

## Directors Pack

Please take the time to read this Director's pack or familiarise yourself with its contents. The purpose of this is to assist and guide you on how we do things at the Kings Theatre which will avoid any conflict with members whether they be cast, crew or other roles as the building is used more and more each day and different people are responsible for different aspects of running the theatre/society. This pack has been written in conjunction with the Stage Manager's Pack and all the relevant Nomads policies and procedures. As we now pay directors a small fee (to cover travel expenses etc) some of the procedures comply with the contract you will be issued when you are appointed for a Nomads show. Should you have any issues/queries or amendments please email [info@newmarketkingstheatre.com](mailto:info@newmarketkingstheatre.com), thank you.

### Health & Safety

Health & Safety is not only important but also necessary to ensure that the society/charity comply with all current legislation. We are expected to comply as part of our insurances and public liability so please ensure you are aware and comply to the below;

### Fire Regulations

In line with fire regulations Nomads has a legal responsibility to ensure we regularly carry out fire evacuation drills and well as train Fire Marshalls. This applies to all members in particular Cast and Crew. Please be aware that the Stage Manager or Health & Safety Manager may arrange with you to do a fire evacuation drill during a rehearsal. Please do not put this on your rehearsal schedule but be aware this is a legal requirement and may happen.

### CDM Regulations

Set building falls under 'Construction Design and Management Regulations' which is an important H&S legislative regulation we must adhere to. As a Director you may have ideas on how you want your set to look so it is important you are aware of these regulations. A nominated responsible person must take responsibility for these regulations to ensure that sets are built in a safe manner whilst complying to CDM Regs, this does not have to be the Stage Manager, it could be the set designer or main set builder, but this person is recorded within our H&S documentation and safety plan. Whoever builds the set (whether it is cast members/helpers) must be managed by this nominated responsible person. Being aware of these regulations ensures that Directors work with their set designer to ensure their desired sets are achievable and within budgets and the expertise available, NB the Stage Manager ultimately takes responsibility and has the authority to over-ride a Director should a set design not be safe.

### Rules

The society has rules for both Nomads and Young Nomads which are issued to every member when they join. Members are expected to know these rules and adhere to them. There are specific rules for members that list the do's and don'ts when working in a show, whether crew or cast. These rules are for a reason, in a lot of cases for safety/protection or to adhere legislation, for example; no drinking backstage, no glasses to be brought into the wings (unless a prop), no chewing gum and applies to rehearsals not just shows. NB members not involved with the show are not allowed back-stage, this is to ensure we comply to our Child Protection Policy (if children are in the show) but also to keep within our backstage numbers for safety reasons. We also do not allow cast or crew to take photos in the wings due to GDPR. Marketing must liaise with the Stage Manager if they need to take photos for publicity purposes (which is unlikely from the wings). If some reason a member becomes an issue you should escalate to the Stage Manager or the Technical Director.

### Show Budgets

The Director must fill out a Show Budget Form, which should be given to the Treasurer. This outlines the budgeted costs for the show, including, where applicable, costs for Musical Directors, Choreographers, set, lighting, props, and costumes. Stage Managers can also aid on technical areas. There is a separate form, dependent on your show type – i.e. Play, Musical, Pantomime, Xmas Concert, and Summer School. The Treasurer will inform you which budget you should use if you are in doubt. Show budget forms should be filled in and returned within the 1<sup>st</sup> month of rehearsals.



## Production Team

The production team is the group of people, including the Director, who work together to put on a show. Directors are chosen when they put forward to do a show and they are issued a short list of applicants for Musical Director/Choreographer (if applicable) and Stage Managers so they can choose their team. Stage Managers then choose their team for the behind the scenes roles. Chaperones are sourced by our Child Protection Officer. Listed below are the Production Team members:

- **Director (core member)**
- **Musical Director \* (core member)**
- **Choreographer \* (core member)**
- **Stage Manager (core member)**
- Set Design and Painting
- Lighting Design and Plot including run of show.
- Props (compiling and run of show)
- Wardrobe/Costumes including hair and make-up and helpers for changes
- Crew (number dependant on complexity of set/scene changes)
- Sound including mics\* set-up.
- Follow Spots\*
- Chaperones

