1 - 4.30pm - which will have been agreed with you during submissions
- A get-in date - when you, your cast and crew can get into the theatre (usually 9 days before your opening night)
- Your performance dates - usually Tuesday to Saturday evenings
- A get-out date - when you, your cast and crew need to take the theatre back to how you found it (usually the Sunday morning following your last night).

Please make sure these are as expected. Apart from the audition slots, it's very difficult to change any of these. If you have a problem, please speak to your rep immediately. If you need to change your audition dates, please let your rep know as soon as possible. You'll need to find an alternative time and location for them as soon as you can, and will need to check with Bex the building manager on the availability of rooms. There is a separate Auditions pack which we'll send to you.

***Please keep the fact that your production has been chosen to yourself until we have announced it. We need to make sure we can obtain performance rights. And we like to keep the whole season under wraps until we make a big splash with our Season Announcement, so no spoilers please!***

Next, get to know your rep. This is the person who has been assigned to your show by the Theatre Committee to help you get the best out of working at SLT. How much help you'll need will depend on your level of experience and your knowledge of how we work. They are there to oil the wheels and help you get things done. But they also have a big responsibility, as they need to make sure the final production is up to scratch. They'll keep the Theatre Committee updated as to how it's going and make sure they know of any problems you're having.

## Your creative team

Getting your creative team together early will really help keep your stress levels down. No-one can do this alone, and the size of your team will depend very much on the production you are doing - the bigger and more complex the show, the more help you will need. But there are a minimum number of people you need to get on board.

An **assistant director** is essential. Even the smallest production is too much for one person to manage, so we will insist that you have an AD on your show. They'll help you with all the organisation that will be needed - from rehearsal schedules and managing your cast, to helping with set and costumes, and providing another pair of eyes and alternative ideas when you need them.

Your **stage manager** will run the show for you, and you must have one. You need someone with the experience to manage all the elements of show week - from working with front of house and keeping your cast in line, to managing the technical operators and back stage crew. They may well need one or more **assistant stage managers**, but you can agree that together.

Having a **designer** will help bring your production to life. You may think that it's an easy process, but choosing someone who has design experience to help you, will bring another level to your production. They can bring ideas about staging, set and scenery, costumes and lighting that you might never think about otherwise. You can also split the work between a **set designer**, **lighting designer**, **sound designer** and perhaps a **costume designer**, but you'll need to be confident enough to bring all those elements together.

You will also need **operators** to run the lighting and sound for your show. A single operator may be enough for a simple show, but you may need a couple if there are a lot of sound and lighting effects. You can decide this with your designer. You won't need these immediately, but it's good to get people on board as soon as you can - you don't want to get into the theatre only to remember you've got no-one to operate the lights!

You may need more specialist help. For a musical, you will already have a **musical director** on board (it's part of the submission), but you will probably need a **choreographer** too. For any fight work, you will need a **fight director**, and if your show involves children, you'll need **chaperones** for all the dress rehearsals and performances (as well as DBS certificate holders for rehearsals). (There is separate guidance on this)

Our [members group on Facebook](#) is a good place to ask for help on your show. Your rep should be able to suggest people you can ask. And chatting to people in our bar at a social event or after another show is a great way to meet enthusiastic volunteers.

Please be aware that just as for your cast, anyone involved in your show on anything other than a one-off basis must be an SLT member. Someone who designs your poster or helps with the get-in under supervision, for example, can be a non-member; but non-members should not be using power tools or working backstage unsupervised, and non-members must not enter the tech gallery.

## Designing your show

We can't give you a tutorial on stage design here. But we can give you some advice and make sure you think about how your show is going to work. And even if you have a very strong idea for staging your show, it's still worth getting a designer on board as a second brain to review your ideas and thoughts.

There are a number of things you need to make sure you think about when putting your design together.

- Staging - we have a very flexible space that can accommodate different audience layouts. But do bear in mind that these will affect how many seats you can get in, and we all want as many people to see our shows as possible.
- Set - it may be clear from the stage directions or it may not. But think about what ideas and feelings you want to get across. What will it add to your vision for the show? Don't forget about practicalities, though. Where are the entrances and exits?
- Lighting - at a very basic level your audience will need to see what's going on. But lighting can add mood and atmosphere. It can tell the audience where and when the action is taking place. As well as any special effects that may be called for.
- Sound - this can be anything from noises off that provide an essential part of the storytelling, to incidental music to add to the atmosphere, to a full soundscape to drive the whole story forwards.
- Costume - whether it's a period piece or a fantasy, costume adds a whole extra dimension to your production. What someone wears tells you an awful lot about who they are. We have an extensive Wardrobe at your disposal, but if you need to hire in costumes that's fine as long as you stay within your budget (if you need more, you must request it)
- Make-up - most performances in such a small space as our theatre don't need any make-up that wouldn't be used in the real world. However, you may want to use makeup to create particular effects or for certain characters. There are experts who can help you with this

Once you've firmed up your ideas, your set design will need to get the OK from our General Technical Manager, to make sure it's both practical and safe for our theatre.

