

Holybourne Theatre Guidelines for Directors

Ideally every show should have a separate Director and Producer; whilst this is optional for a small cast this becomes essential for any show with a large cast. It can be too onerous for one person to undertake both roles.

The Director is responsible for the **creative** aspects of the show, this includes cast and backstage crew (including sound, lighting and any musicians), costumes, props and scenery.

The Producer is responsible for the **commercial** aspects of the show, this includes front of house, marketing, programmes and financing.

The responsibilities of the director are as follows.

1. The Director determines the audition dates, show dates and rehearsal schedule. The Director should work with the web team, social media team and membership secretary to promote the auditions.
2. Forms are available to use at auditions to record personal details of auditionees. This is essential when children are involved to obtain parental consent. Forms are only to be kept for the duration of the production and not to be used for any purposes outside of the production. Access to the forms should be on a “need to know” basis only, this includes the youth theatre leader, child welfare office and chaperones needing to access details.
3. Children should only be involved in adult productions where absolutely necessary, this needs to be approved in advance by the committee, youth theatre leader and child welfare officer. Children need chaperones at every rehearsal and performance, and cast members may need DBS checks where they interact closely with children. Ideally children should not rehearse beyond 8:30pm.
4. In order to audition and perform in any Holybourne show, children must be a paid-up member of the youth theatre for at least half a term prior to the audition date and have been attending Saturday classes on a regular basis. Children are expected to continue their regular attendance at Saturday classes whilst also attending show rehearsals, otherwise they may be asked to leave the cast.
5. There needs to be at least one member of the committee on the audition panel and, where children are involved, the youth theatre leader and child welfare office need to be on the audition panel.
6. The Director should make it clear to all adult auditionees that they need to become a member of the theatre if selected to be in the cast. The Director should inform the membership secretary of who has been cast and work with the membership secretary to chase outstanding individuals.
7. The Director is responsible for the health and safety of the cast during rehearsals. This means arriving early and checking the rehearsal space and not proposing anything dangerous. Children are not permitted in the lighting gantry without the technical team’s approval.
8. Food and drink in the new foyer or stored in the locked box office are not to be touched without permission. Please use the sweets in the tuck shop and teas/coffees in the kitchen. Sweets taken need to be paid for!
9. The Director is also responsible for ensuring that the theatre is tidied, locked up with the heating turned off at the end of every rehearsal. This can be delegated, but the Director remains responsible for these tasks to be undertaken.

10. The Director should use email or WhatsApp to communicate with the cast.
11. Parents of children involved in the production should be blind copied (bcc) on any emails. Children should be excluded from direct communication. Where children are included in the cast, the youth theatre leader and child welfare officer should be copied on all communication.
12. Where children are involved in a production, the Director should ensure that chaperones have been appointed for every rehearsal and performance. At rehearsals, the chaperone should be thanked and their duties explained (these are detailed in our *Child Protection Policy*).
13. A rehearsal schedule should be published to the cast and crew to indicate who is required when, particularly if cast members are not involved in the scenes being rehearsed. The rehearsal schedule should indicate the dates of technical and dress rehearsals.
14. The Director is responsible for maintaining a positive, constructive environment throughout rehearsals and performances. Bullying, grooming, humiliation or intimidation is not acceptable from anyone. Offenders will be asked to leave the production following a warning. The Director can seek the support of the theatre committee if needed.
15. Similarly, unexplained absences, lateness or intoxication can result in anyone associated with the production being asked to leave.
16. The Director should aim to have at least ONE fire alarm test during a rehearsal. The committee will help with this.
17. At the end of the run of shows, all props, costumes and scenery should be returned to their appropriate places and the stage left empty for the next performance.

The role of the Producer is to coordinate the commercial elements of the production. In most cases there are volunteers in place that are willing to help, but need to be engaged early. The Producer needs to work with each to discuss the needs of the show. If the show does not have a Producer, then these tasks remain the responsibility of the Director. The table below lists some key contact points, if the Director or Producer wishes to bring in outside help, this needs to be agreed with the relevant contact point below.