\* *Not applicable for a play*

## Production Team Meeting

Once you have assembled the core members of the production team, you should organise a production team meeting (which should be done before the show is auditioned or before rehearsals start). This may be via separate meetings or 1 meeting. This is a useful time to discuss the aspects of the production (listed below) so remember to liaise with the Stage Manager to ensure the people responsible for the below are given a clear brief:

- Set Design
- Lighting
- Technical Requirements
- Availability and Rehearsal Scheduling
- Costumes
- Props
- Budgets

## **Assistant Director**

New Directors to Nomads are required to shadow an experienced Nomads Director during a production before applying to direct on their own, and then they have an experienced Director or Assistant Director to assist them during their first production. This is to ensure you are familiar with the Society rules, the running of the building and its personnel and ensures the smooth running and preparation of your production. On large productions such as musicals/pantomimes you could consider appointing an Assistant (shadow) Director. This can be useful for several reasons:

- Allows a member to gain experience of being part of the production team before taking the step up to direct their own production.
- Can offer support to the Director and advice where needed.
- Able to take rehearsals when the Director is unable to attend.
- Keeping records of stage directions/notes.

## **Production Secretary/Assistant**

You may consider appointing a Production Secretary (perhaps from the Cast or from the wider membership) on a large production. The role would encompass the following:

- Take an attendance register at rehearsals (necessary for safety and evacuations).
- Keep track of cast/production team availability.



- Assist in the organisation of extra rehearsals, or to find rehearsal space when the theatre is unavailable.
- Keep notes of important changes, staging directions.
- Ensure cast tidy up after rehearsals and ensure there is milk (money from the milk pot in the kitchen can be used)
- To collate necessary information from the production team and cast for use in marketing material:
  - Director's notes
  - Cast list
  - Production team list
  - Scene synopsis
  - Song synopsis
  - Cast biographies
  - Cast and rehearsal photos
- To organise the dissemination of advertising materials by cast members e.g., posters, flyers

### **Scripts**

Musical scripts and scores are usually hired, the Company Secretary can organise these when applying for the show licence. We try where-ever possible to photocopy the scripts so Cast/Crew can make their own notes and keep their scripts. If hired scripts are used, they will need to be returned at the end of the production with any markings removed as Nomads would pay a deposit to cover the cost of losing the materials.

Scripts for plays are usually purchased by Nomads and cast members may buy the script at cost price if they wish. If they do not wish to buy the script, they can use a photocopied version. If borrowing a printed book, then it should be returned to the Director at the end of the production and will be placed in Nomads archives. Scripts will need to be copied ready for any read-throughs and auditions, these can be double sided and may need to be enlarged from A5 size to A4 for a play. Stage Managers and their crew will need a single side A4 script (Stage Managers usually photocopy scripts for their crew).

### **Auditions**

Once the show has been chosen, the audition date should be set as soon as possible, and this needs to be communicated to the membership. Where possible, we need to give members a minimum of 4 weeks' notice of auditions in line with our Audition Policy, so they have time to plan to attend.

Notice of auditions is circulated to the following places, which the Company Secretary can assist with (as they are responsible for all communication):

- Nomads membership
  - Email
  - Website
  - Facebook
  - Theatre noticeboards
  - Nomads newsletter
- Combinations Magazine
- Amdram.net

### **Audition Process**

Directors are free to choose the audition process that suits their needs but must be aware of the Nomads Audition Policy which ensures a fair process. Due to the new GDPR guidelines, you must ensure that all details of auditionees are kept securely, for instance a list of names, numbers and email addresses are not to be compiled by handing around a clipboard for people to add their details to. Individual slips of paper may be handed out to obtain information, and then collected and kept securely. Contact information must then be destroyed after that show has ended. NB to give any new members details to the Membership Secretary. Different show types will require different types of auditions. Here are our suggested audition processes per show type:

### **Play Auditions**

- Have one or two read-through evenings of the play to allow people to familiarise themselves with the characters.
- Audition specific parts and ask members to read for the parts they wish to audition for.
- Where necessary, get linked parts to audition together to allow you to see how the actors interact with each other. (E.g., any chemistry for love interests).