## Budget

One of the brilliant things about working at SLT is the sheer number of assets we have access to - from our huge wardrobe and well-stocked props department, to furniture, rostra, scaffolding, flats, lighting and sound equipment. On top of that, our members are a treasure trove of unusual props, costumes and furniture. We can do amazing things with what we already have.

But there will always be a need to get a difficult costume, or special material, or a hard-to-find prop. So we give all our shows a budget of £200 (on top of rights - we pay for those centrally). And that is a maximum budget - not a contribution towards it. You can't increase it by adding your own money. That's because all our members should have a level playing field to show what they can do.

For some, more costly shows, we may agree to a higher budget, but that will be agreed at the time we accept your show into the season. Unless we have told you otherwise, your budget will be £200. Do not spend anything more without the prior agreement of the Theatre Committee, as we won't be able to repay you any more than that.

You MUST keep any receipts, as you'll need to include these with your [expenses form](#) at the end of the show. And make sure you get VAT receipts, as this will help us no end. As a charity, we can claim back the VAT, so it's worth a lot of money to us.

If you buy on Amazon, for the desktop version (not mobile) under YOUR ACCOUNT -> YOUR ORDERS you get a shaded line for each order with date placed, total, despatch to, order details, invoice. Click invoice and you either get a link to the invoice (if you are lucky) or to request an invoice. For eBay - always ask for an invoice or receipt from businesses - they'll happily supply one - but best do it at the point you place the order, rather than waiting until your show is over!

## Publicity

Getting people involved in your show and getting an audience to watch it are both essential for a successful production. We'll give you lots of help, but much of the responsibility for promoting your show comes down to you and your cast. We'll give you the tools, but it's up to you to use them.

Our publicity director will send you a publicity pack with details of what we'll do for you and advice on what you should do. It's really helpful, so make sure you read it and take note of any deadlines.

The main things we provide are:

- Posters and season brochure. We'll use the front cover of the play script until you get a poster designed (it's helpful if it's ready in time for auditions), and there are people we can suggest who can design your poster. If you're lucky enough to be able to design your own, or you have a friend who can, there are strict guidelines for the design which we can provide. We'll need the design in a few different proportions to use in different places.
- We'll publicise your auditions, but we need you to give us the information in plenty of time. See the Auditions pack for details.
- We'll create Facebook events for your auditions and performances - feel free to share these, and get your cast to do so too..
- We also produce a programme for you. At the moment these are digital. Again we'll give you a deadline for the content. Don't forget to keep a list of everyone who helps you so you can give them a mention.

Your responsibilities include:

- Giving the publicity team the information they need by the deadlines they give you.
- Sharing the official events and notifications about shows.
- You and your cast using your own social media accounts to get people interested - you can share photos from rehearsals if you like, but be careful about using copyright material.

- Organising a photographer to come to a dress rehearsal, so we get some photos to share and to go in our archives - we have a list of people you can ask.
- Writing a short visual story about your show in advance - this is to help anyone with Autism Spectrum Condition, sensory and communication disorders or a learning difficulty.
- Completing the [SLT archive wiki](#) after your show with show details and photos so that we have a record for the archive - we'll provide guidelines on this

## MAKING IT REAL

### Auditions

Good auditions are the making of a great show. Getting the best out of them means a bit of preparation, but it will be worth it. Give the publicity team the details as soon as you can, and then let everyone know about them. Promoting auditions is a time-consuming task, so please give the team the information in the format they need (see the Audition Notices document).

We always hold open auditions - meaning you don't have to be a member to come along. (You only need to join if you get cast.) That's great, because you can spread your net wider. It does mean you may have some new people there, so you need to bear that in mind. If you do have any new members, you'll need to make it very clear that they will need to join the theatre before any rehearsals start.

You'll need to capture everyone's details and make sure they understand the important information about us. Our standard audition form is in this pack. Change the details to tailor it to your production, but you must keep the rest of it as it is.

