

# **SYDNEY UNIVERSITY DRAMATIC SOCIETY**

## Slot Holder Booklet and Agreement 2023

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Twitter: [@sudsusyd](https://twitter.com/@sudsusyd)

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# SUDS Executive 2023

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# Note

This booklet outlines everything you need to know about putting on a show with the Sydney University Dramatic Society. Please read it in its entirety.

A signed copy of the Slot Holder Agreement (final page) must be sent to **Georgie Eggleton** (Secretary) via [sudsthewash@gmail.com](mailto:sudsthewash@gmail.com), with the subject line 'Slot [Number]: Slot Holder Agreement – Signed'.

# I got a slot, now what?

## Production and Cast Callouts

The Publicity Officers will be in contact with you as soon as your slot is voted in to put up two Facebook events for you.

1. Audition callout (finding your perfect cast)
2. Production callout (finding your perfect production team)

Whilst they will publish and promote these callouts, it is your responsibility to compose the text and publicise them.

Here is some advice on what to include:

- Be clear on what people need to prepare.
  - For auditions: Can they bring their own monologue? Is there a set monologue you'd like everyone to prepare? How long do they have? etc. It can help to have short outlines of the characters in the production to guide actors in what you're looking for performance wise
  - For production team interviews: What do you want them to know before meeting you? What is your design vision for the production?
- A Google Form to gather individuals' information (e.g. pronouns, contact information, disability provisions the team may need to know in order to cater for the audition or interview, the role they are interested in, their availability).
- Be short and sweet, keep it simple.
- Audition/interview times available.
- The dates and times of your show run.

Auditions and callbacks are usually run in the Cellar Theatre; see pages 13 and 14 for details on booking spaces. For more details on the audition process, see page 19.

## Communication with your team

Once you have assembled your cast and crew, you are encouraged to make a Facebook group for your entire team. This means you'll have a place to share details on rehearsals, production meetings, events and so on. You are also encouraged to make a group chat for the team, individual production teams (e.g. set, costume) for more specific discussions, as well as a chat for your cast.

# Ethical Practice in SUDS

## Front of House

There are a number of Front of House formalities that we prioritise within the SUDS community. Please ensure that these are carried out with due respect and sincerity when welcoming members of the public to your show.

1. Acknowledgement of Country (provided at the front desk)
2. Content Warnings (composed by yourself)

If you have any concerns about what to include and how to approach these formalities, feel free to talk to any member of the exec. Content warnings should cover anything within your show that may be troublesome for an audience member – this can be physical or psychological (e.g. strobe lights, assaults etc.)

We ask that you treat the practice of providing these warnings with complete respect and attempt to be as comprehensive as possible as content warnings are a very important feature of the safety precautions of the theatre.

## Representation

In accordance with our constitution, SUDS is a safe space for every member of our community and we embrace diversity of all kinds. Thus, we encourage you, both in the casting of your show and in your rehearsals, to make your process as accessible as possible to all types of difference. This can be ensured through the following ways.

1. Unless absolutely necessary, avoid specifying gender or race in the character bio of an audition callout.
2. Have an option on your audition form for auditionees to specify their preferred pronouns.
3. Make sure that you have appropriate considerations for disabled audience members in your set construction, as well as accommodate to any cast or crew which may need assistance throughout the process.

## Designated Sober Person

Camps are common in SUDS rehearsal processes when slots have larger amounts of time to rehearse. These events will often involve a certain amount of drinking. Please look after the safety of your cast and crew and choose a designated sober person to be available during party nights on camp. In the case of an emergency, they will be the

person anyone can go to for help. More generally, we ask that standard RSA guidelines be upheld for the safety of all participants. These guidelines are linked [here](#).

## Wellbeing Officer

The producer and director of each show are the first points of call if members of the production have any questions or concerns. However, as a further measure to make sure the show runs as smoothly as possible and is an enjoyable experience for everyone involved, each slot will be assigned a Wellbeing Officer (WO), a member of the exec with no connection to the show who thus remains impartial.

