



30 July 2020

A Casting Director is responsible for organizing and facilitating the casting of all roles in an onstage production. This involves the sourcing, auditioning and, in many cases, the contracting of actors. It requires an extensive knowledge of actors and acting skills and styles, of a wide variety of industry contracts and precedents, artistic taste and style, exceptional administrative skills, and an up-to-date knowledge of best practice in casting, and of current and historical social politics. Most Casting Directors work in a freelance capacity and employ Associates and Assistants as they can be working on a number of projects at any given time. Some institutions have their own in-house casting teams.

CDG members will follow up to date HSE / PHE guidelines and as such all guidance is subject to change.

SELF-TAPING AND ONLINE AUDITIONS

We should, wherever and whenever possible, conduct auditions remotely via self-taping and video calling, thus removing the associated risks of face-to-face interaction.

- Request self-tapes with an acknowledgement that there will be a degree of flexibility with submission deadlines, due to factors such as childcare/ other personal responsibilities/ tech problems for actors etc
- Explain the timeline for submission/ decision where possible
- Arrange video-calling to be as flexible as possible. The actor will know in advance the details of the call, i.e. who will be present, what platform would be used, the format of the call, audition material etc
- Explain to producers in advance any extra costs involved for digital platforms for file-sharing – must be paid either by producers or remunerated within the CD fee or invoiced as an expense.
- Explain to producers in advance that the collection, uploading and logging of self-tapes is time intensive for CD's offices, requiring additional cost through hours/support etc.
- Be aware of any data protection laws pertaining to recording zoom/ online auditions and storing footage.
- Be aware of mental health challenges for actors self-taping/video sessions. CD's will provide their own and/or CDG guidelines to the self-taping process alongside the invitation to tape.
- Be aware of specific needs of actors with special access requirements, e.g. D/deaf and/or visually impaired actors, actors who can struggle with social interaction, actors who are unfamiliar with technology etc

AUDITIONING IN PERSON

If necessary, in person auditions may still be a necessary part of the casting process. Until there is nationwide access to a Covid-19 vaccine/ treatment, no party should be discriminated against should they choose not to attend face-to-face auditions on the grounds of (including but not limited to) safety concerns, cost, geographical distance, impact on familial dependants/responsibilities.



- Aim primarily to have as few auditions in person as possible.
- Aim to have as few people in as large a space as possible.
- Do not encourage anyone feeling unwell to attend and explain this will not prejudice against any decision. Provide alternative audition dates/ digital options.
- Explain in advance to producers the potential additional time/cost implications of the below:
- Arrange venues that are socially distant 'approved', sending the venues' Covid document to actors, detailing the format of the meeting, who will be present and talking them through what to expect from their arrival to departure.
- Ensure appropriate hygiene measures are taken on the day (anti bac gel is provided etc) and that the room is regularly cleaned.
- Aim to reduce the number of performers in any session, in order to reduce close waiting room proximity.
- Implement a 'no-contact' casting policy where behaviours such as hand-shaking are explicitly avoided (perhaps with etiquette rules visible before people enter rooms)
- Endeavour to schedule shorter days so actors and teams are not travelling at rush hour - which may elongate the casting process and have cost implications Consider what extra measures may be needed to protect at risk groups.
- Aim to limit creative team numbers, but ensure meetings are taped for sharing with those not in attendance.
- Provide suitable gaps for arrival/ departure between auditionees.
- Issue all materials in advance digitally/ electronically unless access requirements make this impossible.
- Actors may be requested to send the CD their song choices in pdf formats in advance for the pianist/music department.
- If a song is required: the actor must share digitally, which would then be forwarded to the pianist.
- This may include additional prep time/renumeration for the pianist.
 - all auditionees must prepare a selection of pre-agreed music, distributed by the CD
 - give Actor/pianist notes at 2m distance
- If in person dance/movement/puppetry calls are required, and when they are allowed:
- Aim for smaller groups (currently can be up to 30 /40 per room so this will have to change) and shorter combinations to enable seeing more performers
 - Encourage the dance department not to call performers whose work they know well
 - Explore using live streamed footage from the room to broadcast to creative teams (even at final rounds/ work sessions) to minimise attendance in the room.
 - no partner work / lifts etc.
 - Ensure the venue cleans regularly (between group, sessions etc).
 - Choreographer to potentially send a demo to CD for distribution of the combo in prep – or teach via livestream, seeing small groups at a later time.
 - Ensure that the sharing, use or practice of any physical props, costume props or puppets is done within strict social distancing guidelines.