### Casting

By all means encourage people you know to audition, but NEVER try and pre-cast your show. You might think you know who'd be perfect for a part, but you don't know who else is going to turn up to audition, how different people will interact, and who might be right for other characters. It's also not fair on everyone else who may want to be in it. Wait and see who comes to audition, and make your selection then.

If you've managed to excite the members (and our wider audience) about your show, you should get a good turn out for your auditions. We always give you a third room booking for call backs in case you need to see anyone again - or if you need to accommodate someone who can't make your main auditions.

If you can cast the show - fantastic. Most shows do get cast first time around. (Having open auditions really helps extend the range of people to choose from.) When you offer the parts, it's always worth double checking that they checked the performance dates - following up a call with an email with all the details can help. And please make sure that they know not to make the



news public. We like to make a formal announcement once the whole show is cast. Once you have the details, please let your rep know and get a headshot of cast members who are new to SLT - it brings the announcement to life.

And please don't forget to contact everyone else who auditioned and wasn't successful. It's really important. We're all doing this for fun, and people gave up their own time to come along and audition for you, so show them the courtesy of contacting them - even with bad news. We want these people to audition again!

## Membership

All our auditions are open, so most shows will cast at least one person not already a member. Once you have the details of everyone you've cast, there are number of important things to do:

- Send your rep your cast list.
- Send Membership your cast list including membership expiry dates for current members and the date of your first rehearsal.
- Send your casting announcement to Publicity with a headshot for each actor.

It's your responsibility to make sure they join before the first rehearsal (and that no-one's membership has lapsed!). It's very easy for them to do online; they can also pay in instalments, and there are concession rates. Please don't leave it to the membership team to chase your cast for renewals - neither your rehearsals nor your show can go ahead unless everyone involved is a member. All members of your crew will also need to be members.

## Ticketing

Your casting announcement will trigger Box Office to set up a page for the show on [our TicketSource booking site](#). To do that, you'll need to provide them with the following information as soon as you make your announcement:

- A synopsis of the play - this is usually taken from the season description on our website, but this is an opportunity for you to update it if you want.
- The genre (comedy/drama etc).
- Details of the cast.
- The ticket pricing category (A or B), which will have been agreed with the Theatre Committee at the start of the season.
- Any advisories (e.g. adult themes, minimum recommended ages, flashing lights) that need to be added to the TicketSource page.
- Estimated Running time (this can be a MIN-MAX time range at this point, or if we really have no idea - TBA.
- At this stage all shows will be allocated 50 seats on each night to start ticket sales off.
- Please encourage your cast to share the link [www.ticketsource.co.uk/slt](http://www.ticketsource.co.uk/slt) to friends and family, but please discourage them from bulk-buying tickets on behalf of others. It starts to get complicated when there are cancellations or exchanges or even no-shows - and we don't usually refund. New members must NOT use their 2 free ticket allocation for others

to come and see the show they're in - it's intended for the newbie to come and see subsequent shows, and they have to email the box office to request redemption of those.

## Rehearsals

Everyone gets the same rehearsal period - two two-hour sessions on weekday evenings and one three and a half-hour session on a Sunday, for seven weeks. Then you'll get just over a week in the theatre itself for technical work and final rehearsals. Rehearsals usually take place in the **Fly Loft** or **Kit Room** (both on 1st floor), or the **Theatre** once you have done your get-in. Once you're in the theatre, you have pretty much exclusive use of the space every evening and all day on Sundays (on Saturdays, the SLT Youth Group uses the building and directors don't have access). You'll usually be in the smaller Kit Room for your early rehearsals (unless you have a very large cast), and the Fly Loft for the later ones.

You'll be given details of how to log into the building calendar when you get confirmation of your rep and audition/rehearsal schedule. Please remember to check this regularly, as we do have to move rehearsals around from time to time.

Planning is the way to get the most out of rehearsals. Make sure you know the dates that any of your cast can't make, then sit down and make a rehearsal schedule. You don't need to plan every minute, but do make sure you have enough time to cover everything, including runs.

You should be able to manage all your rehearsals within the rehearsal schedule you're given. One of the skills of a director is making good use of the time they have. Sometimes though, you may need to add an extra rehearsal or swap something around.