The WO is the 'bridge' between the SUDS Executive and a slot's entire team. They relay information between the two groups where necessary and assist a slot with any SUDS-related questions they may have. More importantly, they are there to support any showrunners, cast or crew in the case that an issue arises. This can include grievances against a person, theme or practice in a slot, but also extends to the individual wellbeing of participants. The WO is a present, approachable face throughout the entirety of a production making themselves known at rehearsals and production meetings, from the moment a show running team is elected to when it ends. In some cases, the WO may even continue to support individuals beyond the production period too.

A wellbeing officer will follow the following list when finding solutions to a grievance or issue which arises during the production. The tiers are ranked according to the severity of a situation, but the slot's WO may choose to act in other ways at their own discretion based on individual circumstances.

1. Communication
2. Self-reflection
3. Consultation
4. Confrontation
5. Mediation
6. Removal

For a more detailed breakdown on these steps, please contact your slot's WO and they can run through everything for you. The WO of a slot will under no circumstances breach the confidentiality of the individual(s) they speak to unless they have received the permission of the individual, the situation is extremely severe and needs the involvement of the Presidents, or requires the intervention of emergency and/or external services. Even then, this should be done with caution and with written permission.

Danny Yazdani (Vice-President) is the primary SUDS contact for all wellbeing-related matters. If events do arise where another individual needs to be brought in to help

resolve an issue, he will be asked with the approval of all parties involved. For more severe situations Daisy Semmler (President) will be contacted.

At the end of your slot, the WO will formulate an anonymous feedback form which we encourage the showrunners to share with the crew via the facebook page and also the respective chats. This data can then be used by the Executive Team to improve on matters involving the WO and aspects of the society as a whole in the future.



# Budget and Finances

Your show's finances should be taken seriously. While we are still in uni and you have the support of SUDS and its exec, we are all adults bound by Australian law.

If you follow the guidelines and keep in contact with the Treasurer/the SUDS exec, everything should be smooth and easy! There are many resources (accessed through the Treasurer) to break down how each aspect of your show's finances should be run.

## Budget

Each slot receives \$500 to spend on set, costume, props, and other costs related to the production, such as marketing or printing scripts. This money should not be spent on members of the production team, or on food or drink that is not used in the performance itself. **Please note that any purchases of alcohol cannot be reimbursed, even if it is a prop.** If you have any questions about whether a purchase is valid or not, please contact the Treasurer ASAP.

Please note that due to provision 12.5 of the SUDS Constitution, no member of a production team may make a profit off a SUDS show, and **no creatives can be paid for their time.** All members of a team are volunteering their time and it is unfair and unconstitutional for one person to make a profit off of everyone else's volunteer hours.

In general, purchases must be made by a member of the production team, who will then be reimbursed by the Society upon the presentation of a valid tax invoice. **You will not be reimbursed more than \$500 for the whole show, so keep track of your expenses and plan your budget wisely!**

We suggest keeping aside at least \$50 as a contingency, just in case of last-minute costs (e.g. your set breaks, a prop is lost or forgotten, you run out of consumable props).

## Fundraising

If you would like to spend more than \$500, you can run a fundraiser. This may involve selling chocolates, holding a bake sale or a fundraising night. In the case of fundraising events (e.g. trivia nights, pub nights, etc.). All fundraising ideas must be run by the Treasurer prior to their execution.

**No fundraising should involve members of the cast and/or crew being out of pocket.**

**You will need to take attendance, track expenses and income in your Slot Budget Form, and in the Fundraising FOH Form**, available from the Treasurer. You will also be provided with more detailed guidelines for fundraising.

According to USU guidelines, **all income from fundraisers must be deposited into the Society account before it can be used in your show**. No personal accounts should receive money from SUDS fundraising at any point of the fundraiser. You must record all sales and hand over the FOH Documentation to the Treasurer as soon as possible after your fundraising event. All fundraising expenses are taken out of the show's budget. This means you need to be careful how much of your budget you invest in a fundraiser.

For details about running a fundraiser, specifically, the fundraiser FOH, contact the Treasurer. You will need to organise a meeting with the Treasurer about your fundraiser.

## Reimbursement

Reimbursement of production costs is via direct deposit only. **You will need to give all your receipts to the Treasurer and fill out a Slot Budget Form before you can be reimbursed.**

### Before/During Your Show

- Take clear photos of all your receipts as soon as you receive them in case of loss/damage
- Keep all hard copies of your receipts to give to the Treasurer after your show. It's suggested to store these in a folder to keep them in good condition.
- Fill out the Slot Budget Form as you go, to plan and track the finances of your show. This is available from the Treasurer (if you are unsure of how to correctly fill out the form, speak to the Treasurer ASAP!)

