

Victoria Theatre Guild and Dramatic School at
Langham Court Theatre



PRODUCER HANDBOOK

December 13, 2008

Proposed changes and updates to the Producer Handbook can be submitted in writing or by email to the General Manager. The General Manager and Active Production Chair will enter all approved changes.

Producer Handbook

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1. Introduction

This handbook has been prepared to help you be a competent and confident producer, an effective mentor or learner, and to help you have fun while doing both. It will guide you, help you solve problems, and save you time (and maybe grief). We want this to be a good experience for you. We want you to happily produce shows, again and again.

The Producer brings a business perspective to the production and is responsible for organizing, supporting, and facilitating the artistic endeavors of the production team, cast, and crew. The Producer works collaboratively with the Director and Stage Manager to establish the production team, to coordinate the production process, to manage the budget, and to assist, resolve conflicts, and trouble-shoot as necessary. (That's right – if a personality conflict is impeding the artistic process, the producer will step in to resolve it. You won't just 'let it go'.)

A producer requires exceptional organizational and interpersonal skills. Building a collaborative, effective, and satisfied team is a producer's aim.

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

As long as everything gets done, and someone assumes responsibility for each task, there is considerable flexibility in who does what. Reviewing these expectations early in the process avoids confusion and frustration later. Gaps and overlaps in communications and role expectations are hard on everyone involved with the show. It's worth the time to have the Director and Stage Manager review this handbook and have a short meeting about the contents. The same is true for the review of the Stage Manager handbook.

Producers are expected to mentor others into the role. We are both a theatre and a drama school. In the event that there is a co-producer, the two producers can divide the responsibilities as they wish. Or, as an experienced producer, you might be asked to be a resource person "on call" for another producer involved in a show. This handbook will be a helpful resource in all of those situations.

The Active Production Chair is a critical resource for producers as well. They are responsible for supervising each show of the season and are available to answer questions, give guidance and direction, and to directly intervene if necessary. Active Production Chairs are there to help you – use them.

If a review of the Guild's organization and positions would be helpful (What does the GM do? What is an Active Production Chair?), please refer to "Get Involved - Positions Overview" on the web at langhamcourttheatre.bc.ca

The goal for everyone is to create an artistically sound production, an effective and efficient process, and the good will of all involved. This blending of diverse talents and innumerable hours and effort is the MAGIC of THEATRE! Have fun!

2. Auditions

This phase is initiated by the Director approximately 10-12 weeks before Opening. It is characterized by the establishment of the team – the Cast, Production Heads, and Crew. It also includes the development of an environment where each team member is appreciated for what they bring to this creative process, and where the need to work collaboratively is a shared value. A successful show is a team endeavor!

a) PRE-AUDITIONS

1. Request from the General Manager (GM) contact information (names, phone numbers, email address) for Volunteer Coordinator, Active Production Chair, Program Coordinator, Bar Manager, Front of House Coordinator, Box Office Manager, Web Master, Newsletter Editor, Costume Loft Manager, Photographer, Production Coordinator and Facilities Manager. These are people you, the director, and the stage manager will have to contact somewhere in the production process. It saves time to have this information in one place at the beginning of the show. Give a copy to Director, Designers and Stage Manager (SM).
2. Receive from the Volunteer Coordinator a list of current members and make copies for Director and SM. The three of you are contacting members frequently throughout the production.
3. Collaborate with the Director, the SM, Active Production Chair and the Volunteer Coordinator to find Light, Sound, Set and Costume Designers; and Props Manager (These are the Production Heads of the Production Team).
4. Aim for the right mix of people considering both experience and personal compatibility. This is especially true for the Director and Stage Manager who have to work so closely together, but also true for all members of the Production Team.
5. Assist Designers to find crew to work on the show (operators, assistants, painters, stage crew, seamstresses, hair stylists...) Most designers have

lists of people they have worked with before. Other sources of possible volunteers include the programs from previous shows, organizations such as VOS and St Luke's theatre, local high school drama departments, UVict Fine Arts Program, staff, family, and friends. The Volunteer Coordinator can also produce a list of previous volunteers who have worked on specific crew activities. Advertisements for volunteers can be placed in the theatre Newsletter, the volunteer section of the Times Colonist, and with the volunteer bureau. Before this task gets desperate, involve the Active Production Chair.