And there are times when your normal rehearsal space won't be available. This could be because a big show is on and more space is needed for dressing rooms. Or building work may be happening that makes usual rehearsal rooms unusable. We will try our best to avoid this, but if you do need to find an "out" space, we'll give you plenty of notice and contact details for some very friendly local hostelrys who can often offer a room for free.

If you want to see if an additional space is available at the theatre, or cancel or swap a room, please email [Bex@sltfirestation.org](mailto:Bex@sltfirestation.org) as soon as you can. We need to make the best use of the space we can, so may want to reallocate rooms that aren't going to be used.

Before 7.30pm rooms may be in use by other groups who hire the space. If you need to start early, this should be booked into the diary in advance. It's also worth checking the diary on the day as bookings can come in at short notice.

Other useful information about rehearsals:

- The Fly Loft and Kit Room both have 15-20 blue chairs, and at least one small table.
- Other miscellaneous furniture such as benches and extra tables should be stored in the Props Stores or Theatre..
- At the end of your rehearsal chairs should be stacked neatly to the sides. Please see the notices in each room for specific layouts.

- Litter should be put in the bins, and glasses returned to the bar.
- Please make sure you adhere to locking up rules when you leave the building. If you're the last group to leave, you **MUST** check the building, turn off lights, close/lock doors and set the alarm. Full procedures are in the folder in the foyer, but do ask Bex if you're unsure of anything.
- Please look after any props you are using for rehearsals. You can speak to the props team about storing them in the props stores, but don't leave them lying around.
- If you need any temporary equipment or furniture for rehearsals please email the building manager to discuss.
- There are WiFi networks available throughout the building which you can use with the password SLT@1881@1967

## Rehearsing when a show is on

Everyone using the other spaces in the building needs to be respectful during performances of the other shows. This is particularly true when you are rehearsing. There are some simple rules and guidance to follow. Remember - it'll be you in the theatre during your show week.

The **Fly Loft** and **Kit Room** are quite well insulated for sound, but you must keep the general volume down and avoid anything that will disturb the performance:

- No shouting, singing, amplified music or keyboards, jumping or stamping.
- Keep volume to a conversational level, with no more than two or three people talking at once
- Do not exit the room towards the new stairs or use the first floor toilets as your footsteps can be heard in the auditorium - always use the old stairs and go down to the bar for toilets

If you are concerned that you will need to be louder, then you will have to find an "out" space. If you do decide to rehearse elsewhere, please let the building manager know so the room can be reallocated.

And always double check your room allocations when shows are on. That is the most likely time that we may have to move rehearsals and you may be in a different room that evening.

## THE FINAL PUSH

### Get-in

You'll be able to get into the theatre at midday on your get-in day. Organisation is the key to a good get-in. Either you or your designer should lead on pulling it together, liaising with your backstage overseer as appointed by the General Technical Manager, who will help you with a team of people to help with set building, painting, rigging lights and setting up sound. You'll need to have all your cast called, and maybe some other willing helpers if you have a small cast, to

help with any shifting and lifting - including reorganising the seating if it needs to be moved. Your stage manager must be present at both get-in and get-out.

In advance of the get-in, you should have a production meeting with everyone involved. You can share the designs for the set and plans for sound and lighting. Establishing a plan for the day with a priority order and allocation of work will help things go smoothly. You should be able to use a lot of our existing scenery for most sets - we have a lot of flats and materials you can use - but make sure that anything additional has been ordered and will be delivered in time for your get-in.

The more you can get done on the day, the less will fall into the rest of run-up week, and the more time you'll have to rehearse.

The main things you'll need to try and get done are:

- Building the set
- Painting the set
- Delivering any large items for the set
- Rigging lights
- Focusing lights
- Setting up sound (and any microphones, if needed)
- Plotting the sound and light cues
- Arranging the backstage area and props tables
- Getting the dressing room (Green Room) ready - this is the actors' home until get-out day

Although you won't be able to use the theatre for rehearsing during set prep, don't let your cast waste the time. If they aren't needed for shifting, it's a great opportunity to finalise costumes, find any last props, or just run lines.

Finally, if it's not your get-in, please exercise courtesy if you need to visit the auditorium, backstage or tech gallery and check with the incumbent director that you won't be disturbing their preparations.

## Run-up week

This is when it really all starts coming together. It's when your cast gets used to working on the set, your crew learns and practices the technical side, and you sort out any last niggles.

