

**OSO**

THE THEATRE ON  
BARNES POND



# PRODUCTION HANDBOOK

OSO Arts Centre

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# Welcome to the OSO

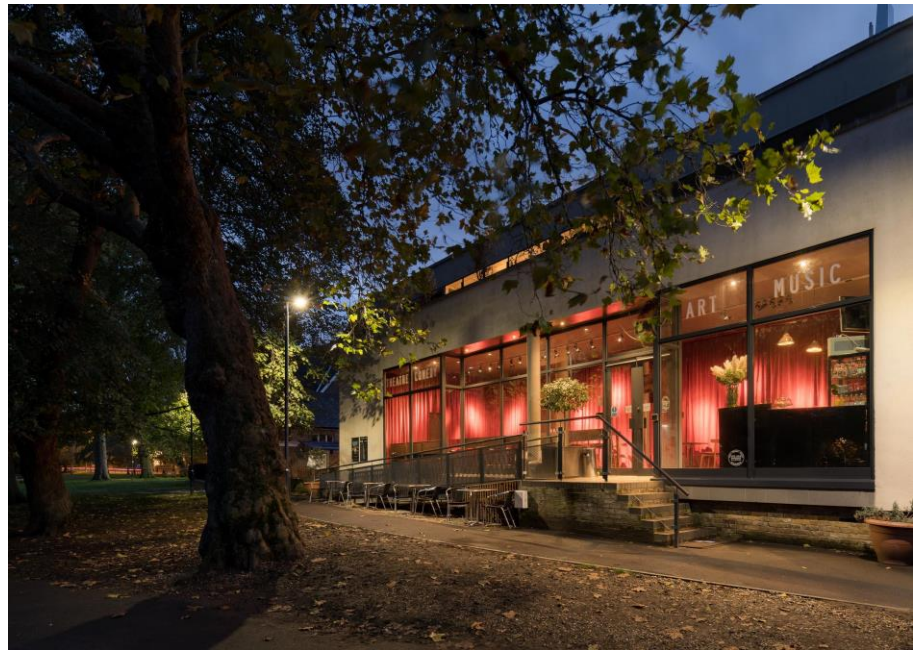
OSO Arts Centre, in Barnes, SW London, was founded in 2000 as a joint community project between the local community and Richmond upon Thames Borough council. It is registered with the Charities Commission as a charitable trust, charity no. 1150658 (under the name 'Barnes Community Arts Centre'). OSO stands for 'Old Sorting Office' as we are situated on the premises of an old postal sorting office.

Our purpose is to provide artistic and cultural entertainment, activities and education for the benefit of both the local and wider community.

Supported by local residents and businesses, we promote a wide-ranging programme, including theatre, art, music and literature. Today OSO Arts Centre is a central part of cultural and community life for many people in the area and has a growing reputation for staging exceptional entertainment.

We are also committed to supporting emerging performers and production companies, and every season look to programme new writing and shows by emerging companies.

OSO runs a licensed Café during the day which serves fresh lunches, coffee, cakes and drinks. In the evenings, the Cafe converts into a Theatre Bar, which opens an hour before the show is due to start and remains open until 10pm (including during the interval if the show has one). For 'cabaret style' shows we frequently operate table service.



Access to OSO is via Barnes Green. There are three entrances to the building: the public entrance, a trade entrance and the stage door. Set, props and technical equipment should be loaded in via the stage door, which is accessed by a short set of stairs. You cannot bring vehicles on to Barnes Green; therefore, all equipment must be carried to OSO from roadside parking. There is free parking available from 12pm on Station Road, to the rear of OSO, and on The Crescent, directly opposite OSO. We do not have a car park.

OSO can be reached by train from Waterloo to either Barnes Station or Barnes Bridge Station (journey time: approximately 20 minutes), both of which are less than 10 minutes' walk from OSO. A variety of buses also stop near the OSO: the 485 from Putney; the 72 from Roehampton and the 33 from Richmond. Visitors coming from North of the River should be aware of the ongoing situation regarding the closure of Hammersmith Bridge and take this into account when making travel plans.

OSO is fully wheelchair accessible, via a ramp leading to the main entrance (with automatic doors) on Barnes Green. We are also happy to reserve spaces for wheelchairs in the theatre upon prior request.

## Contact Details

We look forward to welcoming you to OSO. Please do get in touch with any questions. Your main point of contact is our Artistic Director, Lydia Sax. Below is a list of useful contacts:

Lisa Ross, OSO CEO: [lisa@osoarts.org.uk](mailto:lisa@osoarts.org.uk)

Lydia Sax, Artistic Director: [lydia@osoarts.org.uk](mailto:lydia@osoarts.org.uk)

Joe Lindoe, Venue Technician: [joseph@osoarts.org.uk](mailto:joseph@osoarts.org.uk)

Fraser Gibbs, Marketing Manager: [fraser@osoarts.org.uk](mailto:fraser@osoarts.org.uk)

When communicating with us, we ask that you provide a single point of contact, with whom we can communicate. This is usually the Producer, but it could be the Director or a performer.

Tours of the OSO can be arranged for prospective visiting companies - please email the Artistic Director.

# Performing at the OSO

*In this document, we use the term 'Performer' throughout; this encompasses production companies and individual performers.*

## Our Seasons

We have three seasons a year:

**Spring (January – April) | Summer (May to August) | Autumn (September - December)**

In each season, we look to programme a wide variety of theatre, music, comedy and art events. Evening performances usually start at 7.30pm, and matinee performances generally start at 3.30pm. Get-in and get-out times will be specified in a show's Performance Agreement.

## The Performance Space

We are a flexible space, based around 3 studios, with movable partition walls allowing for a variety of combinations.

Our theatre can be configured in a variety of different ways to accommodate audiences of up to 136 maximum. The capacity depends on the number of studios used, type of seating, location of the technical desk and size of stage. Please see the 'Auditorium Layout' section below for more information on how our space can be configured.

We have a storable raked seating unit that can seat 56. This is usually situated at the back of either Studio 2 or Studio 3, with optional rows of seating placed in front. The walls of Studios 2 and 3 are covered in red curtains, with Studio 1 featuring black stage fabric.

The stage is in Studio 1. We strongly recommend that shows taking place in all three studios use our raised stage. See the section entitled 'The Stage' below for more information.

## Rehearsal Space

Rehearsal space is subject to availability. OSO performers are offered rehearsal space at a discounted rate:

Studios 1 & 2: £20/hr (min 3 hrs)

Studio 3: £15/hr (min 3hrs)

## Dressing Rooms

We have a small lockable dressing room, located in the corridor off the Café, which has a costume rail, mirrors and adequate lighting for make-up. This dressing room is separated from the back walkway to the theatre. If you require a dressing room during the show for quick changes, then there is a small dressing area in the theatre's back walkway. The theatre office, adjoined to the stage right wing is occasionally available, on request.