### **Small/Big Musical and Pantomime Auditions**

These will, by nature, include singing and dancing aspects as well as reading, so will need a different process.

- Have one or two evenings to introduce interested members to the music and script in the show. You could use this opportunity to show them the audition material and allow them to take it away to prepare before the auditions.
- For the auditions, consider having a workshop. The morning can see attendants split into 3 groups, which spend 45 minutes each at Dancing, Reading, and Singing, and rotate around them. Mark auditionees out of 10 for each area and add these marks up to get a final score. This can be used to cast as you see fit, or to ask people back to audition for specific roles.
- If the latter, you would then audition the invited people for specific parts in the afternoon.
- If using children be mindful of the number of performances, they can do as they may require a night off which could impact issuing them a principal role. The Youth Director or Child Safety Officer can advise.

### **Casting the Show**

Every attempt should be made to cast the show no later than 7-10 days after the auditions. The sooner the better. Once you have successfully completed the auditions and selected the cast for the show, you will need to contact the auditionees to let them know the outcome and make sure they are happy to take on any parts offered. It is advisable to ensure they have accepted the role before the cast is advertised. Once the list is confirmed, this needs to be circulated to the following people:

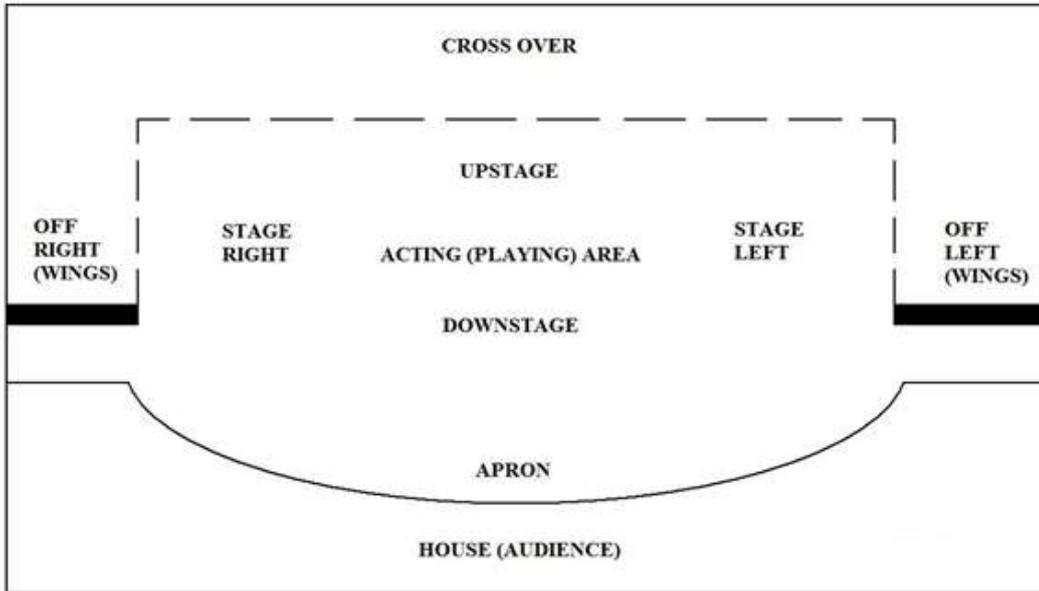
- Company Secretary - to circulate to the membership, usually via the Nomads Newsletter/Social Media.
- Stage Manager - for information, and for use by other members of the production team.
- Wardrobe – so they can start sorting costumes.
- Marketing Director - for use in programme and other marketing material.

### **The Stage**

Here are some useful theatre terms that you may encounter when directing a production:

- Auditorium - the seating area of the theatre.
- Pros Arch (Proscenium Arch) - an arch framing the opening between the stage and the auditorium - ours is where the red curtains are placed.
- Apron - The front area of the stage, in front of the pros arch.
- Wings - The offstage areas to the left and right of the stage.
- Legs - Vertical flats which mask offstage areas and offer multiple entrance/exit points on each side of the stage.
- Upstage - the area nearest the back wall.
- Downstage - the area nearest the audience.
- Stage Left - The area to the performers left, when facing the audience.
- Stage Right - The area to the performers left, when facing the audience.
- Cyc – Back wall, white and unpainted.
- Tabs – Black curtains which usually separate half the stage when closed.