6. Produce Contact Sheet (see Tools & Templates 2); send to all involved in the show and copy GM, Bar Manager, Front of House Coordinator, Active Production Chair (update them regularly). This will prevent cast and crew from being called to volunteer as bartenders and ushers. Include on the Contact Sheet the phone numbers of the GM, Box Office, Backstage, the Active Production Chair, Production Coordinator, Technical Director, Facilities Manager.
7. Have the Director determine audition dates, time, space, and script requirements (full scripts or sides); send information to Newsletter Editor and General Manager (see Tools & Templates 3). The GM will send the information to the Web Master.
8. Book the rooms (lounge, stage, and/or rehearsal room) for auditions and call backs on the calendar on the Box Office door. Keeping this calendar up to date avoids double-booking problems.
9. Make enough copies of the script or sides for auditions. The scripts are in the lobby desk drawer and the copy machine is also in the theatre lobby.

b) AUDITIONS and CALL BACKS

Generally, auditions occur 8-10 weeks before Opening Night and take place in the lounge, theatre, or rehearsal room, depending on Director's preference and room availability.

- get the Audition Box from the GM's Office before setting up the reception space and audition site; ensure good signage to guide candidates through the theatre
- sign out the theatre keys from the GM (for Producer, SM, Designers). See 3 - Rehearsals/a/2 for more information re. keys
- welcome each candidate, offer tea/coffee, and ask them to complete the audition forms (see Tools & Templates 4) which are in the Audition Box (Membership Application form, which lists many volunteer positions is also in the box).

- if requested by the Director, assist the Director and SM with casting decisions and note-taking in the audition room

c) POST-AUDITIONS

1. Phone and speak personally to each candidate to ask them to return for callback or to thank them for auditioning although they haven't been selected; do this with great kindness and respect and sensitivity: "Thank you for coming out for the audition. You did a very good reading. But we had an exceptionally strong showing and you haven't been selected for a part in this production. I hope we will see you at Langham Court in the future."
2. Use voicemail only as an extreme measure.
3. Pursue a backstage position only if they bring it up at this time. You can always call them another day when they are feeling less disappointed about not getting the part.
4. After callbacks, phone and speak personally to each callback candidate and offer the role or thank them for auditioning although they haven't been selected (see #1 under Post Auditions)
5. Add cast to Contact Sheet and forward to cast/crew/Production Heads, GM, Web, Newsletter Editor, Bar Manager, FOH Manager, Active Production Chair, Program Coordinator.
6. Work with Director and SM to set Rehearsal Schedule, book rooms on the calendar of the Box Office door.

3. Rehearsals

The Rehearsal phase is approximately 8 weeks before Opening.

For the Producer, the Audition and Rehearsal stages are busy with planning and chairing PRODUCTION MEETINGS which can be weekly or as often as necessary. The Director, Stage Manager, Designers, and Active Production Chair attend. The Director's creative vision is shared and the individual designers speak to, plan for, and execute their portion of that vision – the set, costumes, light, sound, and props. What will they create to support the vision? How will this all come together for the audience? How can we help one another? How can we stay within budget?

This talent-meld is a huge portion of The Magic! The Producer facilitates and coordinates people & activities to enable this meld to occur. Your approach impacts the emotional tone of the whole team.