For shows using only studios 1 & 2 (85 seat capacity), and with casts of over 5 members, Studio 3 may also be used as a dressing room, on request. As this studio is hired out during the week, it will need to be cleared after each performance. Privacy screens are also available on request.

**Items left in any dressing room areas are left there at the Performer's own risk.**

## Front of House Procedures

We are a small team, and our management team and bar staff collectively handle front of house. Prior to your show, this member of staff will identify themselves, and talk you through fire safety, and your joint responsibility to evacuate the audience should an alarm occur. They will also ensure that fire safety routes are kept clear.

Our standard procedure is to open the theatre 15 minutes before the start of a performance. We have limited bar space for our audience members, so if a performance is particularly busy,

then we may ask you to open earlier (30 minutes for shows in our 130 capacity). We may choose to delay the start of the performance if a significant proportion of the audience are missing but always aim to start on time.

When the Front of House member has ensured that all audience members are seated, they will signal to your technician that they are about to close the doors, thus signifying the start of the performance.

The technician operating the show should form the single point of contact with the front of house member, and it is the show's responsibility to co-ordinate the entrance of performers onstage. If you have any specific requirements that affect the OSO's standard Front of House procedure, it is your responsibility to communicate this with the technical manager in advance, who will tell you if it's possible.

## **Box Office Split**

Our standard performance agreement is based on a 50/50 box office split between OSO and the Performer. The split is always calculated based on the net income after the deduction of a £1.25 booking and administration fee per ticket, which is paid to TicketSolve, our ticketing platform. In general, we do not consider venue hire agreements, as we find that box office splits work best for both the Performer and OSO. There is no upfront cost to performing at OSO.

We reserve the right to cancel a performance if fewer than twenty tickets have been sold for it seven days before the performance in question (after discussion with the Performer).

# Marketing

## Marketing responsibilities

The marketing of shows is a shared responsibility between the OSO and the Performer.

The OSO will market shows in the following ways:

- Direct communication with customers via our mailing list (6,000+ subscribers):
  - **1 Performance:** 1 x Inclusion in our monthly What's on Newsletter
  - **2-3 Performances:** 1 x Inclusion in our monthly What's on Newsletter; 1 x Focused Targeted E-mail
  - **4+ Performances:** 1 x Inclusion in our monthly What's on Newsletter; 1 x Focused Targeted E-mail
- Social media marketing, including Facebook, Instagram and Twitter. (This might include Poster Graphics, BTS, review spotlight, promotional graphic.)
- Inclusion in our printed centre programme, distributed to 7k local households.
- Printing\* and displaying posters, flyers and other promotional materials in OSO.
- Sending marketing materials to Richmond Council who distribute in the Richmond area via tourist information kiosks, libraries, etc.
- Displaying images and videos on the digital marketing screens in OSO.
- Direct communication with other users of OSO (e.g. Cafe guests).
- Flyering at the end of OSO shows to promote similar shows.
- Online listing event details on various platforms (i.e. Next Door, Arts Richmond, Visit Richmond, Theatre Token & Facebook Event Listings).

\*NOTE: You will be invoiced upfront for the printing service at the time the performance contract is sent to you.

We expect the Performer to market their shows in the following ways:

- Direct communication with their audience base using their mailing list.
- Social media marketing, using all available channels.
- 'Liking' and following OSO social media marketing (Instagram: @osoartscentre; Twitter: @OSOArtsCentre; Facebook: OSO Arts Centre). Please use our hashtag #osoartscentre and tag us when posting.
- Designing images and video materials (see details in the Marketing Materials: What we require from the Performer table below).
- Designing posters, flyers and other promotional material for use in the OSO and elsewhere (see details in the Marketing Materials: What we require from the Performer table below).
- Distributing flyers/posters around the local area for display in shops and notice boards and further afield.
- Producing a press pack and distributing it amongst their press contacts.

# Marketing Materials: What we require from the Performer

Image specifications and details	Text specification	How to send to OSO
<b>OSO Printed Season Programme</b>		
72mm (w) x 140mm (h) and 72mm (w) x 70mm (h), portrait, 300 DPI, JPEG or PNG, with <b>no text</b> .	Short copy of 100 words. Longer copy of 200 words. <b>NB: OSO reserves the right to edit your copy</b>	Upload to your show folder in OSO Google file (link in your contract under Season/Marketing Timetable).
<b>OSO Website</b>		
600 pixels x 900 pixels (96 DPI, JPEG or PNG), portrait, no text.	Short copy of 100 words. Longer copy of 200 words. <b>NB: OSO reserves the right to edit your copy</b>	Upload to your show folder in OSO Google file (link in your contract under Season/Marketing Timetable).
<b>Posters &amp; Flyers</b>		
<p>For <b>short runs</b> (1-2 performances):</p> <p>2x A1 PVC plastic printing waterproof 220mic <b>posters</b>;</p> <p>250x Silk, double sided, 170gsm A6 <b>flyers</b></p> <p><b>Cost to show for printing: £50*</b>.</p> <p>For <b>long runs</b> (3+ performances):</p> <p>3x 1 PVC plastic printing waterproof 220mic <b>posters</b>;</p> <p>25x Silk, 250gsm A4 <b>posters</b>;</p> <p>500x Silk, double sided, 170gsm A6 <b>flyers</b></p> <p><b>Cost to show for Printing: £80*</b>.</p>	<p>The poster/flyer image must include: show name, a short tagline and any stars/short quotes from a named reviewer.</p> <p>The flyer back must include 100 words of copy about your show.</p> <p>Please <b>do not add</b> the dates, ticket prices, website URL, address or OSO logo, as we will be adding a branded OSO footer (210mm w x 40mm h) to each.</p> <p><b>If you are unable to design the above, or we have not received your designs by the deadlines set out in your performance agreement, or the design is not up to the OSO standard then the OSO reserves the right to design the print marketing for you and you will be invoiced at a cost of £20/hour.</b></p>	<p>Upload to your show folder in OSO Google file (link in your contract under Season/Marketing Timetable).</p> <p>Our design team will then add an OSO footer (with dates, ticket prices, QR codes etc).</p>
<b>*NOTE: You will be invoiced up front for the printing service at the time the performance contract is sent to you.</b>		
<b>Show and Company Logos</b>		
Upload a high-quality version (with transparent background) of your show's and company's logos.		
<b>Social Media</b>		
<p>1x Instagram-friendly version of the poster images 1080px x 1080px (300 DPI, JPEG or PNG)</p> <p>Additional Assets:</p> <p>'Behind the scenes' images of cast: 1080px x 1080px (300 DPI, JPEG or PNG) for posts, or 1080px x 1920px (300 DPI, JPEG or PNG) for stories/ reels.</p> <p>15-60s trailers 1080px x 1920px (300 DPI, JPEG/ PNG) for reels, or 1080px x 1080px (300 DPI, JPEG or PNG) for posts.</p>	<p>Poster images / trailer to include show name, tagline and reviews.</p>	<p>Upload to your show folder in OSO Google file (link in your contract under Season/Marketing Timetable).</p> <p>We utilise our social media marketing mostly in the week before your show in alignment with the trend we see of last-minute bookings, so please ensure materials are ready in those folders <b>at least</b> two weeks prior to the opening performance date.</p> <p>If marketing assets are not uploaded by this deadline, we cannot market your show to the best of our ability. The only exception to this is production shots as we know they're often taken a day or two</p>