The following image illustrates these areas nicely but is not exactly like the Kings Theatre.



### Planning Your Set

To plan your set, you should draw out a sketch of the set for each scene you have in the show using the Stage Plan. This need only be a sketch.

You will then need to talk to the Stage Manager/Set Designer and agree upon a design for the set which is within budget and attainable in the confines of the theatre. This should take place prior to the end of the previous production where possible so that the appropriate planning and organising can take place. Do not forget to check with the Treasurer regarding the budget especially if planning anything new or extravagant. NB, we do 6 main productions a year (a panto, Nomads musical, Nomads play, Young Nomads musical, Summer School, either a 2<sup>nd</sup> Nomads play or Musical). We also put on other smaller scaled shows over the year i.e. Young Nomads play, Young Nomads Juniors musical, Christmas Concert etc. These shows are expected to be low in cost and effort so the set may need to be basic, the Board/Artistic Forum keep this in mind when they choose the shows initially.

### Cloths/Backdrops

The theatre has several cloths in storage in the boiler house. A photographic list is available so you can see what you would like to use (please see Cloth Itinerary). We can budget for 1 new cloth to be designed and painted every other year. The Director/Stage Manager can discuss this with the Technical Director and Treasurer. In the main, new cloths should be designed in such a way that they will be re-usable for other productions.

### Stage Dressing

The theatre rents 4 garages on Scaltback (behind the Co-op) which house several large props, items of furniture and set parts. Each garage houses different types of items as per the following;

Garage 18 = Antique/Period furniture

Garage 20 = Modern furniture/furniture made by hand e.g. panto furniture

Garage 21 = Large set/props items e.g. trunks, tree, coffin etc which can be used to dress the set

Garage 14 = Set building pieces e.g. balustrades. (it is unlikely Directors would need to access this garage).

A photographic list of items stored in the garages is available so you can see what you would like to use (please see Furniture Inventory). If necessary, the Stage Manager can arrange for you to visit the garages to look at items.

For items we do not have, it is possible to find extra items via

- Open Door Charity
- E-bay
- Gumtree
- Approved Nomads Suppliers

## **Stage Painting**

The stage is painted black and glazed prior to a musical production in most cases.

We are operating on the understanding that we no longer paint the stage as part of a set design, due to the cost however if you feel you need a different colour to either the stage floor or wing flats, you must seek approval from the Technical Director and budget for the extra paint costs accordingly. These areas must be painted back to black within 2 weeks after your show finishes.

## **Props**

The props team need to be provided with a list of props at the start of the rehearsal period. This needs to include any items that actors use throughout the show and must include any food and drink that is required on stage, as this is often forgotten about. NB Cast food allergies. Should you need any specific props to start rehearsing with please ensure you let the props team know as soon as possible as props are not all made available until a few weeks before the show. Actors should not take any props during the rehearsal period to use, until such time as they have been provided by props. People should not help themselves, as this is how props get lost, or put in the incorrect places. The Director will also need to advise the props team of their budget to work towards.

## **Wardrobe**

As soon as the production has been cast, the wardrobe team will need a copy of the script and a full cast list. The wardrobe team will discuss the requirements of the show with the Director and come up with a plan in line with the show budget. The Wardrobe Dept. will arrange hair and make-up artists and appropriate team members for quick changes, even if this involved the cast.

## **Measurements/Fittings**

These can take place separately to rehearsals to reduce interruption to your rehearsals, if you would like this option please discuss with the wardrobe dept and agree a date(s). Cast will need to make themselves available for the agreed date(s), so it is important to include these in your rehearsal schedule.