Another important responsibility during this stage is the preparation of the program. This process begins early in the Rehearsal stage and ends 2 weeks before Opening.

a) REGULAR AGENDA ITEMS & TASKS

1. Book the production meeting room, prepare the agenda, chair the meeting, and distribute notes/minutes if necessary
2. Distribute keys to Stage Manager and Designers. The Producer has theatre and office keys. The Stage Manager has theatre keys, rehearsal room cupboard and booth keys. The Light Designer has theatre and booth keys. The Costume Designer has theatre and loft keys. In the interests of theatre security, the producer can issue fewer keys if they aren't necessary. Similarly, if more are needed the producer will request them from the GM. The producer is responsible for collecting the keys and returning them to the GM.
3. Receive from the GM further rules & policies requiring distribution to the Production team via Production Team Meetings or emails.
4. Be inclusive, set a positive tone, and be efficient at the meetings; they usually last one hour
5. Encourage designers and their crew to attend the Read Through (the first reading of the entire script by the selected cast); it's a good chance for cast and crew to meet, and for crew to get "a feel for" the play. (Models and initial renderings of lights, set, and costumes may be available then) They are also welcome to attend any rehearsal. The more familiar they are with the play, the easier Tech Week-End will be.
6. Monitor staffing issues regularly:
 - Do the designers have enough help? (see Pre-Auditions, #5)
 - Are the volunteers members of the Guild? (have membership application forms ready; they are available in the lobby or from Box Office Manager); everyone involved in a show is to be a Guild member as per the Constitution and By Laws (This fee collecting responsibility may shift to the Membership Chair if the position is reinstated)
 - Are volunteers being oriented/mentored adequately? We are a Drama School

7. Have every Production Team member “report in” or give a design “update” at each meeting. It’s this ongoing dialogue that prevents a set from blocking lights, lights from altering the color of costumes, and upholstery from clashing with the color of walls. Direct people to meet separately if the whole group is not needed for the problem-solving. e.g. director and costume designer can meet separately re. the suitability of specific outfits. Stay current with design progress with between-meeting contacts with designers. This is critical leading up to Tech Week End.
8. At an early Production Meeting, have each designer estimate their costs and remind the team that the Production budget is \$3000. (see Tools & Templates 6) Hopefully their estimates are within that limit. Their estimates formulate the Preliminary Budget which is submitted to GM. Have designers update their actual expenses to their estimated costs regularly at meetings so everyone can monitor the budget. And remind everyone often to keep their receipts which are necessary for a reimbursement.
9. Develop a system for tracking expenses per account: set, costumes, props, light, sound, miscellaneous; and develop a system for tracking cash advance expenses (see Tools & Templates 6)
10. Ask the director if he/she wants a directors’ night when select directors are asked to attend a rehearsal and to offer feedback on specific aspects of the show or to offer feedback in general; if so, invite those directors to attend
11. Ask the cast to loan the Theatre Archivist photos from other shows they’ve been in. He may use them in his hallway photo gallery during the run.
12. Schedule tech and stage crew rehearsals if director deems them necessary
13. Attend as many rehearsals as possible, at least once a week, to monitor progress, liaise among actors & production team, anticipate needs, prevent crisis, resolve conflicts, assist and trouble shoot as necessary.
14. Keeping in mind that 2 productions occupy the theatre at any give time, communicate with the producer/SM of the other show as necessary re. important dates, use of space, security systems, contact information etc.
15. Should a conflict occur, the show on stage is the show that takes priority in scheduling.
16. Get the date & time for the other show’s Strike and ensure your cast/crew are there to help. The other show which has completed its run is giving your show the stage and dressing rooms. Your show is passing on the

rehearsal room to the incoming production. (See Strike section under Performances)

17. Be aware of other processes that may impact the production team. For example “The writing of the Introduction to the Play”. See other position guidelines in the Handbooks section of the web.

b) SPECIAL AGENDA ITEMS

1. Meet and Greet

The Monday following the previous show’s Strike, a Meet and Greet is scheduled. All cast and crew and Board members are invited. Theatre staff and new members who are curious about the theatre have been invited as well.

The Board officially welcomes the production team to the theatre; each person introduces themselves and indicates their involvement with the production; and a potluck dinner is shared. Everyone should be made to feel most welcome. Keep the “social” up and the “business” down as much as possible. Much “business” information can be passed on with group emails. This event includes professional photographs being taken: headshots of Director, Stage Manager, Producer, Designers, Cast; scene photos which will be used for publicity; and one group photo of everyone involved in the show. A regular rehearsal might follow the Meet and Greet.