	<p>before opening night, so please ensure to signpost if you put these in the drive and we will do our best to get them out in time.</p> <p>It is not our responsibility to create or search online for your marketing materials. However, since we're aware show teams don't always have the tools to create certain graphic designs, if you would like our marketing team to create a special graphic for you (such as layering reviews over production shots, etc) please email this as a request to <a href="mailto:fraser@osoarts.org.uk">fraser@osoarts.org.uk</a> <b>at least three weeks</b> in advance. We cannot guarantee to grant that request but will do our best.</p> <p>Additional marketing assets are always welcome: ones that we often get from show teams include production shots, rehearsal shots, cast headshots, cast lineups, reviews, quotes from the show and press releases. We also encourage you to submit video footage as much as possible as it's good for the algorithm.</p> <p>We also market your show to our mailing list through monthly 'what's on' emails and targeted mailers.</p>
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Please ensure, **once you have uploaded your materials to the drive** according to the deadlines set out at the top of the Performance Agreement, that **you email** [fraser@osoarts.org.uk](mailto:fraser@osoarts.org.uk) notifying us that your materials are on the drive.

#### NOTE:

OSO prides itself on having consistently high-quality branding and marketing. If we are not happy with the quality of materials you provide, and you do not provide alternative materials of higher quality to our satisfaction within the new deadline set by our marketing team, then we **reserve the right to create our own with an administration cost deducted from your final revenue split.**

If print materials do not comply with requested sizes, **we will not put them on display and reserve the right to reprint them in the correct size with printing and administration costs deducted from your final revenue split.**

## Marketing Deadlines

A timetable for the provision of the above marketing materials is set out at the top of the Performance Agreement.

## Brand Guidelines

These are our brand guidelines. Please can you follow them to help with brand consistency:

- Our name is 'OSO - The Theatre on Barnes Pond' or 'OSO Arts Centre'; and
- OSO stands for Old Sorting Office and should therefore be pronounced O-S-O.

In relation to our logo, our design team will add an OSO footer (with dates, ticket prices, QR codes etc.) to all print marketing. Should you need to use our logo for any other marketing purpose, then please **only** use the updated version below.



If you need to use one of the above new logos or a different coloured variant, please contact [fraser@osoarts.org.uk](mailto:fraser@osoarts.org.uk) who can provide you with a PNG file.

Please **do not** use our old logos (below) anymore.



# Technical Specification

Venue staff can assist in basic technical setup as appropriate as part of the get-in process. For the avoidance of doubt, this support does not include programming your lighting or sound or projection. We expect the Performer to bring its own programmer and operator. **Please note that you will be required to leave the rig as you found it, therefore take that into account when planning your get-out. We reserve the right to charge the Performer for any staff time if this is not done.**

If this is not possible for the Performer to bring its own programmer and operator, the OSO may be able to provide a programmer/operator subject to a £20 per hour fee; please let us know at least **one month** before your show by emailing our Venue Technician.

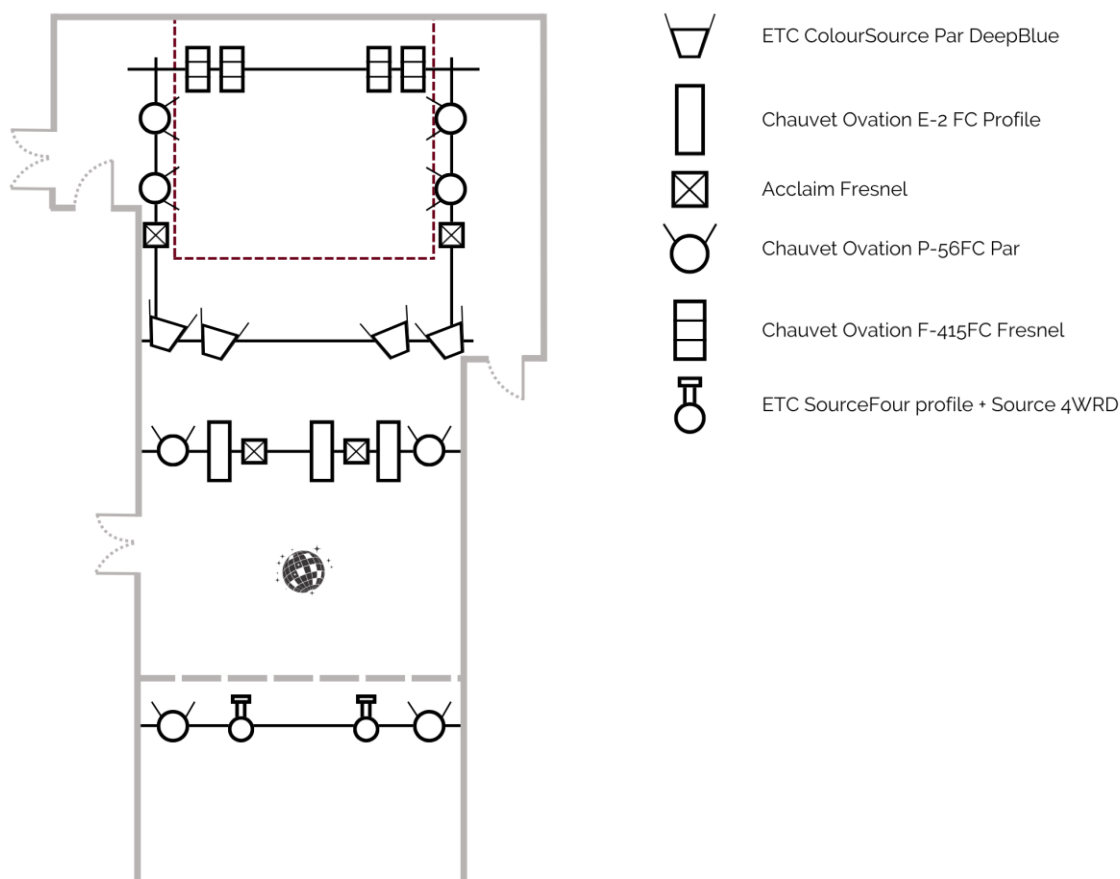
## The Stage

The stage is constructed in 1mx1m panels and can cover an area of up to 5m (w) by 4m(d), with 3 spare 1x1m squares to use if you wish. It is 60cm high by default but can be readjusted to a height of 40cm. It has a black industrial grip surface. The stage must be pushed up against the back wall for safety. We have two sets of stairs which are placed either side of the stage by default but can be moved to anywhere on the front or side edges if required. We have 8 full height black flats, which can also be used on request.

