

<b>POLICY NUMBER:</b> 6.1	<b>DATE ADOPTED:</b> March 2012
<b>POLICY TYPE:</b> Production Job Descriptions	<b>DATE AMENDED:</b> Jan 14, 2016
<b>POLICY TITLE:</b> Producer	

## Producer

The Producer has overall responsibility for the organizational and business end of the production. This frees the Director to concentrate on the artistic side of the show. It is difficult to overestimate the importance of the Producer's role. When well accomplished it results in a production that runs smoothly with a happy cast and crew and one that makes money. The ability to delegate is an important one which keeps the Producer's job manageable.

Because the Producer's job is a big one, it is sometimes divided into two, dealing with the administrative side and the technical side. See Policies 6.1.1 Administrative Producer, and 6.1.2 Technical Producer for how these roles might be divided. The two producers will need to work as a team even though some of their duties are separate.

This document refers to a number of [resources](#) that may be used to make the Producer's job easier. These can normally be found on our website at:

[shuswaptheatre.com/resources/member-resources/](http://shuswaptheatre.com/resources/member-resources/)

Other policies may be found at

<http://shuswaptheatre.com/resources/policies/>

## Initial Steps

1. Read the script thoroughly.
2. Obtain the contract from the treasurer. Ensure royalties have been paid. Give a copy of the contract (or at least the relevant parts) to those in charge of publicity and programmes.

## Planning with the Director

1. Take the following items to your initial meeting with the director:
  - Audition sheet (see website)
  - Calendar
2. Meet with the director to discuss these points:
  - Has the set designer been appointed?
  - Has a stage manager been appointed?
  - Get contact information of other department heads who have been appointed.
  - Discuss type of auditions, audition form and set dates.

- Get director's approval on the audition form to make sure all the questions they wish answered are included on the form. Revise form if necessary prior to auditions.
- Find out if the Director wishes photos to be taken of those auditioning.
- Find out in what capacity you will be most useful to the director at the auditions.
- Get names and phone numbers of other people who have indicated they are interested in working on the show – Open House sign-up, etc.
- Contact the Volunteer Coordinator to obtain list of members who have indicated preferred areas they would be willing to work on.

**NOTE:** It is the producer's responsibility to ensure that **all names are spelled correctly** as it is from these lists that the programme is derived.

### **Planning: Pre-auditions**

1. Ensure that the person in charge of publicity knows the audition dates and that they will be advertised about two weeks in advance of the auditions.
2. Contact person in charge of website to include audition details.
3. Obtain or make copies of the script and number them.
4. Keep an up-to-date list of the scripts and names and phone numbers of those people you distribute them to.
5. Make every effort to have all scripts returned to you, as you will need them for the auditions.
6. Contact the Building Manager to obtain the production door code for your show.

### **Planning: Auditions**

1. Make sure you have:
  - enough scripts on hand for auditions.
  - a good supply of audition sheets.
  - pens and pencils.
2. Be sure that the audition sheet contains a release to use production photos containing that person's image for publicity purposes.
3. Attend auditions:
  - Distribute audition sheets to actors. See that they are completed and given to the director prior to actor getting on stage to audition.
  - Take photo of each auditioner if Director desires.

- Ensure that all actors know the dates and times for which they must be committed, including festival dates if applicable.
- See that scripts are all gathered up after auditions.
- After auditions:
  - Record names and phone numbers of those cast.
  - Ascertain who will phone those cast and not cast.
  - Note those who were not cast but indicated willingness to crew.

### **Planning: After Auditions**

1. Meet with director:
  - Create a budget. A spreadsheet is available in several formats on the website.
  - Set a date for the first production meeting. (See Suggested Agenda on the website.)
  - Arrange with the webmaster for whoever will maintain the rehearsal schedule to have access to the Members Google Calendar. The schedule should be posted and updated there regularly.
2. Submit budget in person to Theatre Board as soon as possible.
3. Contact Theatre members or others to fill all unassigned department heads. (Membership Secretary has up-to-date Membership list and Volunteer Coordinator can give names of people interested in different areas.)
4. Distribute job descriptions to all heads of departments.
5. Make up a crew contact list (department, name, phone, email) to distribute.
6. Create groups or mailing lists in your email program, one for cast and one for crew. This makes contact quick and easy. Include the Director and Stage Manager in both lists.
7. Ensure that all cast and crew are or become members of Shuswap Theatre.
8. Ensure that all cast and crew have signed a release for production photos containing their image to be used for publicity.
9. With Director's approval, invite department heads to first read through of play.
10. Distribute door code only to those department heads who might need it.
11. Inform department heads of deadlines.
12. Print Production Expense Forms (from website) and make sure there is a supply of them in the office at all times. Familiarize yourself with purchasing details. (Treasurer has all this information, including businesses where we can charge.)

### **Planning: Production Meetings**

1. Hold first Production Meeting within two weeks of the start of rehearsals. A Suggested Agenda may be found on our website <[shuswaptheatre.com/resources/member-resources/](http://shuswaptheatre.com/resources/member-resources/)>) Call other production meetings as necessary. Some will involve only a few departments e.g. Set Décor and Props. It is good to have a potluck supper/production meeting with cast and crew around the middle of the rehearsal period.

### **Rehearsal Period**

1. Meet with director and stage manager to set up work parties for the set construction, décor, makeup, costumes etc.
2. Provide adequate help to all departments.
3. Keep tabs on all administrative expenses to ensure that costs remain within budget. If possible, keep a running tally of expenses so that there are no surprises.
4. Give all bills and Production Expense Forms to treasurer as you authorize them. (Do this at least once a week.)
5. Attend rehearsals as required to familiarize yourself with the production.
6. Arrange with Building Manager for the play to be announced on the Theatre marquee.
7. Distribute blank bio sheets early in rehearsal (on website under Member Resources).
8. Give cast and crew list to our Ticket Agent (currently Intwined Fibre Arts) who checks names off the list as complimentary tickets are picked up.
9. Proofread the poster before it goes to the printer. (Check that all contract requirements are met.) Oversee distribution.
10. Contact department heads periodically to check on progress.
11. Arrange photo sessions for cast and crew portraits.
12. Before programme goes to the printers, ensure that names of Sponsors and Patrons are included in the program as well as acknowledgements. Ensure that programme is proofread before printing. (Arrange for a few people to proofread.)

### **Performance**

1. In discussion with the Director and Stage Manager, arrange for an audience for dress rehearsal or sooner, if required.
2. Ensure that tickets are selling. More publicity may be needed if things are slow.
3. Post notices or email cast and crew about final night party – usually potluck and BYOB.

4. Set a time for striking the set with the Director and Stage Manager. Post backstage and on door to sound/lighting booth and email to cast and crew.

### **Striking**

1. Print Policy [6.1.5 Post-production Producers Checklist](#) from the website <<http://shuswaptheatre.com/wp-content/uploads/6.1.5-Post-production-Producers-Checklist.pdf>>. Distribute to each department head and have them check off each item as they take part in the strike. It is important that the theatre be left in a clean, tidy and organized fashion ready for the next user.
2. Attend the strike and ensure that all tasks are completed.
3. Ensure return of all borrowed items.
4. Do a walkabout with the Building Manager to ensure that all has been restored to it's proper place or removed.
5. Submit final expenses and Production Expense Forms to the treasurer.
6. With the Director, prepare a brief report for the board about how the production went, what the theatre might learn from the experience and any recommendations for policy or future productions. Deliver the report in person, if possible, to the first Board meeting following the end of the show.

### **Festival Shows**

If you are producing a show that will be entered into a Festival, follow Policy [6.1.3 Festival Producer](#).