1. Schedule the Meet and Greet in collaboration with the Director and Stage Manager - the date, and the timing of the photographs, the circle & introductions, and the dinner (see Tools & Templates 6)
- 2 Book the lounge on the calendar on the office door, invite Board members and the GM, alert all members of the production team, cast and crew. The GM will invite the Theatre Team.
- 3 Ask all members of production team, cast and crew to bring something for the potluck dinner
- 4 Get the Headshots File from the GM and determine what headshots are to be taken. Head shots taken within the past 3-4 years are considered current and will not be redone. Advise those having headshots taken to wear dark clothing with sleeves.
- 5 Provide the GM with the Meet and Greet schedule. The GM will book the photographer.
- 6 Ask Director which publicity shots they want and inform costume designer; book hair stylist if necessary

- 7 The GM will book the Bar Manager to have the bar open
- 8 Arrive early to arrange chairs in a circle, put tablecloths and utensils on food tables, assist the photographer as necessary. (additional chairs are in the back closet of the lounge by the exit; disposable dishes and tablecloths are in the cupboard near the unlocked fridge)
- 9 Chair/Host the Meet and Greet. Make people feel welcome and have fun. Coordinate the Clean Up.

2. The Program

The development of the Program is a prime example of collaborative team effort that includes persons from outside of the theatre. The program is professionally produced under contract with Victoria Arts Marketing. Their timelines are tight and everyone has to do their part, well, and on time. The Producer initiates this process with the Program Coordinator early in the Rehearsal Stage. The aim is to honor everyone who has had a part to play in the production, and to produce a quality program for our audiences. The Producer Program Checklist (Tools and Templates 7) is very helpful.

1. Give the Bio Forms (electronically and/or hard copy) to cast and production heads at least 6 weeks before Opening. (see Tools & Templates 8) If you have a very large cast and crew, remind the Program Coordinator now because this will significantly impact program layout. Remind production heads and cast that late bios result in a photo but no text appearing in the program. Individuals email their bios as an attachment to the Program Coordinator who will edit for spelling, grammar, and length.
2. Ask the Director to prepare and submit to Program Coordinator the Directors Notes, Description of Scenes for each act, and Author bio
3. This is a good time to get posters from GM for posting and distribution.
4. The headshots and audiotape identifying the currently photographed headshots will be sent from the photographer to the Victoria Arts Marketing. The producer will send headshots taken within the past 3-4 years to Victoria Arts Marketing.
5. Work with designers to keep an ongoing list of people/places who have assisted with the show in order to include in the Acknowledgements
6. Work with designers to keep an ongoing list of their crew to include in the program

7. The producer is responsible for proof-reading the program. The first draft comes to the theatre from the program coordinator and ideally gives time for people to proof-read their contributions; the second proof-read occurs at Monday Magazine office and is completed by the Producer.

3. Production Seats

For the Preview and for each Performance, 3 seats are reserved for members of the production team, cast, and crew. They are P1, 2, and 3 in the back row of the theatre. The director has first choice and usually signs up for Opening and Closing. (see Tools & Templates 8)

Approximately 3 weeks before Tech Weekend, post the production seat sign up sheet. The Box Office Manager will give the producer the tickers. If you have a very large cast and crew, consult with Box Office Manager early regarding how to accommodate the numbers of people.

At production meeting and rehearsal, or through group email, alert ALL production team members, cast, crew that the sign up sheet is posted on the bulletin board at the foot of the Costume Loft stairs. Remind them not to approach the Box Office for additional seats.

During Tech Week End, distribute tickets to those who signed up for them, By Preview Night, return undesignated tickets to the Box Office for sale to the public.

4. Closing and Strike

Arrange for the Closing Party to be at the theatre or at someone's home. Invite everyone involved in the show. Arrange for a production team/cast/crew potluck and the production budget contributes \$50 as well. (See Tools & Templates 5)

Confirm with the Head Set Builder what time the Strike will begin the Sunday after closing. Inform your cast and crew, and the Producer of the next show. Everyone from both shows is required to assist with the "handing over" of the theatre stage and spaces. (See Strike section under Performances)

5. Photographs for Purchase

From the many photos the photographer has taken, copies will be made available for cast and crew to purchase.