### After Your Show

- Complete your Slot Budget Form. Make sure to include the bank details of the people to be reimbursed.
- Email this form along with photos of your receipts to **sudsthewallet@gmail.com**
- This must be completed within two weeks of the final performance of your show to receive reimbursement. If you are not able to collect receipts for every member, do not use this as an excuse for late submission. Submit what you are able to collect so as to not impact the rest of your team.
- The Treasurer will message you and any other payees if a further meeting is to be arranged, and/or on completion of reimbursements.
- Note: this process may take a couple of weeks, please be patient!

## Receipts and Statutory Declarations

Reimbursement requires a valid tax invoice. We recommend updating your records as you go along and finding a safe place to keep your receipts together.

**Please note that an EFTPOS receipt is not the same as a tax invoice. A tax invoice must include the date the invoice was issued, the seller's ABN, GST information, quantity and price of items purchased.** For more information, feel free to contact the Treasurer, or check out the ATO website.

**If it is impossible to obtain a tax receipt, a Statutory Declaration will be required.** A copy of a stat dec form is available from the Treasurer, or on the resources page on the SUDS website. It must be completed with as many of the above details as possible. **Required: the date, details of the seller, details of the purchase, the price and the buyer's details.** Stat decs must be witnessed and signed by a JP. These are available around campus and in many local government offices. If you have concerns or questions about completing a stat dec, contact the Treasurer immediately.

## Ticket Sales

Ticket sales are run online through the Publicity Officers with SUDS' Humanitix account, and/or through sales at the door. SUDS has a policy of reserving at least 5 tickets to be sold at the door each night, so make sure you know your audience capacity and communicate this to the Publicity Officers. This detail is subject to change due to COVID restrictions and considerations.

Productions should have a Front of House Manager/s present at each performance. The FOH Manager's role is to ensure the wellbeing of audience members and to process ticket sales in accordance with the SUDS' Front of House Procedure. FOH is usually carried out by the producer or another member of the production team. If you cannot find anyone to act as your FOH manager, contact the exec ASAP.

In accordance with USU requirements, SUDS has a number of ticket types based on membership. Standard pricing is as follows:

- SUDS Gold Members = Free
- SUDS General Members = \$3
- USU Rewards Card Holders (previously ACCESS) = \$5
- Concession = \$7
- Adult = \$12

A guide to running your FOH is available at the Cellar desk or from the Treasurer. Closer to your show the Treasurer will contact you to arrange a meeting with you and your FOH manager(s) to go through proper FOH procedure and provide you with the appropriate forms.

## Rights

SUDS observes Australian intellectual property laws. Prior to January 1, 2005, copyright expired 50 years after the death of the creator. Under the latest copyright agreement, it now expires 70 years after the death of the creator, except for works where the copyright had already expired before January 1, 2005. For more information, visit [www.copyright.org.au](http://www.copyright.org.au).

Productions using copyrighted work must gain approval and pay for rights as early in the process as possible. This cost is covered by the Society, outside of your \$500 budget. **You must submit an inquiry for rights as soon as possible and communicate with the Treasurer to have the contract signed and the rights payment approved.** Please refer to the Producer booklet for information on contacting rights companies to request a discounted price due to our smaller seating capacity.

*Treasurer: Paul Lapinski*

# Bookings

## Cellar Bookings

The primary audition/rehearsal space used by slot holders is the Cellar Theatre. Bookings for the theatre can be made through the [SUDS website](http://sudsusydney.org) (sudsusydney.org). Cellar bookings are prioritised on the basis of the immediacy of the show and other factors at the discretion of the Secretary. The week before a slot bumps in for the show run, they have first priority over the Cellar space and the Secretary has the right to cancel other bookings in order to provide for that slot. However, principally, it's a matter of first in, best dressed. Aside from bump ins and outs, Cellar bookings should not go past 9:00 pm. Additionally, Cellar bookings can only occur a maximum of one month before the desired date. You cannot book through the website or through the Secretary more than one month out.

