

POLICY NUMBER: 6.1.1	DATE ADOPTED: May 31, 2016
POLICY TYPE: Production Job Descriptions	DATE AMENDED: June 17, 2024
POLICY TITLE: Administrative Producer	

Administrative 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.

In cases where the Producer's job is divided into two parts, this policy describes the typical responsibilities of the Administrative Producer. See 6.1.2 Technical Producer for the corresponding job description.

Communication between the two Producers is essential for the success of the production.

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.

Areas of Responsibility

- Publicity and Marketing
- Programme
- Photography
- Poster Design
- 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 or the SM may do this.)
2. 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.**
3. Ascertain that scripts have been ordered and received; this is usually done by a member of the Artistic Committee (AC). Consult with Director, Tech Producer (TP) and Stage Manager (SM) about who will get scripts to auditioners and crew who need them. (Sometimes they are sent by email.) 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 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).
6. Meet with the Director and Technical Producer 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.
7. With the Director determine your role during auditions (e.g. greeting people, making coffee, giving out audition sheets).
8. Contact Building Manager to obtain production door code for your show.
9. Start the process of selecting heads of the above departments. (Check 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.)
10. 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.' Enter the play title at the top before printing. Place a stack of them in the Plexiglas container in the office. Ask treasurer/bookkeeper for list of businesses where we have a charge account

NOTE: It is the Admin. 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 TP or 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.
5. 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.

After Auditions

1. Meet with director TP and SM to:
2. Complete a budget. (Spreadsheet is available in various formats on the website.)
3. Set a date for the first production meeting. (See Agenda guidelines on website.)
4. Determine who will maintain the rehearsal schedule on the Google Members' Calendar. (Usually the SM or Technical Producer) Cast and crew are told to refer to the calendar often on our website. The schedule should be updated there regularly.
5. Present budget to Theatre Board as soon as possible.
6. Contact Theatre members or others to fill all unassigned department head positions. (Membership Secretary has up-to-date Membership list and Volunteer Coordinator can give names of people interested in different areas.)
7. Distribute Job Descriptions to all Heads of Departments. ((Resources on website – some not up to date)
8. Create cast and crew contact list and distribute or put on Google Drive and give URL to all those who need it. Update crew list as necessary.
9. 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.
10. Ensure all cast and crew are members of Shuswap Theatre.
11. **With Director's approval**, invite department heads to the first read-through of the play.

12. Distribute door code only to those department heads who will need it.

Production Meetings

1. With the Technical Producer, plan the first Production Meeting which will include all department heads.
2. Hold first Production Meeting within the first two weeks of rehearsal. (See Policy 6.1.1 for suggested agenda). Administrative Producer usually chairs this meeting or co-chairs with TP.
3. Ensure all crew members have signed a release giving permission for the use of photographs for publicity.
4. Communicate with Director, TP and SM as often as is necessary to ensure you are working as a team.
5. Ensure that all Dept. Heads have a system to record any item lent for the show and emphasize the importance of items being returned to their owners immediately after the run.
6. Subsequent production meetings are called as necessary. (Not all department heads will need to attend all meetings.) Most of these meetings will be technical in nature and therefore will be called by the TP. It is good 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. Early in the rehearsal period, arrange for the director to meet the person designing the poster.
3. Provide adequate help to all admin. departments.
4. Update cast and crew contact lists as required.
5. Get information about Sponsorships from the person in charge of that area.
6. Post blank Acknowledgement sheets for all cast and crew to add to as they become aware of people and businesses who contribute in some way to the production – one in the Green Room, 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 with the cooperation of the TP and ensure all departments remain as close to budget as possible.
9. Pass all bills and Production Expense forms to the Treasurer/Bookkeeper as you sign them, at least once a week. (Replenish forms as necessary.)
10. Ensure all deadlines as set out in the production schedule are being met.

11. Blank bio sheets 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.
12. Proofread the poster carefully before it goes to the printer. Check that all information required in the contract is included in the appropriate form and size. Oversee the distribution of posters.
13. Arrange with the photographer for a photo call for head shots of all cast and crew department heads. With director, plan for photographer to take production shots. Have the photographer upload photos to the Google Drive. Arrange for those in charge of publicity, foyer display, Facebook and Instagram, webmaster and newsletter editor to have access to the folder on Google Drive.
14. About two weeks before opening, contact all cast and crew about 'comps' (usually 1 or 2 each, number decided by production team). The usual procedure is that each person emails the member in charge of tickets.
15. 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, etc. Check with past programmes for contents.
16. Before the programme goes to the printer, ensure that all contract credits are included, and that the programme is thoroughly proofread before printing. (It is the responsibility of the Administrative Producer to ensure that all names are spelled correctly.)
17. If Director wishes, arrange for the poster designer to make small cards for use as thank you cards for him/her to use for cast and crew and for person in charge of sponsors.
18. Arrange for photographer to take production shots during the first or final dress rehearsal. (Check with director which one.)

Run

19. In discussion with the Director and Stage Manager, arrange for an audience for dress rehearsal or sooner if required.
20. Ensure that tickets sales are going well. With the person in charge of marketing/publicity, discuss if more publicity might be needed if things are slow.
21. Check with crew for any outstanding bills.
22. Post a notice or email the cast and crew about the final night party – usually potluck and BYOB.
23. Discuss the striking of the set with SM and Technical Producer. These two are usually in charge of strike.

Strike and Beyond

1. Call for any outstanding receipts and submit final expenses to Treasurer/Bookkeeper.

2. With the Director and Technical Producer, 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 are responsible for transporting the show. See duties of the [Festival Producer](#) (Policy 6.1.3).