

POLICY NUMBER: 6.1	DATE ADOPTED: March 2012
POLICY TYPE: Production Job Descriptions	DATE AMENDED: Nov 23, 2017
POLICY TITLE: Producer	

Producer

Accountability

The Producer is appointed by the Board and primarily accountable to the Director. There is a secondary accountability to the Board in that the Producer must ensure that the production is reasonably on budget and being responsibly managed overall.

Purpose

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/

Other policies may be found at

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

The Producer has a role to play in managing conflicts that may arise within a production. Refer to policy [2.8 Conflict Management](#) for details.

Pre-Auditions

1. Obtain or make copies of the script and number them. You can scan the script at the Theatre and then email it to yourself. Then if anyone wants a copy of the script, you can email it to them. If you lend out actual scripts, keep note of who has each one, and instruct them to return it ASAP, but definitely before auditions.
2. Read the script thoroughly.

3. Obtain a copy of the contract (license to perform) from the Treasurer. Ensure royalties have been paid. Give a copy of the relevant sections to those in charge of publicity and programme design.
4. Meet with the Director to discuss any special requirements including the desired format of the Audition Sheet. (Sample [Audition Sheet](#) on our website.) Ensure that the audition sheet includes a place to give permission for the use of photographs for publicity. Arrange with webmaster for Audition Sheet to be posted on the website.
5. At least two weeks beforehand, give information about auditions to the Publicity head to send a press release to the media, webmaster and Prompter editor.
6. In cooperation with Director and Technical Producer begin to establish a budget. Download the **Production Budget Worksheet** on our website under 'Member Resources' – in three formats.
7. Download the [Production Expense Form](#) template on our website. Enter the play title at the top before printing. Place a stack of them in the Plexiglas container in the office. Ask treasurer for list of businesses where we have a charge account.
8. Start the process of selecting heads of the departments listed above and **distribute job descriptions** found on the website. (Check the Open House sign-up sheet and contact the Volunteer Coordinator to obtain list of members who have indicated preferred areas they would be willing to work on.)
9. Get the production door code from the Building Manager.
10. With the Director determine your role during auditions (e.g. greeting people, making coffee, giving out audition sheets).

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.

Auditions

1. Make sure you have:
 - enough scripts on hand for auditions.
 - a good supply of audition sheets.
 - pens and pencils.
 - coffee, tea, juice or perhaps just water.
2. Distribute audition sheets to those who did not print from website. See that they are completed and given to the director prior to actor getting on stage to audition.
3. Take photo of each auditioner if director desires.
4. Ensure that all actors know the dates and times for which they must be committed, including festival dates if applicable.
5. See that scripts are all gathered up at the end of auditions.

After Auditions

1. Note those who were not cast but indicated willingness to work on crew.
2. Arrange with the webmaster for whoever will maintain the rehearsal schedule to have access to the Google Members' Calendar. (Sometimes the SM) Cast and crew are told to refer to the calendar often on our website. The schedule should be updated there regularly.
3. Complete budget and present to Theatre Board as soon as possible.
4. Make cast and crew contact list and distribute.
5. Create groups or mailing lists in your email program, one for cast and one for crew. This makes contact quick and easy.
6. Ensure all cast and crew are members of Shuswap Theatre.
7. With Director's approval, invite administrative department heads to the first read-through of the play.
8. With Director develop a schedule of deadlines for each department. Distribute to cast and crew and ensure each item is entered into the Google Calendar the website. Ensure that subsequent changes are also entered in the calendar as soon as possible.

Production Meetings

1. Plan the first Production Meeting which will include all department heads. (See [Suggested Agenda](#) on our website.)
2. Hold first Production Meeting within the first two weeks of rehearsal. Producer will chair this meeting with time provided to the Director to talk about their vision.
3. **Distribute Job Descriptions to all Heads of Departments.** (Resources on website)
4. Call other production meetings as necessary or as desired by the Director. (Not all department heads will need to attend all meetings.) It is suggested to have a potluck supper/production meeting with cast and crew around the middle of the rehearsal period.

Rehearsal Period

1. Attend some rehearsals and become familiar with the play.
2. Provide adequate help to all departments.
3. Update cast and crew contact lists as required and send a copy of each revision to everyone involved.
4. Early in the rehearsal period, arrange for the director to meet the person designing the poster.
5. Post blank Acknowledgement sheets for all cast and crew to add to as they become aware of people (particularly nonmembers and businesses) who have helped, lent

- something or contributed. One should be posted in the Green Room and one backstage.
6. Contact person in charge of the archives to ensure that all print publicity about the show and a programme and poster will be added to our archives.
 7. Keep track of and control all production expenditures and ensure costs remain within budget.
 8. Pass all bills and Production Expense forms to the Treasurer as you sign them, at least once a week.
 9. Ensure all deadlines as set out in the production schedule are being met.
 10. Arrange with the Building Manager for the play title and dates to be posted on the Theatre marquee.
 11. Distribute blank [Bio Worksheets](#) to the cast about half way through the rehearsal period. These can be found in on our website.
 12. Proofread the poster carefully before it goes to the printer. Check that all information required by the contract is included in the required form and font sizes. Oversee the distribution of posters.
 13. Arrange for photo call for head shots of all cast and crew department heads. Attend photo call and maintain a check list of who has and has not had their photos taken. This is a good time to check for the correct spelling of names as well as the list of people who helped in each department, for programme and publicity purposes.
 14. With director plan for photographer to take production shots. Create a Dropbox Folder for the production (or have publicity head do this) for the photographer to upload all photos. Arrange for those in charge of publicity, foyer display, Facebook and Instagram, webmaster and newsletter editor to have access to the folder.
 15. Two weeks before opening, give cast and crew list to person in charge of distributing complimentary tickets. (Our Ticketseller – Intwined Fibre Arts)
 16. Find out from person in charge of the programme what the deadlines are for each area of the programme – Cast and Crew list, Director's Notes, Bios (if applicable), Acknowledgements, Sponsors, Patrons.
 17. Before the programme goes to the printer, ensure the names of Sponsors and Patrons are included as well as acknowledgements. Ensure the programme is thoroughly proofread before printing. (It is the responsibility of the Administrative Producer to ensure that all names are spelled correctly.)
 18. Arrange for the poster designer to make small cards for use as thank you cards for sponsors, patrons and people and businesses acknowledged in the programme.
 19. Arrange for photographer to take production shots during the first full dress rehearsal.

Run

1. In discussion with the Director and Stage Manager, arrange for an audience for dress rehearsal or sooner if required.

2. Ensure that tickets sales are going well. More publicity might be needed if things are slow (e.g. bag stuffer flyers to Askew's),
3. Check with crew for all outstanding bills.
4. Ensure that the person in charge of the archives will file a programme and a poster from the show (or do this yourself).
5. Post a notice or email the cast and crew about the final night party – usually potluck and BYOB.
6. Set a time for striking the set with the Stage Manager. Decide who is going to communicate this to the cast and tech crew.

Striking

1. Be present for the strike. Collect any available scripts.
2. Using the [Post-production Checklist](#) (Policy 6.1.5) ensure that all your department heads have restored the theatre to its proper state. Do a walkabout with the House Technical Director and Building Manager to ensure that all is as it should be.
3. Submit final expenses to Treasurer.
4. With the Director and SM 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 and future productions. Deliver the report, in person if possible, to the first Board meeting following the end of the show.

If you are producing a Festival production, you and the Technical Producer are responsible for moving the show. See duties of the [Festival Producer](#) (Policy 6.1.4).