Occasionally, we can dismantle the stage and present shows at floor level. The floor in this configuration can either be set up as sprung wooden boards or black dance floor. Anyone using the sprung wooden floor should take into account that this is more reflective under the theatre lighting.

See the Auditorium Layout section for more information on layouts.

## Lighting



## Dimming

There are 48 channels of 15a dimming in OSO, achieved via two Zero 88 Chilli Pro (24 channel) dimmers, located in the corridor behind the stage left wing. All bars are wired, and they have 6 15amp sockets each.

Any lights not in use should be rigged on the 'storage' bar in the stage right wing.

**For more information on patching, please contact our Venue Technician.**

## Standard Rig

We have a mostly LED permanent rig, made up of 8 parcans, 5 profiles, 4 fresnels with motorised zoom. We ask that these lanterns are returned to this standard rig as displayed in the above plan as part of your get out if they have been significantly moved.

## Lantern List

We have several in-house lanterns, which are stored on our 'storage' bar and can be used at no additional cost. Our current lantern stock is:

2 x Acclaim Fresnels  
5 x Par64 Parcans  
1 x Source 4 19deg Profile  
1 x Source 4 26deg Profile

We have a limited selection of spare gels in-house, which can be used free of charge. If you want to use specific gels in your production, we recommend that you bring these with you, as we do not provide specific gels.

We have a decent stock of 13a, 15a, IEC & DMX cabling, but if in doubt, bring spares!

You are welcome to bring your own lanterns with you to the venue. Please ensure that these have been fully PAT tested. Any equipment brought in is subject to a safety check by our technical staff.

We have a small number of 15a grelcos that will allow you to split a single channel between two fixtures.

We are frequently adding to our lantern stock. Please enquire with the Venue Technician for an up-to-date list of in-house lanterns.

## Lighting Control

Lighting and sound are usually operated from the stage left wing but can also be operated from the house-left of studio 2. See the Auditorium Layout section for these locations in different seating configurations. There is a multicore box on the wall in Studio 2, with tie-lines for audio and data cable, and a 5-pin DMX cable running to the dimmers.

Our standard lighting desk is an ETC Nomad, which connects to the dimmer pack via a 5-pin DMX cable [on universe 2 and the DMX chain in the rig on universe 1](#).



## Sound/AV

Our sound system comprises eight high-quality speakers:

- 2 Martin Blackline X8 speakers (positioned downstage in Studio 1)
- 2 Achat Box PA108 speakers (positioned at the rear of the auditorium in Studio 2)
- 2 Db LVX P\* speakers (positioned at the rear of Studio 3)

The speakers can be re-patched using a patch-bay in the backstage corridor, which can be used to support surround sound designs.

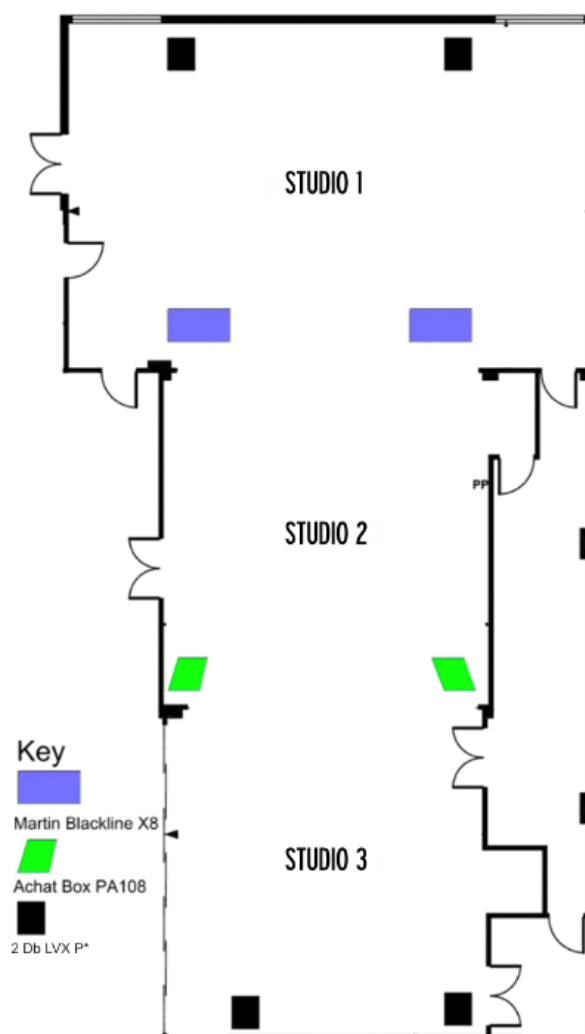
We also have a subwoofer (SubZero P15 DSP) and additional monitor speaker (Achat Box PA12 DSP) available for shows to use if necessary.

We have a Sonos system installed throughout the building, which is used for ambient music.

We have 2 SE7 small-diaphragm condensers fixed on the bar above the stage. They act as a 'voice lift system' and can be used to reinforce the sound if needed.

OSO has the following microphones in house:

- 4 x Shure SM Beta 58 Vocal Microphones
- 2 x Shure SM Beta57 Instrumental Microphones
- 3 x SE7 small-diaphragm condenser
- 2 x wireless headsets



## Sound Operation

Our sound desk is a Behringer X32 Producer digital mixing desk. We also have an SD16 stage box which can be connected to the sound desk via Cat5 cable. This has 16 combi-jack inputs and 8 XLR outputs.

We have a small XLR multicore reel that can run between the stage and sound desk should extra channels be needed. This supports 6 XLR inputs and 2 XLR outputs. We also have 2 dual passive DI boxes for a total of 3 channels of DI.