When booking, you must use your Slot email and create a profile on the booking site. This way you can see all your upcoming bookings when you login to your booking profile. Once your booking is approved by the Secretary, you will receive a notification via email, confirming the time of your booking, outlining the guidelines for using the Cellar and providing you with a Cellar "check-out" form. Please familiarise yourself with these guidelines prior to using the space and also complete the form after your booking so the Secretary and the Cellar Officers can know who was in there when, what for and if they used any props, set pieces, costumes, etc. during their booking.

We urge that all production interviews and meetings are held in external spaces or over Zoom to allow other slots who wish to rehearse to use the theatre space – unless you specifically need to be in the Cellar for a set meeting, for example. As such, you are required to tell us the intended usage of the space when booking.

The Cellar Theatre is a shared space; as such, there are usually multiple bookings per day. Therefore, **it is important that you are only in the theatre during the hours you have booked.**

## External Bookings

Due to the number of shows SUDS puts on, often multiple slots simultaneously desire to use the Cellar. If the space is already booked, we're lucky to also have access to external union-owned spaces (Holme Building and Manning) where the Secretary can make bookings on your behalf. If you wish to make a booking for an external space contact Georgie Eggleton (Secretary). **External bookings can run for up to two**

hours on weekdays between 8:00 am and 8:00 pm and must be requested more than 24 hours in advance. The USU does not allow weekend or public holiday bookings.

## Bump In Bookings

In order to book a bump in, please message the Secretary directly, **at least a week before the proposed bump in date. Your bump in date must be confirmed with the Cellar Officers prior to being booked with the Secretary.** Before the date is locked in, you will need to provide both the Secretary and Cellar Officers:

- A detailed bump in schedule.
- The names of your lighting, sound and set designers/builders.
- A completed “Cellar Special Request Form” for any major set pieces that will involve the use of power tools (which will be provided upon request from the Cellar Officers.)
- A copy of your lighting and sound plan, so we know which lights and speakers are going to be rigged on the day.

If you have any concerns or questions regarding bookings or use of spaces, please contact the Secretary.

## Cellar Office Hours

Generally bookings for the Cellar will be approved for you between 8:00 - 11:00 am each day, with some being confirmed outside these hours based on the Secretaries availability. With this in mind, if you plan to book the Cellar on the day of, please note that there is a chance it may not be confirmed at all. Hence, it is best to plan ahead and know when and where you are rehearsing. We suggest making bookings for the Cellar at least 24 hours beforehand, or if it is last minute due to unforeseen circumstances, making the bookings before 8:00 am on the day you plan to be in the Cellar will ensure your booking will be confirmed.

*Secretary: Georgie Eggleton*

# Cellar Guidelines

## Behaviour and Safe Practice

**These are legal requirements. All of these are to ensure the safety of the space and your team.**

- The Cellar Theatre aims to be a safe and accommodating space for all who wish to participate in SUDS activities. To this end, discrimination of any kind will not be tolerated.
- Enclosed shoes must be worn at all times in the Cellar Theatre unless you are acting in a rehearsal or performance.
- No alcohol is to be consumed or stored in the Cellar. We are not a licensed venue.
- Doors and emergency exits must *never* be blocked.
- Any trip hazards are to be taped down or clearly marked if unable to be taped down.
- All fire effects require consultation with the Cellar Officers prior to any use (including the use of herbal cigarettes).
- Use of loose sand, gravel, dirt and the like should be approved by the Cellar Officers prior to use.
- Any debris needs to be swept and cleared off of the stage.
- Backstage areas should be kept clean and orderly, with a 1.5m walkway.
- Steps should be clearly marked for visibility.

At the **end** of your booking:

- Return any equipment you have borrowed to the correct storage container or shelf.
- Remove rubbish (**this includes unattended drink/food containers.**)
- Complete the Cellar Checkout Form.

Equipment Eligibility:

Given the value and danger of many pieces of equipment, members wishing to use lighting, sound, power tools, etc. are required to have the direct and explicit permission of the Cellar Officers.

# Using the Cellar

SUDS is very lucky to have high autonomy over the Cellar, thanks to the USU. As such, we need to make sure we use and maintain the space responsibly. All users of the space are subject to both the University's and the Union's rules regarding matters such as safe conduct and anti-discriminatory practice.