You'll need to:

- Finish anything not done on get-in day.
- Make sure that you leave the auditorium safe and tidy for the Youth Group when they meet on Saturdays. Put props in a safe place and don't leave ladders, paint etc lying around to create a safety hazard
- Have a technical rehearsal as soon as possible - where you run through the technical aspects of the whole show. This is often done "cue-to-cue" - just looking at the technical cues and skipping through parts of the production where nothing technical happens.
- Rehearse any scene changes, if the set needs to change at all.
- Do at least one dress run of the show for the actors.

- Have a full dress rehearsal (and don't forget to organise a photographer for this). This normally takes place on the Monday night before you open under show conditions - so actors arriving at the time specified by the the stage manager, starting the show at the normal time, having an interval etc
- From the dress rehearsal onwards, it's the Stage Manager's show.

Managing actors' expectations (egos!) is also an important part of this final week. Suddenly they may feel they are less important than all the other technical stuff that is going on! Make sure they are included and know what is going on, when they will be needed, and that they will have time to rehearse on set.

But don't forget - everyone needs a break. This is particularly true for the actors, so you don't exhaust them, just as the show is about to open! We'd advise that they have at least two nights off in run-up week

Each show will need an announcement to the audience before it goes up. This is best done as a recording (by you or someone of your choice) to be played when the auditorium goes dark and the audience has settled, and you can adapt the style and content depending on the show you are doing. But there are some important points you will need to make:

- Turning off mobiles and other devices that might make a noise or light that could distract the actors or annoy the audience
- No taking photographs or filming
- A reminder that our bar will be open during the interval (if there is one) and after the show
- If applicable, a reminder that anyone leaving the auditorium can only be readmitted at the interval

### **Dressing Rooms**

Each show is allocated a single dressing room from midday on get-in day to midday on get-out day: Usually this is the **Green Room** on the first floor. The room can be locked, if you feel it needs to be - please speak to the building manager.

We have a lot going on, so the majority of shows work with this space. We can allocate more rooms, but this should be the exception, as it will stop other shows from having rehearsal space. However, if you have children in your show, you will definitely need to have separate changing rooms - all this is covered in the Safeguarding & Chaperoning guidelines.

Your rep will speak to you about halfway through your rehearsal period about the space you'll need for dressing rooms, and arrange that with the building manager.

### **Getting bums on seats**

After your get-in you'll need to finalise the details of the show with Box Office and Front of House. They will want to know the exact number of seats available (which you'll be able to count once your seating layout is in place); the running time and whether there is an interval; and whether late arrivals will be admitted. This will depend on your layout, but it's always a good idea to find a

point about 10-15 minutes after the start when latecomers can be admitted without causing a disturbance.

The final week is when you and your cast really need to get promoting your show. If you haven't already, get it out there on your various social media accounts. Tell friends, family and colleagues. We'll be promoting it too, but the more you can do, the bigger your audiences will be.

One final note on tickets is that at SLT we have a rule that no-one is allowed to offer complimentary tickets for our shows. As a charity, we need to manage our income carefully and every ticket counts. That includes all directors and casts, for anyone including actors' agents. The only exception is the rights agent, which is part of our contract with them to put on the show. If you think you need to offer comps to anyone from outside our membership, perhaps as a thank you for any special help they've given you such as voice coaching, you must speak to the Box Office Manager first.

## Performances

Once you've done your final dress rehearsal, you hand the show over to your stage manager to run. You've done your job, so let them and the rest of the team get on with it. Sit back and enjoy. Please don't try and give notes or make any changes - it can confuse and upset people, and lead to worse performances. Trust them to get it right. If there is an issue, especially if it involves health and safety, always discuss it with your stage manager and agree on the best way to handle it.

## End of show party

It's traditional to have some kind of celebration after the final performance. Everyone has worked hard by this point and letting off steam is a great final opportunity to foster our sociable SLT community and mourn the end of what has typically been a thrilling experience. Celebrations usually (but not exclusively) happen in the bar, which can stay open until 2am if it's arranged in advance. It is your responsibility to arrange this with the Bar Committee in advance and make sure you have trained bar staff signed up to run the bar for the full time you plan on having it open.

If you or your cast invite any non-member guests to stay for the party, that's fine, but please remember that all of you have responsibility for their behaviour. If any mess results, you and your cast have to clean it up! Please make it clear that anyone who's not invited to the party should vacate the premises when the bar closes to the public.

## Get-out

No-one wants to do it, but it's really important to get your whole cast and crew on board for your get-out. The more people you have, the quicker and easier it will be. You must have cleared the theatre and dressing room, leaving them clean and tidy, having returned all props and costumes, and removed any personal items by midday. That's so the next show can start their get-in

promptly, so you'll normally need to start the get-out no later than 10am on the Sunday, with the aim of finishing by noon.