- the photographer will send contact sheets, order forms and instructions to GM; The GM will put the package in the Green Room and notify the producer that the package is there
- producer will email cast and crew to let them know of the opportunity and the deadline to order

- return contact sheets and order forms to the “current production file” by the deadline, and let photographer (cc GM) know they are ready for pick up (remind photographer of current office hours to avoid an unnecessary trip)
- the photographer will develop the photos and try to have them back in the “current production file” before Closing; he will let the GM know they are there, GM will notify producer who will advise cast and crew to pick up their photos

4. TECH WEEK AND WEEKEND

The light and sound designers and their crews take at least the week before Tech Weekend to prepare for it. The Light Designer and light crew hang and focus the lights, cut gels, run cables and program the light (LX) board. The Sound Designer and crew record music and sound effects, and program the sound (SX) board. The light and sound operators will be trained by the Designers before Tech Week-End.

Tech Week-End is the last weekend before Opening.

This is it. Tech Week-End is the marriage of the acting, the lights and the sound. The set and the costumes are complete at this point as well. All the light and sound cues are “set” with the script and practiced (Cue to Cue). Levels are adjusted and set. The weekend is long (Fri evening, Sat, Sun) and labor intensive. (See Tools & Templates 10) A potluck dinner is shared Sunday evening and the weekend concludes with a Tech Run – a rehearsal with all aspects included.

1. 3-4 weeks before Tech Week End, arrange for a cast/crew potluck for the Sunday night dinner. (The Light Designer will have ordered pizza for the Hang & will give receipts to you)
2. Three weeks before Tech Week End ensure light and sound designers will be ready for it: design, cue sheets, enough crew and trained operators who are familiar with the play
3. Stage crew and costume dressers might be needed for the tech run; work with SM to ensure they are at Tech Week End
4. Assist Director and Designers as necessary during Tech Weekend (levels, cue to cue, tech runs)
5. Coordinate serving the pot luck dinner and it’s clean up

5. PERFORMANCES

Preview Night is the Wednesday before Opening Night on Thurs. It's a final Dress Rehearsal with a paying audience!

Opening Night on Thurs is followed by a light reception, and is often the night when reviewers are in the audience.

The theatre is dark Sunday and Mondays.

The afternoon matinees are on the last two Saturdays at 2 pm.

Counting Preview Night, the show is performed for an audience 16 times in a 3 week period. The Director may be in the audience once or twice, but the show is now in the hands of the Stage Manager. The Producer responsibilities are limited during the Run and producers are free to volunteer as stage crew, dressers, or Front of House personnel.

a) The Run

1. On Opening Night it is customary for the Producer to give tokens of thanks to the cast and crew. This can be in the form of cards, food, or personal good wishes to Break A Leg!
2. The photographer usually returns on the Friday after Opening Night to take the Archival photos. The Director will have pre-determined what shots they will be. This is part of the photographer's contract and is booked by the GM.
3. If many cast/crew are staying at the theatre between the matinee and evening performances (many choose to go home or to go out), they are asked to bring their own dinner which can be augmented by the production budget. (See Tools & Templates 5)
4. Sometime during the Run, remind cast and crew about their attendance at the Strike.

b) Closing

1. Get the place ready for the party if it is at the theatre. Have fun and lead the clean-up.

c) Strike

All Cast and Crew of the show, plus the cast and crew of the next show, are scheduled on the Sunday morning after Closing to dismantle the set, return

costumes to the loft or to the drycleaners, return props to the prop room or to the lenders, and clean the dressing rooms and green room. That is, all remnants of the show are removed from the theatre and the next show assumes possession of the stage.