OSO has a Mac mini available for shows to operate the sound and projection via QLab 5, or alternatively the Performer can bring their own playback device to plug into the sound system via a headphone jack cable. **Please note that shows needing more than two channels of audio playback and/or video mapping facilities need to 'rent' their own QLab licence to unlock this functionality.**

We have a PreSonus Studio26c audio interface for interfacing with the Mac mini - it has 4 separate audio outputs so can be used for quadraphonic surround sound. Shows wanting to implement a surround sound design of more than 4 channels should bring their own audio interface to fit their specific requirements.

## PRS Licensing

It is the Performer's responsibility to pay for any PRS/PPL licences for their show.

To this end, the Performer must let us know, in the Performance Agreement, if their show is subject to PRS/PPL licensing and, if so, in which PRS/PPL category the music for the show falls. The OSO will charge you as per your performance agreement.

## AV/Projection

We have a full 1080p HD Projector (Hitachi CP-WU5500), which is as standard rigged in the centre of IWB2. It can cover up to the full width of the back wall. It is also capable of complex projection mapping effects.

The projector is operated via an HDMI input. We recommend using QLab to run the projection either from the house Mac or your own Macbook. In either case, you should purchase a temporary video licence from their website.

## Risk Assessment

You will be provided with a copy of the OSO's Risk Assessment (which includes a Fire Risk Assessment) when the Performance Agreement is sent to you. In the Performance Agreement, you will be asked to confirm that you have read and understood our Risk Assessment. Furthermore, if your show includes additional risks not covered by our Risk Assessment, then the Performance Agreement requires you to provide us with your own Additional Risks Assessment.

Please note that if it becomes apparent that a show contains risks that should have been included in the Additional Risk Assessment, then OSO reserves the right to request that the show is modified to remove the risk in question. If this is not possible, then OSO reserves the right to cancel the show as per clause 15.4 of the Performance Agreement Terms & Conditions (below).

## Emergency Evacuation Procedures during a Show

### Fire exits available to audiences during a show

This depends on the theatre setup, namely if all three studios are being used, or if just studios 1&2 are being used.

*All three studios setup* - there are three exits: (1) external exit straight onto the Green, to the left of the stage (as you look at it); (2) the double doors entrance to the theatre (studio 2) leading into the Café; and (3) the door from studio 3 leading into the Café.

*Studios 1&2 setup* - there are two exits: (1) external exit straight onto the Green, to the left of the stage (as you look at it); and (2) the double doors entrance to the theatre (studio 2) leading into the Café.

In relation to the external exit by the stage, production companies are always briefed to open this door immediately and to guide as many people as possible via that exit onto the Green if there is a need to evacuate.

### Fire evacuation procedure

- On hearing the alarm, the Tech Operator needs to put all the house lights up, turn off any audio and ask the audience to leave the building via the nearest fire exit to the totem pole by the Pond (meeting point).
- The production team/anyone on stage should automatically pull back the drapes to make the fire exit by the stage visible and push open the doors.
- If there are any members of the audience with access requirements (including those in wheelchairs), the staff on duty will direct them to the main OSO entrance as it has a ramp.

# Auditorium Layout

## End On

Our end-on layout is perfect for theatre and music performances and we can adapt the space to three sizes.

### 1. Raised Stage | Two-Studio Setup

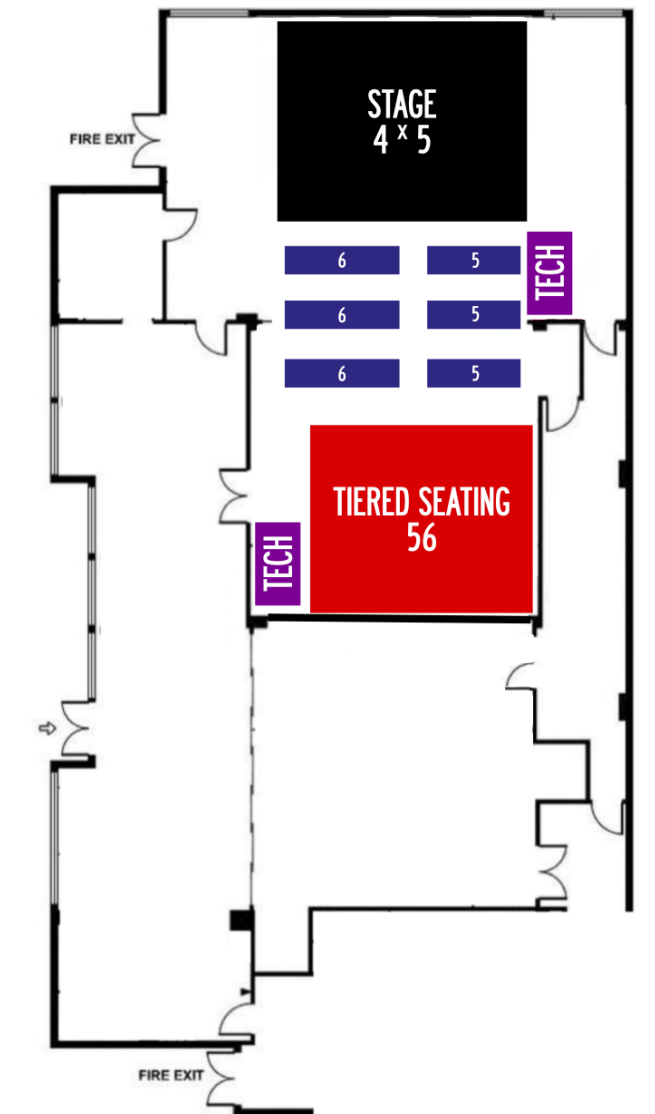
Stage: 4m(d) x 5m(w) x 0.6m(h), 20 panels