## Using the Space

Booking use of the space **does not** include use of the Cellar's audio/visual and lighting equipment, nor of tools, ladders, stored seating banks, or rostra. To organise use of this equipment, **please contact one of the Cellar Officers at least a week prior to your booking date**. Ensure you return all prop and costume pieces to the correct storage boxes in the costume room. Please keep the Cellar neat and tidy at all times, leaving a 1.5m unobstructed corridor between the fire doors backstage and the front door. Complete the Cellar Checkout Form at the end of your booking.

## Security of the Space

The Cellar Theatre **must remain locked** when not in use. The key is kept in the lockbox on the front door. Once inside the space, the key should be **returned to the lockbox and the lockbox locked**. Ensure the front door is bolted from inside when you leave.

If there are any issues with locking or unlocking the space, please contact one of the Cellar Officers or another member of the SUDS Executive. **At no time should you give the code to the lockbox or the key to anyone.**

Although it is kept locked, the Cellar is **not** an appropriate space to store valuables or personal items. If you are intending to leave props or costume pieces for your show in the space, please put them in the box labelled with your slot number. **If you have set, prop, costume or other pieces that do not fit in the box, you must contact a Cellar Officer.**

## Bump Ins

Slots are allocated the Sunday before their two-week run to bump in. However, you may choose to contact the Cellar Officers for a gradual bump in across the week prior to the run. Slots will bump out in the evening after their final show.

Bumping in generally involves:



- Constructing, assembling, painting, and dressing your set.
- Rigging your lights and preparing sound.
- Setting up your backstage area and marshalling props and costumes.

**Note that Cellar Officers will be available for up to a cumulative 24 hours on the agreed-upon bump in dates. You can request to have them present between the hours of 9 am and 5 pm.** Beyond these hours no tools, audio/visual equipment, ladders, rostra, or stored seating should be used. Only technical cueing and painting may be done outside of these times.

**Please send a bump in schedule to the Cellar Officers and the Secretary at least 1 week before the first day of your bump in.** It should include a plan for the order and timing of painting, building, rigging, seat setup, and organising the backstage area. We recommend that you plan to paint early, so that there is time for the set to dry.

**Please ensure that your bump in schedule abides by these general Cellar rules:**

- Nothing other than fixed lighting should be hung from the lighting rails.
- No painting on the Cellar ceiling or floor.
- No attachment of anything to the Cellar ceiling.
- No drilling into the two support poles or floor.
- No drilling into walls or flats without prior approval by a Cellar Officer.
- Please consult the Cellar Officers before adhering anything to the walls or flats.

You may make special requests to the Cellar Officers, however whether or not they accept is completely up to their discretion. These requests should be made well in advance to your bump in, and you should always have an alternative plan in the event that the Cellar Officers say no.

## Bump Outs

Bumping out generally involves reversing the points listed above:

- Props, costumes, and set pieces should be removed from the Cellar. If you wish to donate them for the use of the Society, please seek approval from the Cellar Officers and follow proper storage instructions.
- The Cellar should be cleaned and left in an orderly state, ensuring that there is a 1.5m egress from backstage to the front door and all fire doors are clear.
- If you painted any part of the Cellar, you must repaint it black (black paint is provided by the Society for this purpose), unless the slot following you wishes to retain your paint job. You should communicate this with the following show's slot holders at least a week before your **bump in**.

*Cellar Officers: Bella Wellstead and Amelia Vogelsang*

# Publicity

Firstly we will post your **audition and production call-outs as events**. For this, we will need;

- Your show dates,
- Audition dates,
- Production interview dates,
- An event cover photo and,
- Any other relevant information.

We will add you as an event admin alongside us.

When you have your cast and crew, get your graphic designer to create a list and we'll make an announcement! Also, add your photographer and graphic designer to our publicity chat to make communication easier!

Make sure to document your rehearsal and production process by scheduling for your photographer to attend and photograph the table read, a couple of rehearsals, a couple of production work (e.g. set building, costume sewing etc.) and bump in. This is important for creating hype for your show, as well as increasing knowledge of how SUDS works! Email them to us and message us to let us know where ([Facebook](#), [Insta](#)) and when you'd like them posted! Tag us in any relevant posts **@sudsusydney**.