Responsibility	Owner
Contracting royalties with script owner	Treasurer – Bob Yelland
Membership secretary	Heather Roberts
DBS checks	Lucinda Yelland
Front of house team	Alison Dickson
Costume supervisor	Anne-Marie Baggott
Lighting and Sound team	Woody, Dave Morgan and Chris Stone
Poster and/or flyer design	Open to discussion
Web and Ticketmaster entries	Webmaster – Bob Yelland
Social Media schedule	Stef Knight
Programme design	Open to discussion
Poster, Programme and flyer printing	Treasurer – Bob Yelland
Poster and flyer distribution	Open to discussion
Ticket pricing	Theatre Committee
Photography	We often use Alton Camera Club – but this is open to discussion.
Banner creation	Usually for Panto only – but open to discussion

Responsibility	Owner
Bus shelter advertising	Open for discussion. Organised by Alton Town Council.
Press Release for local newspapers	Open for discussion. Contact details can be provided for the Alton Herald.
Radio Interviews	Usually with Wey Valley radio – contact Chris Stone.
Youth Theatre supervisor	Alan Rixon
Child Welfare & Chaperone co-ordination	Claire Pattenden

Where any production involves children, the following guidelines also apply. Holybourne Theatre has a duty of care to the children involved in productions. This duty of care covers both the health and safety of the child and a duty to protect the child from abuse from other adults and/or children.

Health and Safety

1. The Director must ensure that a risk assessment has been carried out on the set and that this risk assessment is reviewed as the set develops
2. The director/ adult in charge should satisfy themselves of the safety of the building before every rehearsal starts e.g. no set building tools etc left around, fire exits clear etc. If an area is out of bounds for children it should be clearly marked as such.
3. Before any rehearsals the director should complete a risk assessment of the activities to be undertaken. This **does not** have to be written down, it is common sense things but is just saying you planned the activities and tried to make them as safe as possible.
4. A register should be taken at all rehearsals. Name of parents and contact telephone numbers and addresses should be kept at the theatre, this should include medical info e.g. allergies, asthma, etc and the child's doctor's name and address. This information should be destroyed at the end of the show.
5. Children must be sent home if they are unwell.
6. The director needs to ensure the children have appropriate clothing for the planned activities. The children should not take part if they have unsuitable clothes or footwear. Children should not be barefoot.
7. Parental permission should be sought to use photographic images on the web etc.
8. Children and adults should be properly warmed up before carrying out any strenuous exercise.
9. There should always be at least one DBS checked adult at every rehearsal, this can include cast members. At every rehearsal at least one chaperone needs to be appointed to monitor the welfare of the children. The chaperone cannot be involved in other activities.

10. The rehearsal schedule needs to allow for the children's age and bear in mind the children need to be fit for school the next day, and to have the time to follow other interests, play etc.
11. Drinks should be provided at regular intervals.
12. On the actual productions dates the children will be looked after by registered chaperones/matrons.
13. Any games need to bear in mind the large variance in size age and fitness of the participants.
14. Whenever possible one of the adults in charge should have attended a first aid course. (Obviously the more advanced courses are acceptable.)

Child Protection

The director needs to recognise that most of the adult cast may not be DBS checked and therefore no matter how well you know them they should not be allowed on a one to one with any of the children.

The theatre is unusual in that adults and children are encouraged to mix on an equal basis, and the danger this presents needs to be recognised by the director. It should be remembered that the dangers are different for each age group.

If a director suspects any form of child abuse they have a duty to report it to the child protection officer. The director should not discuss it with any other adult (including the child's parents). It is very difficult sometimes to believe what you suspect but we have a clear duty to report any factual evidence.

It is imperative we do not embark on a campaign to spot child abuse in every situation.

Abuse falls under four main headings; neglect, physical injury, sexual abuse and emotional abuse.

The NSPCC child protection course notes are available for anybody to read please ask the child protection officer.

Any one to one to one situation between an adult and child should be avoided.

Communication

A copy of all emails, letters, cast lists etc should be provided to the Youth Theatre Supervisor and the child protection officer.

All incidents need to be reported to the Child Protection Officer and the Youth Theatre Supervisor.

What to do if a parent does not turn up

If a child is not collected and the normal phone numbers do not work.

You should not be in the theatre on your own with the child make sure another adult stays as well.

Phone the Child welfare officer and if they are not available a theatre company director as soon as possible, Any action you take must be agreed with them.

Find out if there are any grandparents etc who can collect the child.
Does the child have a friend who they have shared lifts with. Can this parent help?
The correct action is in theory to phone the police and tell them you have an abandoned child and where you are taking them. I would always look for a common sense approach but you must protect yourself as well as the child.