Audience Configuration: Tiered seating, plus rows of chairs

Tech Desk: Downstage Left Wing or panel by Studio 2 doors

Studio 2 doors

Capacity: 85



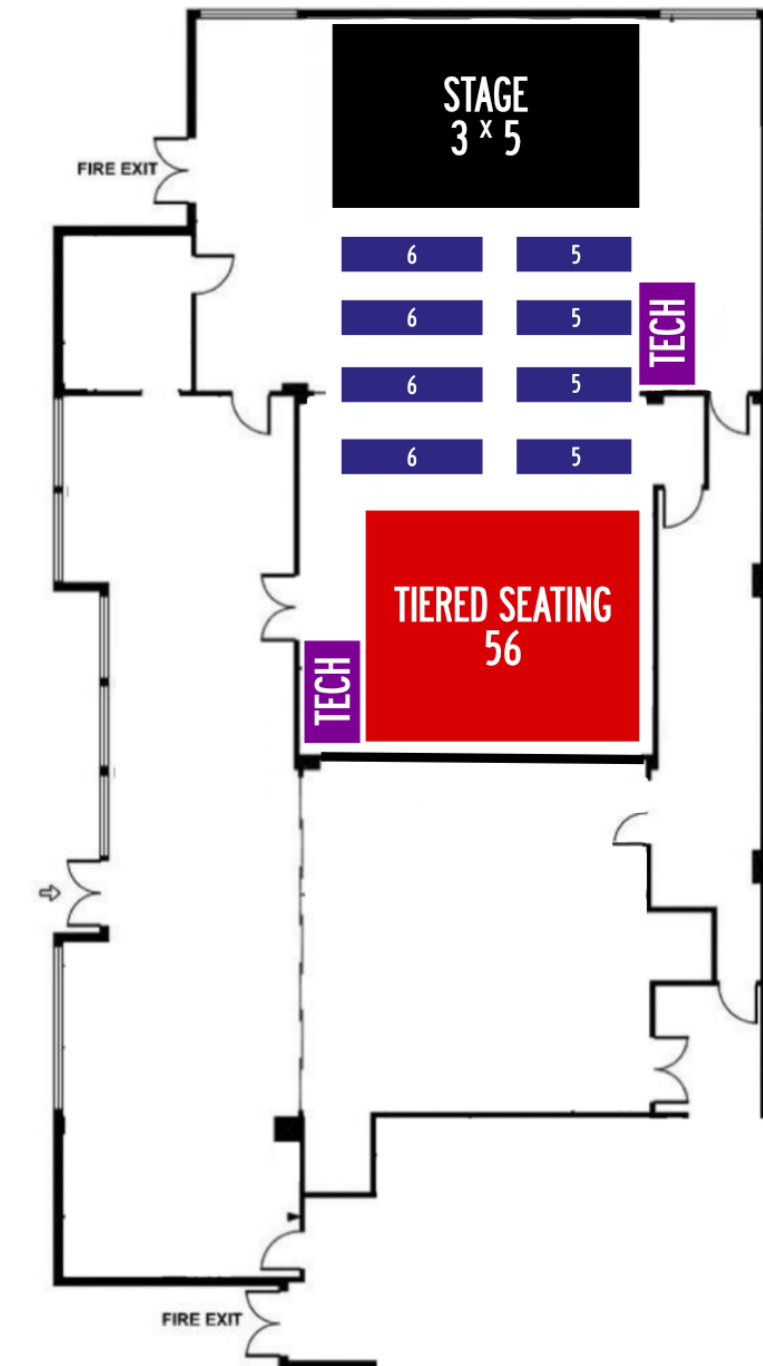
## 2. Small Raised Stage | Two-Studio Setup

Stage: 3m(d) x 5m(w) x 0.6m(h), 20 panels

Audience Configuration: Tiered seating, plus rows of chairs

Tech Desk: Downstage Left Wing or panel by Studio 2 doors

Capacity: 100

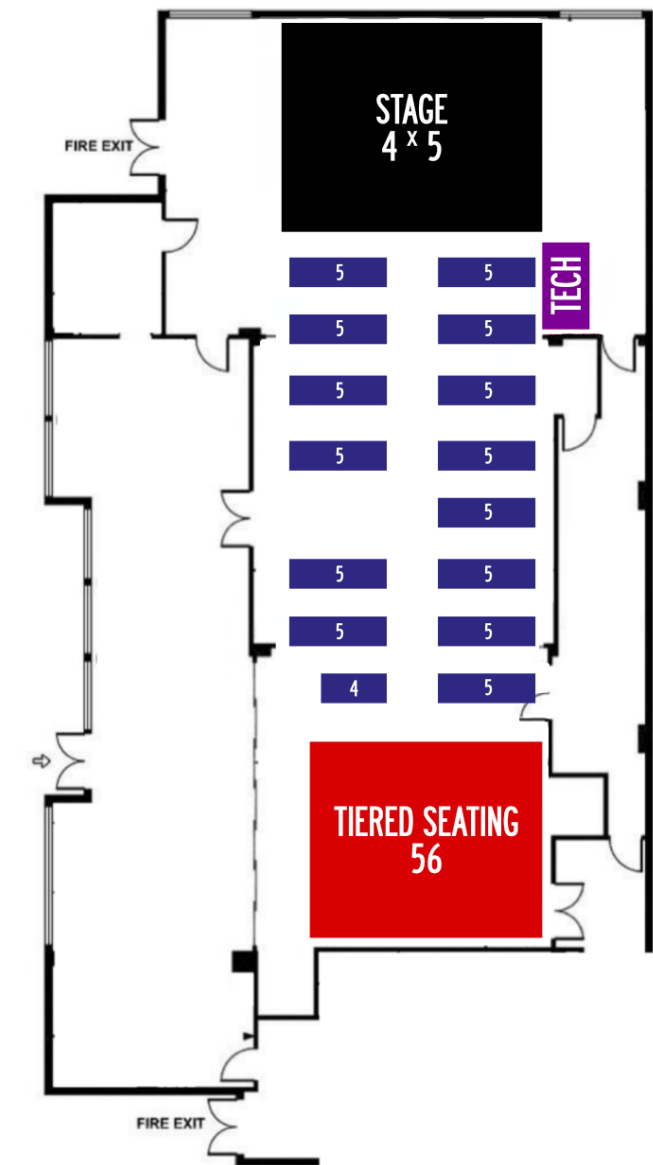




### 3. Standard Raised Stage | Three-Studio Setup

Stage: Raised Staging, 4m(d)x5m(w)x0.6m(h), 20 panels

Audience Configuration: Tiered seating + rows of chairs



Tech Desk: Downstage Left Wing

Capacity: 130 [120 with tiered front row empty]

# Thrust

## 1. Thrust Stage | Two-Studio Setup

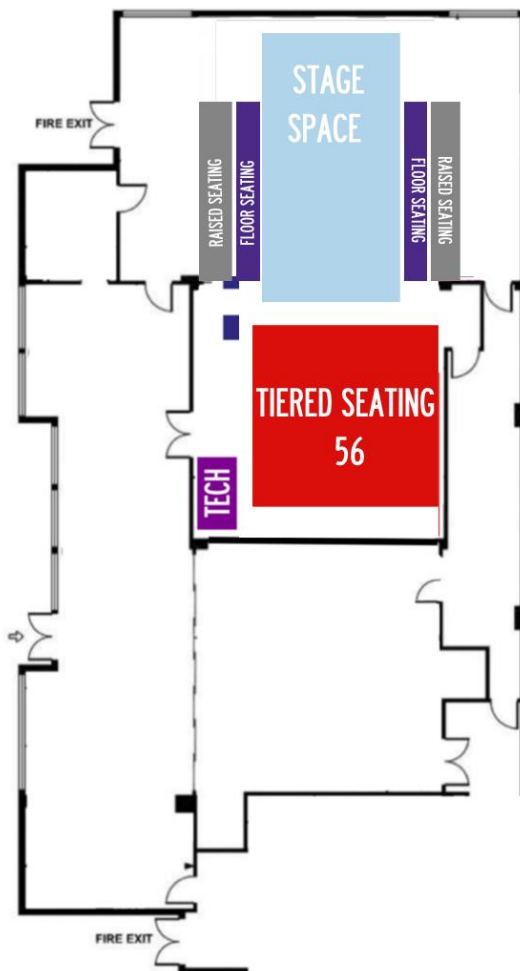
Stage: Performance area at floor level

Audience Configuration: Tiered seating + rows of chairs on raised staging and on floor level