When creating promotional materials (Posters, cover photos etc.) make sure the files are in PNG format and ensure you include the current **SUDS logo** and **“Supported by USU” logo**, which can be found here: [bit.ly/sudslogo](http://bit.ly/sudslogo)

Any images you send us must be sent via email ([sudsthewash@gmail.com](mailto:sudsthewash@gmail.com)), dropbox, google drive or equivalent. Please do not send us any promotional materials over Facebook as the site compresses image quality.

**Please note that the publicity team are not obligated to advertise events that are not directly SUDS run.** While we will share promotional material for events such as fundraisers, the amount or frequency of promo is up to the discretion of the publicity officers and may not take priority. We will happily set up a ticketing page for you and

help in whatever ways we can, but as fundraisers are not part of our official schedule, there can be no expectation that we can handle all sides of promo.

It's almost showtime! Your **event** should be posted around 3 weeks before opening night. We'll need dates, times, seating capacity, a list of cast and crew, a short synopsis of your show and a cover photo of **1200 × 628 pixels (2:1)**.

You'll have to cover your own costs when it comes to materials such as programmes, but we will print one **A1 size poster** for the cellar foyer and one A4 for the Courtyard SUDS noticeboard. Please ensure your poster is of high resolution and sent to us at least 3 days before opening night, ideally before to prevent any extra stress on opening night!

We will get into contact with relevant student publications (*Honi Soit* and *Pulp*) to ensure reviewers see your show in the first week.

We'd love for you to get creative with promotional material (FB display pictures, trailers, BTS etc.) If you need help sourcing graphic designers, videographers or photographers let us know. We're here to help and get the word out as much as possible!

*Publicity Officers: Josie Lee and Mariika Mehigan*

## Social Events

Our social secretaries will be organising a Play With Your Food Event to promote attendance at your show. These events take place at Forest Lodge Hotel (117 Arundel St, Forest Lodge) on the second Thursday of the show's run, and attendees pay \$2 each for pizza. Afterwards, we will walk everyone over to the Cellar to see your show!

You don't need to do anything for Play With Your Food, but please let Mali and Tom know essentials such as:

- If your show has an unusual start time (i.e. not 7 pm)
- If there is a strict lockout
- If there are limited tickets at the door

Or anything else you think we need to know to ensure we get a big group of people down to see your show in time! We will also directly contact you and your Front of House before your show to give you the number of people who have attended Play With Your Food so you can estimate the total attendance number and prepare for that.

We are also available to answer any questions or issues surrounding running additional events such as fundraisers.

We will be very contactable at [sudsthewash@gmail.com](mailto:sudsthewash@gmail.com) and on Facebook should you have any other queries or requests for us.

*Social Secretaries: Tom Findlay and Mali Lung*

# After Party

Afterparties have become a common practice after each Slot bumps out. It is important that afterparties do take place safely and every cast and crew member's safety is accounted for. While SUDS is not responsible for what happens outside the Cellar, we want to ensure that your safety and wellbeing is prioritised.

In a similar fashion as the camps, we suggest, if possible, that you have a designated sober individual during the after party. They are there if any emergencies take place and also can provide support throughout the night. Additionally, we ask that standard RSA guidelines be upheld for the safety of all participants. These guidelines are linked [here](#).

Although afterparties are a private event, it is important that the SUDS exec is in the loop. Here are a few steps to follow:

- Having a set venue for the afterparty that the Wellbeing Officer is aware of.
- Having a list of cast and crew members that will be attending the afterparty sent to the Wellbeing Officer.
- A final check-in message is sent to the Wellbeing Officer & President when *everyone* has arrived safely at the Afters location.

# The Archives and Your Slot

## Archiving Your Show

The SUDS Archives are integral to documenting the society's activities and putting its history on permanent record for the benefit of researchers, historians, and SUDS members both past and present.

Your show will be catalogued and represented in the Archive, joining hundreds of other plays that SUDS has put on over its 130+ year history.

As showrunners, therefore, it is your responsibility to supply the Archivist with all requested documents in a timely manner.