## **Costumes**

Cast members may be given their costumes prior to pre-production week and some may be required to take them home to iron (as advised by the wardrobe team). Care will need to be taken on certain materials. The cast will then be required to bring them back to the theatre in time for the pre-production week and any runs in costume, once back at the theatre no costumes are to be taken home. Please do not agree extra or early dress rehearsals without clearing it with wardrobe team or Stage Manager. Some shows require over 100 costumes and they may need as much time as possible to be ready. When necessary the wardrobe team will arrange washing of some costumes during a long run.

## **Sound**

Anyone doing sound will need 1 months' notice prior to the pre-show week of the following:

- Sound Effects
- Mics needed
- Music

As a rule, we should use no more than 20 radio mics in a production. This means that we then have 2 mic packs to use as spares in case any are damaged during a production.

Depending on the complexity of the show, it may sometimes be necessary for there to be more than 1 sound technician, e.g.:

- 1 Person to run mics
- 1 person to cue sound effects and music (if using backing tracks)
- 1 person to look after Radio Mics e.g. fitting of them back-stage

## **Radio Mics**

The Director should note, and this should be relayed to the cast, that only the person(s) selected by the production team to be a sound technician should touch the radio mics, or attempt to replace batteries, or fit any aspects of them. The mics are expensive kit, and if cast members help themselves, this can lead to damage to the microphones and packs or mean that mics go onstage without having battery changes or being switched on. Cast members should also be told that the headsets or mics should be placed in the same area

on their face each performance, and they should not be adjusted themselves. If they have a problem, they should speak to a Sound Technician. Directors must include a sound check within their rehearsal schedule when mics are being used. This will allow the Sound Technician to assign mics, check levels and provide training on how to wear and look after headsets/mics to reduce failures/damage. \*This is usually done on the last rehearsal where there is a full run of the show before pre-production week. Stage Managers will liaise with Musical Directors/Directors to provide a mic plot for the Sound Technicians and to ascertain who should have mics.

### **Sound Effects**

Directors need to inform the Stage Manager what sound effects they require and where they need to be. The Stage Manager should run through these and play them to the Director before the Tech Run to ensure they are what is required.

### **Lighting**

Lighting should be agreed with the Lighting Designer (Chief LX). Once the Director has discussed how they want each scene to look, the Chief LX will then come up with a plot for the lights. These will be rigged (hung up and connected), the gels (colours) put into them, and the lamps focussed (facing the correct places and sizes). The next stage is to create the programme of events by running through the show and programming each light cue into the desk. The Director may be asked to be present at this stage so that they are happy with the lighting on stage.

### **Follow Spots**

It may be necessary to use follow spots, usually during a musical/pantomime. The Stage Manager will need to ensure these are set up in the correct colours and has operators for the run of the show, but it is up to the Director to confirm what colours are required and when they wish follow spots to be used. It can be difficult to find enough crew on large shows, so it is worth considering if you really do need follow spots or even make do with just 1 follow spot operator.

### **Special Effects**

The use of these will need to be discussed with the Technical Director and the Stage Manager. These can include the following:

- Smoke
- Haze
- Firearms

### **Tech Run**

The tech run is a run through of the show to give the production team an opportunity to test out all the various technical aspects, such as Sound, Mics, Special Effects, and Lighting. They are NOT dress rehearsals. Where possible there will be 2 Tech Runs, the first without Cast and the second with cast (\*NB this may not include mics as these are given their own technical sound rehearsal as mentioned above). Please do not invite cast to the first tech run without checking with the Stage Manager. The Director should note, and highlight to the Cast, that whilst it is accepted that these can often be long runs (with a lot of repetition and sitting around) it is the only opportunity that the production team get to make sure that all the technical aspects of the show are working correctly, and an essential part of the show. In the past this has not been given the significance that is required. Cast can always use this time as an opportunity to go over lines or iron their costumes.