Tech Desk: Downstage Left Wing

Stage size: (3.42 m x 7.5 m)

Capacity: 85



## 2. Thrust Stage Cabaret Seating

| Two-Studio Setup

Stage: Performance area at floor level

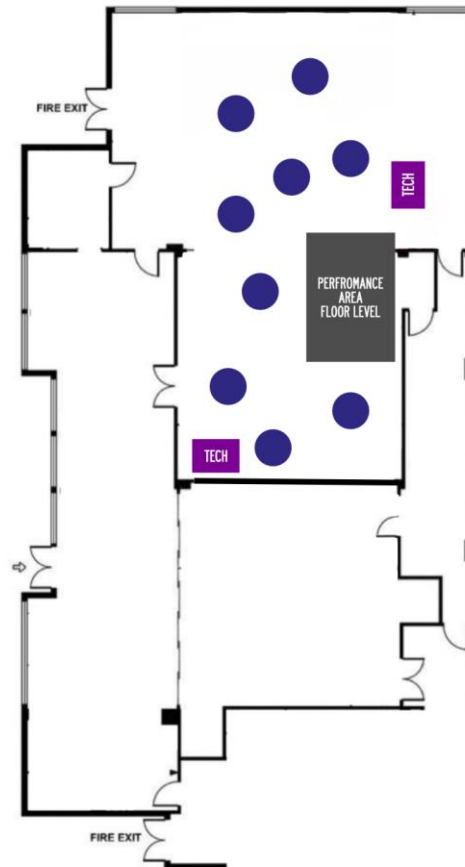
Audience Configuration:

Cabaret Style Seating

Tech Desk: Downstage Left

Wing

Capacity: 80



# Piano Lounges

**Our 'Piano Lounge' setups are perfect for informal music or talk events: the relaxed atmosphere is a real hit with our audiences as they can get up to get a drink from the Bar throughout the performance.**

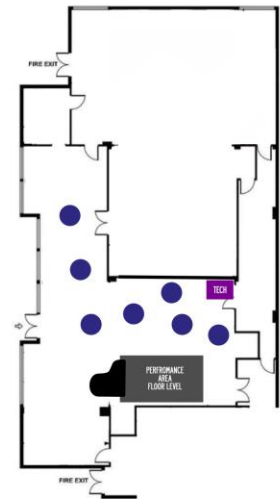
## 1. Piano Lounge | One-Studio Setup

Stage: Performance area at floor level, grand piano,

Audience Configuration: Cabaret Style

Tech Desk: Downstage Left Wing

Capacity: 50



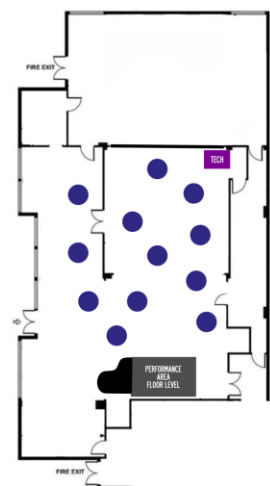
## 2. Piano Lounge | Two-Studio Setup

Stage: Performance area at floor level, grand piano,

Audience Configuration: Cabaret Style

Tech Desk: Downstage Left Wing

Capacity: 75



# Other configurations

We are a flexible space; if you have a configuration in mind that is not listed above, please get in contact with our Venue Technician to see if we can accommodate it.

# OSO Arts Centre

## Performance Agreement Terms and Conditions

*These Terms and Conditions form part of the Performance Agreement (the Performance Agreement)*

### Performer's responsibilities

1. The Performer is responsible for:
  - 1.1. All performance and production costs;
  - 1.2. Setting up the stage area;
  - 1.3. Providing its own technician and stage manager to programme, rig and de-rig all technical equipment. The OSO Production Manager is happy to train anyone in the use of the of the OSO's lighting and sound if arranged in advance of the Show;
  - 1.4. The delivery and removal of its own equipment;
  - 1.5. Providing confirmation that all equipment brought onto the site will be safe as defined under the current HSE guidelines & relevant regulations;
  - 1.6. Attaching an Additional Risk Assessment, where necessary, no later than 7 days before the first Performance;
  - 1.7. If the Show involves people under the age of 18 (or other vulnerable people) ensuring that adequate safeguarding measures are in place;
  - 1.8. Obtaining at its own cost any other consents, approvals or licences necessary for it to hold in connection with the use of OSO or the presentation of the Show;
  - 1.9. Ensuring that each Performance does not exceed the duration stipulated above. In cases where the duration is exceeded, OSO reserves the right to request that the duration of each Performance be reduced as appropriate. In extreme cases, OSO reserves the right to cancel the Show, in which case clause 16 below shall apply;
  - 1.10. Behaving at all times in a reasonable and professional manner;
  - 1.11. Complying with all agreed timings and arrangements and with any reasonable requests arising from legal or regulatory requirements including local by-laws. In particular, any after-parties must take place after the Get-Out has been completed;
  - 1.12. Making every effort to promote and market the Show in accordance with the marketing obligations in the Production Handbook and the timings in the Season/Marketing Timetable in the Performance Agreement;
  - 1.13. Contacting OSO two weeks before the first Performance to check on the status of ticket sales;
  - 1.14. Contacting OSO one week before the first Performance to check again on the status of ticket sales;
  - 1.15. Notifying OSO immediately upon becoming aware of any accident/injury at the OSO;
  - 1.16. Keeping the wings and stage clean and tidy at all times during the period covered by this Agreement;



- 1.17. During the Get-Out, removing any items brought in for the Show and clearing up any litter; and
- 1.18. Playing any music performed during the Show via the OSO sound system which is set so that the decibel level does not exceed 90 decibels.