1. Assist with whatever work needs to be done: sets are taken down, destroyed/disposed of, put away; stage, wings, booth, and rooms are cleared and cleaned
2. Work with Designers and SM to ensure all borrowed items are returned to rightful places and persons; costumes are laundered/dry cleaned before return to the loft
3. Collect and return keys to General Manager
4. Prepare the Post Production Report (see Tools & Templates 11) and Final Budget Report (see Tools & Templates 5). Submit both to Active Production Chair. Submit copy of Final Budget Report to GM. Remind SM and Director that they can complete a Post Production Report as well, and provide them with a copy of the form.

6. TOOLS & TEMPLATES

1. Timelines
2. Contact Sheet
3. Audition Notice
4. Audition Form
5. The Budget
6. Meet and Greet Schedule
7. Producer's Programme Check List
8. Biography Information Sheet
9. Production Seats Sign-Up Sheet
10. Tech Weekend Schedule
11. Post Production Report

TOOLS & TEMPLATES #1



TIMELINES

ACTIVITY	DURATION	ACTIVITY & OCCURRENCE
AUDITIONS	2-4 WEEKS	Establish production team, cast, and crew
REHEARSALS	8-10 WEEKS	Regular Production Meetings Assist with previous show's Strike Meet & Greet, Photos Move to Stage for Rehearsals Meet Program Deadlines for bios (4 wk before Opening), then the rest of the program (2 wk before Opening) Sign up for Production Seats Purchase Photographs Tech Week & Week End (week end before Opening)
PERFORMANCES	3 WEEKS	Wed – Preview Thurs – Opening 14 performances including 2 matinees Sat –Closing
STRIKE	1 DAY	The Sunday after Closing Prepare Budget & Post-Production Reports

Commitment to a show can be of 13-17 weeks duration, sometimes longer depending on the Director and the selected play.

TOOLS & TEMPLATES #3



AUDITION NOTICE (sample)

Send to Newsletter Editor, General Manager

"Waiting in the Wings" by Noel Coward

Director: Roger Carr

Audition Dates: Saturday Oct 28 10-4 and Sunday Oct 29 10-4

Production Dates: Jan 8 – 25

Cast Required: 14 women, 3 men
10 women have to be able to play 60 or over
1 woman in her 50s
2 women in their 30s
1 woman in her 20s
3 men of various ages

For breakdown of roles, please read the director's notes posted on the Notice Board at Langham Court.

Scripts are available for sign-out in the theatre lobby. Cost to non-members is a refundable \$10.

TOOLS & TEMPLATES #4



AUDITION FORM

Name: _____

Address: _____

Phone (Home): _____ Cell: _____

Work: _____ May we call work? Yes No

E-mail: _____

Are you presently a member of the Victoria Theatre Guild? Yes No

Are you presently a member of the Canadian Actor's Equity Yes No

You must be available for all 16 performances including the preview night. There are no shows on Sunday or Monday. Evening performances are at 8pm. Matinee performances are at 2pm on the second and last Saturday of the show run. You must also attend the strike of the set after the close.

Previous Experience:

1. _____
2. _____
3. _____
4. _____
5. _____

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If you are not cast would you be interested in working backstage and/or in taking a walk-on role? Backstage: Yes No Walk-on: Yes No

I agree to become a member of the Victoria Theatre Guild on or before the first read-through if I am accepted in the Production Team (actors, crew, designers). Failure to do so may result in re-casting.

Signature: _____ Date: _____

As a result of increasing concerns about copyright laws and performers' rights, the Victoria Theatre Guild has added this legal clause to our audition forms to clarify everyone's rights.

Translation of the legalese below: You give us permission to take your picture including videotape and/or DVD and use it for the show (for programs, publicity, archives, etc.). You can use the pictures we take of you for other things. We own the rights to the actual production.

PERFORMER'S RELEASE

If I am cast in this production (the 'Production') I, _____ hereby give the Victoria Theatre Guild and Dramatic School (the 'Guild'), its successors, assignees, licensees and any agent of the Guild, all rights in and to all poses, acts, plays and appearances made by me for the Production, as well as the right to use my persona through any indicia or identifying characteristics including my name, visual image or depiction and voice, for archival, commercial, educational, promotional and informational purposes worldwide. I further give the Guild the right to reproduce in any manner any recordings, including photographs and video, made by or on behalf of the Guild of my voice and physical likeness.