**The following documents must be sent to the Archivist no later than one week after closing night:**

1. A complete **list of names** of cast, crew, and showrunners, with their roles.
  - Showrunners (directors, producers, dramaturgs) should also indicate their primary email address if they would be happy to assist with any archival research enquiries that arise in the future.
2. **All promotional material**, including but not limited to:
  - Posters
  - Programs
  - Social media graphics.
3. **Photographs** taken during rehearsal, events, dress rehearsal, and show nights.
4. A **copy of the script** (if rights allow).
5. Ideally, a **full video recording of the performance**. This is dependent on rights and access to a video camera, which can be discussed with the Archivist.
6. **Any and all other documents** relating to your show that can be archived. This might include:
  - Notes, sketches, and plans produced by members of the production team
  - Planning documents and drafts (physical or electronic)
  - Annotated copies of scripts.

The Archivist will contact you about this process as a courtesy. However, it is your responsibility as slotholders to meet the requirements outlined above as a condition of your use of the slot.

Please note that all promotional material (including posters, programs, and graphics) should ideally be **dated with the year**. This means that all dates should be written in a format that includes the year, e.g. '22 Feb – 4 March 2023'.

## The Archives and the Cellar Space

The physical collections of the Archives are held in filing cabinets along the back wall of the Cellar. Some original historical materials are on display in the foyer, including posters and letters. It is your responsibility as slotholders to ensure that these are not damaged or tampered with, and to report any such damage to the Archivist immediately.

The following rules with regard to Archives property must be adhered to whenever you or members of your slot are in the Cellar. You must make these rules clear to your cast and crew.

1. The filing cabinets must not be moved or used as set pieces.
2. The wooden table next to the filing cabinets must not be moved or used as a set piece.
3. The filing cabinets and the wooden table are not storage space and should not be used as such. Nothing should be stored on top of or around them.

Please reach out to the Archivist if there are any issues or questions regarding suitable documents for the archives, assistance with printing/displaying material, and any other general enquiries. They are here to help!

*Archivist: Stuart Rich*



# Your Slot and COVID

When making theatre in today's day and age, there is always the risk that COVID will jeopardise production through cast or crew contracting the virus and thus having to halt rehearsals or show nights themselves. It is strongly suggested that all slot holders discuss COVID contingency plans throughout the audition, rehearsal and performance process, to minimise the risk of COVID seriously impacting the show.

Precautions may take the form of:

- Masked rehearsals
- Rapid antigen tests and/or PCR tests prior to rehearsals and show nights
- Minimising the number of people in the space during rehearsals

**Under no circumstances should an individual who has COVID be in the Cellar Theatre.** In order to prevent this from happening, showrunners must make it clear to cast and crew that:

- If they have COVID symptoms, they should not attend meetings or rehearsals
- If they have COVID, they should not attend meetings or rehearse
- If they contract the virus or are a close contact they must notify showrunners immediately

If, as a showrunner, you are notified that a cast or crew member has COVID, you must immediately notify a member of the executive, and inform any members of your team who may have been in contact with this person. Rehearsals and meetings should not recommence until every attendee can demonstrate a negative PCR or Rapid Antigen Test. **Please note that financial support for RAT purchases is pending.**

In the event that cast or integral crew members contract COVID:

- In the direct lead up to the show i.e close enough for an isolation period to overlap with the show run
- During the show run

It should not be assumed that the executive will reschedule the slot. SUDS shows have a very quick turnaround and rearrangement of the society's calendar will not always be possible, and thus will vary from situation to situation.

# Slot Holder Agreement

**Production Title:** \_\_\_\_\_

**Slot Number:** \_\_\_\_\_

**Contact Email/Phone:** \_\_\_\_\_

By signing below, I indicate that I have read the Slot Holder Booklet and Agreement, and agree to all terms and conditions as set out above. I recognise that any breach may, at the discretion of the SUDS Executive, result in my rights as a Slot Holder being revoked and the cancellation of my show. Cancellation of my show will result in the forfeiture of my budget and render reimbursements unavailable for any purchases already made.

I agree to conduct myself in a manner respectful of the privileges and responsibilities granted through my becoming a Slot Holder.

## Director

Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_

## Producer

Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_

A signed copy of this page must be sent to **Georgie Eggleton** (Secretary) via [sudstthewash@gmail.com](mailto:sudstthewash@gmail.com), with the subject line 'Slot [Number]: Slot Holder Agreement – Signed'.