

POLICY NUMBER: 6.1.1	DATE ADOPTED: March 2012
POLICY TYPE: Production Job Descriptions	DATE AMENDED: Feb. 2026
POLICY TITLE: Administrative 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.

When there is a Technical and an Administrative producer, the two need to work as a team, communicating often, even though many 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.

Administrative Producer's Areas of Responsibility

- Publicity and Marketing
- Photography
- Poster Design
- Programme
- Foyer Display
- Front of House
- Box Office
- Opening Night
- Bar

Pre-Auditions

1. Ensure that a folder for the production is created in the Theatre Google Drive. (The House Technical Director may do this.)
2. Advertising auditions - discuss this with Marketing Team. This should be done at least two weeks before auditions.
3. Ascertain that 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.
4. Read the script thoroughly.
5. Obtain a copy of the contract (license to perform) from the AC. Check with bookkeeper that royalties have been paid and amount in CAD for your budget. If they do not already have it, give a copy of the relevant sections of the contract to Webmaster, Newsletter Editor, Marketing Team. (The Graphic Designer also needs this for the programme.)
6. 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 if Director desires.
7. With the Director determine your role during auditions (e.g. greeting people, making coffee, giving out audition sheets).
8. In cooperation with Director, TP and SM, begin to establish a budget. Download the **Production Budget Worksheet** which is on our website in two formats under 'Member Resources.' Sample budgets from past productions can be found on our Google Drive – 'Budget Samples'.
9. 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 bookkeeper for list of businesses where we have a charge account.
10. Get the production door code from the Building Manager.

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. If it is your role, make sure you have:
 - enough scripts on hand.
 - a good supply of audition sheets.
 - pens and pencils.
 - coffee, tea, juice or perhaps just water.

(The following may be the role of the SM.)

1. Distribute audition sheets to actors. See that they are completed and given to the director prior to actor getting on stage to audition.
2. Take photo of each auditioner if director desires.
3. Ensure that all actors know the dates and times for which they must be committed, including festival dates if applicable.
4. See that scripts are all gathered up after auditions.

Note those who were not cast but indicated willingness to crew.

After Auditions

1. With Technical Director, continue to fill all crew positions. Volunteer Coordinator might have some names.
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.
3. Create a large calendar and post in the Green Room. Enter all rehearsals and production deadlines as they are decided.
4. With the Production Team, complete budget and present to Theatre Board as soon as possible.
5. Ensure that cast and crew contact list is on Google Drive. (SM or TP may do this.)
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.
7. Ensure all cast and crew are members of Shuswap Theatre.
8. Distribute door code to those department heads who will need it.
9. With Director's approval, invite crew to the first read-through of the play.

Production Meetings

1. Very early in rehearsals, hold the first Production Meeting which will include all Department Heads. Admin. Producer usually chairs this meeting with time provided to the Director to talk about their vision, etc.
2. Subsequent production meetings are called as necessary. Most of these meetings will be technical in nature and therefore will be called by the TP.
3. 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. If a show graphic has not been created, early in the rehearsal period arrange for the Director to meet with the Graphic Designer, to create one and discuss poster design. Give Graphic Designer all text for the poster. (Check contract for requirements.)
2. In consultation with the Director, attend some rehearsals and become familiar with the play.
3. Provide adequate help to all departments.
4. Get information about Sponsorships from the person in charge of that area.
5. Post blank Acknowledgement sheets for all cast and crew to add to as they become aware of individuals and businesses who have helped, lent something or contributed. One should be posted in the Green Room and one backstage.
6. Keep track of and control all production expenditures and ensure costs remain as close to budget figures as possible.
7. Pass all bills and Production Expense forms to the bookkeeper after you sign them, at least once a week.
8. Ensure all deadlines as set out in the production schedule are being met.
9. Blank [Bio Worksheets](#) are given to the cast about half way through the rehearsal period. Discuss who will do this - you or SM. Bio Guidelines and Worksheet can be found in the 'Member Resources' section on our website. Some 'Sample Bios' are on the Google Drive.
10. 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.
11. Arrange for photo call for head shots of all cast and crew Department Heads. (This is often done on the day of the potluck.) 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.
12. Inform cast and crew about procedure for getting 'comps' (usually 1 or 2 each, number decided by production team).
13. Find out from the Programme Designer the deadline for receiving programme contents. Have programme contents proofed by at least two people before putting them in a folder on the Drive for the Programme Designer.
14. Pre-show announcements – check with Director and TP who will arrange for this.
15. If desired, arrange for the Graphic Designer to create graphic for 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.

16. Arrange for Photographer to take production shots during the first full dress rehearsal or when the Director desires.
17. Arrange for programmes to be printed.

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.

Strike and Beyond

1. The TP organizes the strike. Check if you will have a role.
2. Submit final expenses to bookkeeper.
3. 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. The final budget report might be ready to present at this meeting, or perhaps the following Board meeting.

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).