The Performer must not:

- 1.19. Cause offence or nuisance to OSO customers, staff, volunteers or neighbours;
- 1.20. Cause any damage to the OSO premises or equipment;
- 1.21. Consume or put any food/drink on or near the tech desk at any time;
- 1.22. Bring any animals onto the premises without permission;
- 1.23. Use any equipment which may cause risk of fire or water damage;
- 1.24. Have any after-parties on the OSO premises;
- 1.25. Fly-post around Barnes, or anywhere in the SW13 area, any posters or other promotional material advertising the Show to include, but not limited to, attaching promotional material to railings, trees and fences;
- 1.26. Place any items on the grand piano;
- 1.27. Consume food in the Cafe which has been purchased from outside the OSO; and
- 1.28. Bring any vehicles onto Barnes Green.

## OSO's responsibilities

- 2. OSO will:
  - 2.1. Provide the venue, including power, light and basic stage lighting rig, as well as a basic PA system and microphones (subject to agreement of specifications);
  - 2.2. Set up the auditorium;
  - 2.3. Provide front of house and bar staff;
  - 2.4. Provide a box office service;
  - 2.5. Promote the Show in accordance with its marketing obligations in the Production Handbook; and
  - 2.6. Ensure that the venue is fit for purpose and complies with all applicable Health & Safety legislation and regulations.

## Ticket Revenue Split

- 3. Ticket revenue is the total income taken from ticket sales, after deduction of the £1.25 box office fee for each ticket sold. Thereafter the remainder is split between OSO and the Performer according to the Revenue Split in the Performance Agreement.
  - 3.1. If there are any outstanding invoices from the OSO, the OSO reserves the right to withhold the Performer's revenue split until such time as the invoices have been paid.
- 4. The following deductions may be made (as appropriate) from the Performer's share of the Revenue Split:
  - 4.1. Any PRS/PPR fees due in respect of the Show in accordance with the information provided by the Performer in the Performance Agreement;
  - 4.2. The cost of print marketing incurred by the OSO if the Performer does not provide the print marketing in accordance with the Season/Marketing Timetable set out in the Performance Agreement;
  - 4.3. The cost of any flyering, done at the Performer's request, by the OSO team; and/or

- 4.4. In the event that the terms of the Performance Agreement are breached leading to losses suffered by the OSO, the OSO reserves the right to make appropriate deductions to reflect any losses suffered.
5. After the final Performance, a sales report will be sent by OSO to the Performer within ten working days. After this has been received by the Performer, it should invoice OSO for its share of ticket revenue according to the Revenue Split. The invoice amount should not include:
  - 5.1. VAT as OSO does not charge VAT on tickets; and
  - 5.2. The Performer's own tax and national insurance contributions for which it has full responsibility.
6. The Performer's share will be paid out no later than ten working days following the provision by the Performer of its invoice.

## Complimentary and Rush Tickets

### Complimentary tickets for distribution by the Performer

7. All complimentary tickets must be approved by OSO. All other requests for complimentary tickets, such as for family and friends, will be politely refused by OSO. Appropriate usage includes:
  - 7.1. Essential production team members (director/producer etc);
  - 7.2. Approved reviewers; and
  - 7.3. Agents/representatives.

### Complimentary tickets for distribution by OSO

8. OSO reserves the right to give out complimentary tickets as it sees fit and will notify the Performer if this happens.
9. OSO reserves the right to give four tickets per night to OSO staff and volunteers for £10 each. These must be bought in advance and will be sold at normal price to the public if not taken up by OSO staff and volunteers.

### Rush Tickets

10. OSO reserves the right to offer up to ten Rush Tickets per run. If any more are required, OSO will seek the Performer's prior consent.

## Food and Drink

11. All food and drink consumed in the OSO Café or at the outside tables must be purchased from the OSO Café. Any food brought in by the Performer may only be consumed within the theatre space.
12. Drinks purchased by the Performer need to be paid for at the time of purchase, unless a tab is agreed with the OSO General Manager prior to each performance which must then be settled at the end of each performance before the Bar cashes up.
13. No cast or crew should go behind the Café counter/bar.

## Cancellation of the Show

### *Cancellation by the Performer*

14. If the Performer cancels, then a cancellation fee of £150 per single cancelled performance (the Cancellation Fee) is payable to OSO upon cancellation, to meet staff and other costs.

### *Cancellation by OSO*

15. The OSO reserves the right to cancel any performance at any time up to 24 hours before it takes place in the circumstances below:
  - 15.1. If fewer than 20 tickets for the Performance have been sold seven days before the performance in question (after discussion with the Performer);
  - 15.2. Situations beyond OSO's control (for example, fire (or other major safety issues) or flooding of the OSO building etc);
  - 15.3. Failure to provide an Additional Risk Assessment as per the Performance Agreement;
  - 15.4. If the Show contains risks that should have been included in the Additional Risk Assessment, but, despite the OSO's request that the Show be modified to remove the risk in question, this is not possible;
  - 15.5. The Show is materially different from that discussed with the OSO when the Performance Agreement was signed; or
  - 15.6. If the duration of any of the Performances exceeds by an unreasonable amount that stipulated in the Performance Agreement (after discussion with the Performer).
16. In the event of a cancellation arising as a result of sub-clauses 15.1, 15.3, 15.4, 15.5 or 15.6 above, OSO will charge the Performer the Cancellation Fee.

## Sale of the Performer's Merchandise and/or programmes by the OSO

17. If the Performer wishes the OSO to sell any of its merchandise or programmes during and after the show, we require 7 days' notice. The OSO will pay 90% of the proceeds to the Performer, within 10 working days of the end of the Show, and retain the remaining 10% to cover our payment and admin fees.

## Access & Parking

18. A parking bay underneath the OSO building, accessible from the rear of the building via Station Road, is available for the loading and unloading of equipment. Should the Performer require use of this, this must be agreed in advance with OSO, stating the estimated time of arrival. This bay only has space for one car and has a low roof so cannot fit all vans. For unloading large pieces of set, parking on Station Road or across the Green on The Crescent may be more suitable.

## OSO limitation of liability

19. Neither OSO nor its staff are responsible for:

- 19.1 Any damage to property belonging to the Performer. All property brought to OSO remains at the owner's risk; and
- 19.2 Any equipment left on the premises by the Performer.

## **Liability of the Performer**

20. The Performer is liable for any claims, losses, damages and costs made against, or incurred by, OSO in respect of any damage to, or loss of, property or in relation to the death or personal injury to persons arising as a result of the Performer's use of OSO.

## **Whole Agreement**

21. This Agreement, and any documents referred to in it, constitute the whole agreement between the parties and supersede any arrangements, understandings or previous agreements between them relating to the subject matter they cover.

## **Governing Law and Jurisdiction**

22. This Agreement and any disputes or claims arising out of or in connection with the subject matter shall be governed and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the courts of England and Wales.