## That's a wrap

And that's it. You just need to get your expenses approved by the Theatre Committee using this form <http://www.southlondontheatre.co.uk/forms/expenses.pdf> with receipts attached, and make sure that the publicity director has the production photographs, and you're done.

**We really hope you enjoy your experience directing at SLT. And come back and do it again!**

# THE IMPORTANT STUFF

## You **MUST** read this

It may seem dull, but a lot of responsibility comes with directing a show at SLT. Please make sure you read this section to understand what this means for you.

## Code of Conduct

We have a Code of Conduct that sets out how we expect our members, visitors and staff to behave. It's really just about being respectful of everyone and making SLT a great place to be. As a director, you need to be aware of what is expected of you and your team. Please have a read and make sure you know how to deal with any issues if they come up. You can find the Code of Conduct [here](#).

## Working with children

We are very lucky to have a fantastic youth theatre at SLT, which is great if your show has children in the cast. We always have lots of volunteers who want to audition for shows, and the Youth Group leaders will be happy to help you arrange auditions.

Naturally we have a strict safeguarding policy for any work that involves children or vulnerable adults. If you want to include children in your show, that's great, but you'll need to familiarise yourself with the policy and contact our safeguarding officer as soon as possible for specific guidance for your show. You can find our safeguarding policy [here](#).

## Smoking in shows

If your play is accepted for performance and it contains stage directions for the actors to smoke, please discuss this with Theatre Committee as we need to establish whether it's really crucial to the action or characterisation. If you can perform the play without smoking it simplifies matters, but if it's artistically appropriate then we'll ask you to use fake e-cigarettes or herbal cigarettes. These can only be used with your actors' consent, and you need to inform the House Manager so that a warning can be added to audience member and volunteer information.

Your stage manager will also need to disable smoke alarms for the duration of the section/s of the performance when smoking takes place - Bex Law can advise on this.

## Covid protocols

If in force these will be subject to change, so please follow current guidelines as appropriate.



## Signing in and out

Always sign in and out on the sheets on the front desk, and make sure any cast or crew you are working with do the same. This is essential in the event of a fire as it will be used by the fire marshals to make sure the building is empty.

## Access to the Old Fire Station

To request a fob please email the building manager. Fobs cost £5 and will give you access to the front door and various internal doors. However, they also come with the responsibility of being the Building Guardian if you are first in or last out. You can get an idea of what's involved below, but if you do get a fob please make sure you are familiar with the Building Guardian duties in the Building Guardian and Lead Fire Marshall guide.

You'll also need to ask the building manager for the intruder alarm code and tutorial, and for any training needed for evacuation roles or locking up. **There must be a minimum of two people in the building at all times, for your personal safety.**

## Building Guardian duties

The Building Guardian is responsible for the security and safety of the building, for leading an evacuation, and for locking up at the end of the evening. It is essential to make sure that nobody is left in the building (especially unauthorised public that may have gained access)

On **non-show nights** whoever is running the bar is the Building Guardian. However, if there is no Bar Volunteer on-site, then the last responsible person on site takes on that role. As a director leading a rehearsal, this could be you if you and your cast are the last to leave the building.

On **show nights** the Building Guardian and Lead Fire Marshall will be one of the Front of House team or the Bar Volunteer, depending on how late it is. The Bar Volunteer will usually be responsible for locking up, unless a trained Fob Holder is staying later. If you stay later than the bar is open, the responsibility for locking up will pass to you.

Please see the instructions and checklist on how to lock up the building, including the guidance on what to do if the alarm does not set the first time. This is all in the Building Guardian and Lead Fire Marshall guide.

## Fire Evacuation

If an alarm sounds at any time evacuate immediately and proceed to the assembly point (St Luke's Church Gardens). The only exception to this rule is if you are (a) in the Theatre and (b) a public performance is in progress. In this case the Lead Fire Marshall or Stage Manager will announce the need to evacuate. Please follow their lead.

On non-show nights you (the Director) are responsible for ensuring that your cast and crew know the evacuation routes, and for leading them out in an evacuation (whether or not you are also acting as the Building Guardian).

## Fire Evacuation Assembly Point

### ST LUKE'S CHURCH GARDENS

- On exiting the Fire Station, turn LEFT
- Do not cross the road
- Assemble in the Gardens

