POLICY NUMBER: 6.1	**DATE ADOPTED:** March 2012
POLICY TYPE: Production Job Descriptions	**DATE AMENDED:** Jan 28, 2023
POLICY TITLE: Producer	

Producer

Accountability

The Producer is accountable to the Director and also 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 while the Director concentrates 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: 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, communicating often, 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 and other issues that may arise within a production. Refer to policy *2.8 Conflict Management* for details.

Pre-Auditions

1. Advertising auditions - discuss with Director, including who will contact Webmaster, Newsletter Editor, person in charge of social media, and newspapers. This should be done at least two weeks before auditions.

2. Ascertain whether scripts have been ordered and received; this is usually done by a member of the Artistic Committee (AC). Consult with Director and/or Stage Manager (SM) about how to get scripts to auditioners and crew who need them. If you lend out actual scripts, keep note of who has each one, and instruct them to return it ASAP, and definitely before auditions.

3. Read the script thoroughly.

4. Obtain a copy of the contract (license to perform) from the AC. Check with Treasurer that royalties have been paid. Give a copy of the relevant sections of the contract to those in charge of programme design and marketing (Graphic Designer, Webmaster, Newsletter Editor, Marketing Team).

5. Discuss with the Director any special audition 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.

6. In cooperation with Director and SM, begin to establish a budget. Download the **Production Budget Worksheet** which is on our website in two formats under 'Member Resources.'

7. Download the [Production Expense Form](#) template from our website. Enter the play title at the top before printing. Place a stack of them in the Plexiglas rack on the bulletin board in the office. Ask Treasurer for list of businesses where we have a charge account.

8. Continue the process of selecting Heads of the Departments and **distribute job descriptions** found on the website. Check the September Open House sign-up sheet (posted in the Green Room during the event) and contact the Volunteer Coordinator to obtain list of people 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.
   - 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 one from website. See that they are completed and given to the Director prior to actor getting on stage.

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 that whoever will maintain the rehearsal schedule has access to the Google Members' Calendar, usually the SM. Cast and crew are told to refer to the calendar often on our website. The schedule should be updated there regularly.

3. Create a large cardboard calendar and post in the Green Room. Enter all rehearsals and production deadlines as they are decided.

4. Complete budget and present to Theatre Board as soon as possible.

5. Make separate cast and crew contact lists and distribute to those who require them.

6. Create groups or mailing lists in the computer application you use for your email (e.g. Outlook, Apple Mail, Gmail, etc.), one for cast and one for crew. This makes contact quick and easy. If you don't know how to do this, consult the documentation for your email program, as each one is different.

7. Ensure all cast and crew are members of Shuswap Theatre.

8. With Director's approval, invite crew to the first read-through of the play.

9. 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 on the website and the hard copy in the Green Room. Ensure that subsequent changes are also entered in the calendars 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, etc.

3. Distribute Job Descriptions to all Heads of Departments who do not already have one. (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. This should be discussed with the Production Team.

Rehearsal Period

1. In consultation with the Director, 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 with the Graphic Designer, to create a show graphic and discuss poster design. Give Graphic Designer all text for the poster.

5. Contact the person in charge of sponsorships/grants to ensure logos are included as required on posters and programmes.

6. 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.

7. 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.

8. Keep track of and control all production expenditures and ensure costs remain as close to budget figures as possible.

9. Pass all bills and Production Expense forms to the Treasurer as you sign them, at least once a week.

10. Ensure all deadlines as set out in the production schedule are being met.

11. Arrange with the Building Manager for the play title and dates to be posted on the Theatre marquee.

12. Distribute blank [Bio Worksheets](#) to the cast (can be done by email) about half way through the rehearsal period. These can be found on our website.

13. When the Graphic Designer has created a draft of the poster, Director, Producer and one other should proofread it carefully before it is printed. Check that all information required by the contract is included in the required form and font size. Oversee the printing and distribution of posters. [List of places to distribute posters](#) is on the website. (Forward any changes or additions to the Webmaster.)

14. Arrange for photo call for head shots of all cast and crew Department Heads. Attend photo call and maintain a checklist of those who have / have 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.

15. With Director, plan for Photographer to take production shots. The Theatre maintains a cloud storage service (currently Dropbox) for key data and this includes a folder to hold photos of all productions, each in a subfolder. The official company Photographer can give the Production Photographer access and create the necessary subfolder. Arrange for those in charge of Marketing, Foyer Display, Webmaster and Newsletter Editor to have access to the folder.

16. For most productions, each cast and crew member is entitled to one complimentary ticket for a performance on the first weekend. Consult the Ticketing Manager for the best way to distribute the tickets.

17. Find out from the Programme Designer what the deadlines are for each area of the programme – Cast and Crew list, Director's Notes, Bios (if applicable), Acknowledgements, Sponsors etc. Have programme contents proofed by at least two people before sending them to the Programme Designer.

18. Before the programme is printed, ensure the programme is again thoroughly proofread by two or three people. When there are two Producers, it is the responsibility of the Administrative Producer to ensure that all names are spelled correctly.

19. Arrange for the Graphic Designer to create small cards for use as Thank You cards for sponsors, and people and businesses acknowledged in the programme. (Those in charge of Props, Set Décor, etc, can deliver Thank You cards to people or businesses who loaned or donated items.) Check with Director and SM if they would like any Thank You cards for their own use.

20. Arrange for Photographer to take production shots during the first full dress rehearsal or when the Director desires.

Run

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

2. Ensure that ticket sales are going well. More advertising might be needed if ticket sales are slow.

3. Check with crew for all outstanding bills.

4. Discuss the final night party with Production Crew and decide who will inform cast and crew.

5. In consultation with the Production Crew, set a time for striking the set. Decide who is going to communicate this to the cast and tech crew.

Striking

1. Be present for the strike.

2. Using the *Post-production Checklist* (Policy 6.1.5) ensure that all your Department Heads have restored the theatre to its proper state. After the strike, 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).