

The New Quorndon Shakespeare Company

POLICIES

JUNIOR MEMBERS

Cast members of 15 years of age should be accompanied to all rehearsals, performances and social events by an adult prepared to take responsibility for their safety and well-being. (In the case of teenagers who are already largely independent, responsibility may be devolved, with written consent from their parent or guardian, to an adult member of the company. This company member must be agreed by the committee and/ or by the parent/guardian.)

Younger members (14 years of age and under) should **always** be accompanied by a parent/guardian.

Concerns about child welfare or that of vulnerable adults should always be referred to the relevant authorities.

HEALTH AND SAFETY

The committee undertakes to ensure that all company activities are covered by Public Liability Insurance and that the policy and premiums are regularly reviewed.

Safe working practice during rehearsal and production is the responsibility of the producer/director who has been appointed by the committee. The producer/director should ensure that the stage manager/s and technical crew working on their production have sufficient knowledge of theatre practice to ensure the safety of cast, FOH, audience and crew.

The committee should ensure that only suitable and safe venues are hired for productions. Relevant details (evacuation procedures etc.) from the venue should be passed to the director/producer who should ensure that the stage crew is informed.

A risk assessment must be carried out before each production. The producer/director, stage management and technical crew should all contribute to the risk assessment. The committee should provide a pro forma and the officers of the committee should approve the document after having addressed any concerns.

The stage manager and/or the producer/director should attend the get in and get out and ensure that only competent and experienced crew members are allowed to handle electrics, work on ladders or at height, etc. In addition the above should ensure that crew members are not tired or intoxicated or under pressure to take risks in order to complete tasks before a deadline.

The stage manager and/or the producer/director should ensure that the correct equipment is available to enable crew to work safely. Ladders for example should be well maintained and the correct type for the task in hand. Hard hats may be necessary.

If the production requires fights, use of weapons, pyrotechnics, open flames, special effects, haze, smoke or stunts these must be referred to the committee well in advance of the production. The committee will be responsible for agreeing the inclusion of the above, and of ensuring that sufficient health and safety measures are in place.

The stage manager along with FOH and technical crew are responsible for the safe running of the show after dress rehearsal. They should feel that, if they have concerns these will be addressed by committee members or, if their concerns are serious enough and there is consensus within the stage crew, they have the right to delay or cancel the show.

The stage management should either be aware where the first aid box belonging to the venue is situated or may provide their own. There will be no officially appointed first aid provision in the company and any member undertaking first aid will be understood to be offering it as an individual.

PRODUCTION RESPONSIBILITIES

Proposers of productions must form their own production crew including director/producer, technical crew, cast, stage management etc.

They must take full responsibility for all aspects of the production including maintaining a record of expenditure and ensuring safe working practice.

Some responsibilities can be devolved to committee or other members on prior agreement (e.g. ticket sales, front of house, publicity) but the director/producer must still take full responsibility for ensuring that all tasks are completed efficiently.

PUBLICITY

All publicity materials whether paper based or electronic must be of a good standard and should not be released until proof read, preferably by a member of the committee.

All publicity materials should include the logo of the company.

All text, photos, artwork must be copyright free and if there is any doubt must not be used. Photos or artwork original to the company should be used in preference to library pictures. All publicity design and materials should be referred to the committee **before** going to print.

DATA PROTECTION & COPYRIGHT

Addresses, telephone numbers and any personal details of members must be kept securely by officers of the committee.

Email addresses – group emails should be sent BCC.

Photographs – it can be assumed that anyone taking part in amateur dramatics will be aware that photography for use in publicity is a necessary part of the activity. If a member expresses a desire not to have their image on general release then committee members must respect this but the onus is on the person themselves to inform the company.

Videos of productions are understood to be only for the personal ownership of cast members. If video or film is to be shown outside of the company or to be downloaded to websites, YouTube or anything similar then the permission of all those taking part must be sought.

Any original materials, including scripts, art design and photography remain the entire property of the author and their full permission must be sought before any other person or group is allowed use of the material.

Copyright licences are needed to play recorded music in public. Currently the NQSC pays a licence fee to PPL (£70.32 in 2014 / 15) which covers the copyright of the record companies and performers. However, PRS is a separate organisation from PPL which licences the copyright of songwriters, composers and publishers. It is recommended that, if a Director intends to use copyrighted or live music in a production, an application is made to 'PRS For Music' itemising the music and agreeing a

licence fee for their production. This will of course need to be estimated in the Director's budget. Clearly, it is best to write our own music where possible, or to use old tunes that no-one can lay claim to.

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