### **Dress Rehearsals**

These usually take place after the 2 Tech Runs and is the only opportunity for the Director and Wardrobe Dept to ensure costumes/hair/make-up work with lighting design and time quick changes. We usually have 2 dress rehearsals, the first may be without hair/wigs and make-up giving everyone the chance to get used to just their costumes, the second dress rehearsal however is where the hair/wigs and make-up and included. On simple productions this second rehearsal may be the Preview Night. If your costume plot is complicated please discuss a 3<sup>rd</sup> dress rehearsal with your Stage Manager/Wardrobe team. NB we only use photos of cast in full costumes, lights, make-up etc for our public marketing so if your full-dress rehearsal takes place on the Preview night you may need to liaise with wardrobe/marketing for a separate photo shoot. NB dress

rehearsals are included in the quota of how many consecutive days children can perform so you will need to be mindful when planning your pre-production week and may have to restrict the amount of dress rehearsals you plan.

### **Chaperones**

It is now a legal requirement for the society to provide chaperones for any children of 16 years and younger in a production. These children are also not allowed to perform in any performances for longer than 6 days in a row (this includes the dress rehearsals and the preview). It is down to the Director to decide whether this means they have a break between preview/shows, or whether it means having 2 teams of young performers who are given nights off during the production run. It is however down to Board approval to set performance dates. The latter choice will obviously influence the rehearsal period as it means having 2 groups of actors to rehearse scenes. During the production week there must be enough chaperones on the theatre premises to look after the number of children in the show. The chaperone administrator will organise chaperones for the performances, but will require a list of names, as above, to work out the necessary chaperones and a list of the production dates, so they know when to organise the chaperones for. The chaperone administrator will provide the performance consent forms to issue to parents.

### **Rehearsals**

A rehearsal period will be different from show to show, but the accepted rehearsal period is normally around 10-12 weeks. Any rehearsals organised will need to consider any events or other productions taking place at the theatre. The next scheduled production will have priority over rehearsal space. The accepted norm is to rehearse on Mondays and Wednesday or Tuesdays and Thursdays, but this can be agreed by the production team and other productions in rehearsal. Directors will be issued the Directors Keys which must be handed back to the Company Secretary at the end of the show. It is accepted that other groups needing to use the theatre will have to find alternative venues during pre-production week.

### **Clear Rehearsal Space**

The theatre should always remain clean and tidy. It is the responsibility of the Director, Cast and Production Team to make sure that everything used in a rehearsal is put away in its correct place at the end of the rehearsal.

This includes all equipment such as

- Keyboards
- Speakers
- MP3/CD Players/Speakers
- Props
- Tables
- Chairs
- Rubbish
- Cups

The Directors should find the rehearsal space in a clean condition, and it should be left in the same way. If you find this is not the case prior to your rehearsals starting, please inform a member of the Board, the Building Manager or Stage Manager so this can be dealt with. Please remind your cast to donate 20p for tea/coffee during rehearsals.

### **Rehearsal Schedule**

Once the Production Team has come up with a rehearsal schedule, this needs to be disseminated to the Cast, Production Team, and the Company Secretary. The calendar in the workshop will also need updating (please speak to the Company Secretary about this). The schedule can also be made available to members on the website. Please ensure your Rehearsal Schedule includes a sound check (if using mics), wardrobe fittings, photo shoot, leaflet dropping or other marketing events, set building, and end of show clear up.

### **Poster Design**

As the Director you may wish to discuss the design of your poster, but this must be approved by the Marketing Director before printing and any ideas you may have need to be put forward within 2 weeks of casting.



## Programme Material

The programme is printed by an outside company, and as such, needs to be complete at least 2 weeks prior to the show week to allow for printing. The programme information needs to be made available to the Marketing Director who will issue you with a template which includes:

