

Producer

Prepared August 1st for Solstice Theatre Society by Julia Nicholls

The goal for everyone involved is to create an artistically sound production, working together efficiently in a spirit of mutual support. This blending of diverse talents is the magic of theatre.

The intent of this guide is to help you to be a competent, confident producer and to help you have fun. It is important that this is a good experience for everyone.

The Producer works collaboratively with the Director, Stage Manager and Set Designer/Builder. Communication and collaboration are essential.

This guide should be reviewed with the Director and Stage Manager very early in the process and adjusted in keeping with individuals' strengths and preferences and the vagaries of circumstance.

The Producer is welcome to attend any rehearsal.

The Director, Stage Manager and Producer need to be the right mix of people considering both experience and compatibility. Decisions need to be worked out together, under the artistic direction of the Director. This is also true for all members of the production team.

Names of possible volunteers might be found in programs from previous shows, Solstice membership lists, and from among friends and acquaintances.

Housekeeping issues should be dealt with via email. Circle time is not to be used.

Duties of the Producer

1. The producer organizes the audition. Rent a space, advertise, contact possible participants. Once it is cast, the producer will create a contact sheet with each person's name, email, phone number and jobs they are interested in.
2. Create a time line of rehearsals, photo shoots, program design and printing deadlines.
3. The Preparation of the Program. This is a process that begins early in the rehearsals and ends 2 weeks before the opening. Get everyone's name and blurb organized. Blurbs should be emailed and then edited. The aim is to honour everyone who has had a part in the production and to produce a quality program for audiences.
You will need the contact sheet, description of the play, cast and crew bios, acknowledgements, director's notes, and something about the playwright.
4. Advertising will be in the Island Tides and the Pender Post. The island Tides has been designated the sole newspaper to be used for advertising.
5. The producer will work with Andrea Mills on the posters, the programs, and the tickets.

Tickets need to be printed and delivered to Talisman and Southridge store. They will need a float. Tickets sale money is deposited into the Island Savings Credit Union.

A free ticket is given, one to each actor for opening night. Organize a sign up for tickets preferably via email. Tickets are then distributed to those who have signed up in the week before the production.

6. Work out a date with the Stage Manager during the first week of rehearsals **at the hall** for all back stage and designers to have an opportunity to watch a rehearsal.

7. Develop a system for tracking expenses. Remind everyone to keep receipts and organize reimbursement. Obtain a budget and discuss expenses with director. The general approach to expenditures is to use what Solstice has in the trailer and then borrow props and costumes from the community or the Nu-to You whenever possible. If necessary, costumes may be rented from Langham Court Theatre.

8. Filming the production is optional. Solstice has a video camera that can be used if a Solstice member wants to take this on.

9. Organize photography. Have them printed and use them for advertisements, including the display case at the Driftwood.

10. Organize front of house / concession.

The legion ladies usually take this on. They do an excellent job of it.

These volunteers play an important role in welcoming the audience.

There should be 3 volunteers, who will attend at all performances. Each volunteer should have the opportunity to watch one whole performance.

These volunteers will also help with the concession. It would be helpful if they are part of the planning process and they need to have a good orientation for this role.

Make sure they have the tickets and the float.

Performances are Friday and Saturday evenings and Sunday matinee. Sunday matinees require extra monitoring on the back (upstairs) entrance.

11. With the Stage Manager, organize a small team to set up audience chairs for the performances. The hall schedule should be checked to make sure the seating will not interfere with any other events taking place in that space.

12. Organize a pot-luck after-party.

13. It is most important to recognize and acknowledge every participant's contribution in an appropriate way.

(Thank you notes for the cast are written by the Director, other notes are written by the Producer or Stage Manager depending on who has worked most closely)

14. Closing and strike. Remind everyone that we need to work together. The hall needs to be left in good order before the after-party. Everyone involved in the production is expected to help with this. Many hands.....

15. Prepare post production report with Stage Manager and Director for the Board.