- Directors'/Production Teams' Notes - These are notes from the Director, pertaining to the show, Cast and Production Team. They are an opportunity for the Director to tell the audience about what has gone on in the run up to the production, and to thank anyone they wish. We do not include any other members of the production team to do notes.
- Cast List - The Cast list includes all roles, and any changes during the production should be made available to the Marketing Director as soon as possible.
- Production Team List - The production team lists all productions team members including any crew members who have helped with the show, and any changes during the production should be made available to the Marketing Director as soon as possible.
- Scene Synopsis - A list of the scenes in the show, with a brief description of each, broken into Acts.
- Song Synopsis (if applicable) - A list of the songs in the show, along with who they are sung by, broken into Acts.
- Cast Biographies - If you choose, you may have a section in the programme where we include a headshot and a biography about the members of the cast. In large cast shows, you may opt to have headshots and biographies of the principal cast or just headshots for everyone else or the chorus. The biographies should be written in the 3rd person and list any relevant experience/education/past roles of the actor, as well as any short personal notes.
- Cast and Rehearsal Photos - The Marketing Director will arrange with the Director for a suitable time to come and have photos taken of the cast. We only use high quality photos in full costume/hair/make-up with lights for external advertising purposes, we may use staged rehearsal photos occasionally or for our internal Facebook pages. Please liaise with the marketing/wardrobe team to ensure this is programmed in no earlier than 6 weeks from pre-production week and be mindful not all costumes will be ready at this point, therefore these initial promo photos may only include a handful of principle cast members. The photos will be used in the programme, on the display board in the bar area, and for advertising/media purposes.

## Pre-production Week

The suggested pre-production week is as follows:

|                  |                                                                                      |
|------------------|--------------------------------------------------------------------------------------|
| <b>Sunday</b>    | Band call/Sound Checks with Mic fittings including training then used on a full run. |
| <b>Monday</b>    | Full Run for cast                                                                    |
| <b>Tuesday</b>   | Tech Run – crew only                                                                 |
| <b>Wednesday</b> | Tech Run – with cast (no costumes/hair/make up)                                      |
| <b>Thursday</b>  | Dress Rehearsal (no hair/make up)                                                    |
| <b>Friday</b>    | N/A due Young Nomads although used as a preview if a Young Nomads production         |
| <b>Sunday</b>    | Preview (Full Dress Rehearsal with hair & make-up)                                   |
| <b>Monday</b>    | Opening night or Night Off                                                           |

In shows where there are cast members under the age of 16, it may be necessary to move the Preview to the Friday night and have the Sunday evening off, to fall in line with the rules about the number of days that children can perform in a row before a break is needed. If you require a 3<sup>rd</sup> rehearsal you would move the Tech Run for crew only to the Monday night moving all subsequent items to follow thus allowing for the extra dress rehearsal on the Wednesday.

## Show Week

The Stage Manager holds responsibility of unlocking the building (or arranging someone else to) every day for each show. They also have responsibility of accepting 'The House' back from the FOH manager once the auditorium is cleared. The FOH Manager should close the front doors before they leave. This does not mean the Stage Manager has to be the last to leave but merely ensures all areas have been locked where not in use and technical equipment switched off and the stage set ready for pre-set for the following performance.

## FOH Manager

The FOH Manager usually opens the theatre to the patrons at 6.45pm however access to the auditorium is usually around 7pm but not without the Stage Manager's permission. The Stage Manager will ensure





**Appendices**

Please refer to the 'Members Section' of the Nomads website [www.newmarketkingstheatre.com](http://www.newmarketkingstheatre.com) for the following forms/procedures mentioned in this pack, if you require any forms to be sent to you please liaise with the Company Secretary.

**Website – Members Section (please look in one of the following areas;**

| <b>Forms</b>                           | <b>Policies &amp; Procedures</b>                      | <b>Production Info/Templates</b>        |
|----------------------------------------|-------------------------------------------------------|-----------------------------------------|
| Young Persons Performance Consent Form | Audition Procedure                                    | Audition Register & Record Template     |
| Expense Claim Form                     | Selection of Productions & Production Teams Procedure | Cast List Template                      |
|                                        | Child Protection Policy                               | Show Budget Form                        |
|                                        | Nomads Rules                                          | Show Programme Template                 |
|                                        | Young Nomads Rules                                    | Props List Template                     |
|                                        |                                                       | Kings Theatre Blank Stage Plan          |
|                                        |                                                       | Kings Theatre Curtains/Cloth Track Grid |
|                                        |                                                       | Mic Plot Template                       |
|                                        |                                                       | Sound Effects List Template             |
|                                        |                                                       | Cloths Inventory                        |
|                                        |                                                       | Props Inventory                         |
|                                        |                                                       | Furniture Inventory                     |
|                                        |                                                       | Rehearsal Schedule Template             |