I further agree that I shall have no right, title or interest in or to the Production, any recordings of the Production, or any revenues derived from their exploitation.

SIGNED and DELIVERED by: _____ (Performer)

on the _____ day of _____ 20__ in the presence of:

(Witness – sign and print name)

If the performer is under 19 years of age

I confirm that as the parent/guardian of _____ (Performer)

I have read and understood the above release prior to signing it and agree to be bound by its terms.

SIGNED and DELIVERED by: _____

(Parent/Guardian) on the _____ day of _____ 20__

in the presence of: _____
(Witness – sign and print name)

TOOLS & TEMPLATES #5



THE BUDGET

The Board of Directors has set a maximum budget of \$3000 for each production and the Producer is responsible for administering it. If you are producing for the first time, the budget may be something to discuss with an experienced producer. The Producer will ask Designers to estimate their budgets based on perceived needs for fabric, lumber, paint, unusual props, etc; will monitor expenditures at production meetings and if necessary, ask for cost-cutting measures.

If an over-budget is anticipated, this will be discussed with the Active Production Chair and if necessary, a presentation can be made to the Board to itemize the needs of the production.

Similarly, if there is an unusual request for money – such as a very expensive piece of equipment that will stay with the theatre, or a request to pay an honoraria to an operator – inform the Active Production Chair who will seek permission from the board. (Note that if the Active Production Chair is a member of your theatre team, you will inform/consult with the Planning Production Chair instead)

The general approach to expenditures is to borrow from members, friends, commercial enterprises, and other theatres; to buy inexpensively at consignment stores and discount outlets; and to make from materials at hand. The word “prudent” should come to mind.

The Producer can get a cash float of \$350 or more from the General Manager to reimburse small expenditures which have been verified by a receipt. For larger expenditures such as set building, the theatre has accounts with a number of suppliers and charges for such things as lumber and paint might be shared by the production and the theatre. Discuss bookkeeping for this with the Facilities and Maintenance Manager if it applies to your show.

A suggested record-keeping approach is to have a page and envelope for each cost-centre to record their expenditures & store their receipts: Costumes, Make Up/Hair, Lights, Sound, Props, Set Building/Painting, Set Décor, Miscellaneous (food, etc).

Each page is simple : date, item, amount.

Sample: Waiting in the Wings.....COSTUMES

Jan 12	Value Village	61.48
Feb 2	WIN	12.58

Designers (Cost-Centre Managers) can give the producer their records periodically for reimbursement, or at the end of the Run. They'll report regularly on their expenditures at Production Meetings.

Another page is required to account for cash advance expenditures: Date, item, amount and balance. The producer manages the record-keeping for the cash advances.

Sample: Waiting in the Wings.....CASH ADVANCES

Jan 16	Cash Advance	350.00
Jan 17	Props (\$50)	300.00
Jan 18	Lights (\$50)	250.00

The final budget report will be a summary of cash advances expenditures, plus a summary of costs by cost-centre. A copy will be sent to Active Production Chair and to GM

Sample: Summary - Total Cash Advances 790.00

Jan 29	Advances	790.00
	Costumes	200.00
	Props	300.00
	Lights	50.00
	Misc (with receipts)	200.00
	Balance	40.00

Sample: Summary - Costs by Cost Centre

Costumes	743.89
Props	397.26
Lights	72.75
Set	618.91
Misc (with receipts)	291.78
Total Costs for Show	2124.59

The designers record-keeping pages will be appended to the final report.

The Producer is NOT responsible for budgeting for the following: Advertising, Photography, Posters, Program, Royalties and Script, Traffic Controller.

Note about Food and Food Expenditures:

Each production has approximately \$260 for food. The following are approximate guidelines (use your discretion) and are accounted for as “miscellaneous”.

Meet and Greet – potluck and cash bar (tea, coffee, beer, wine, pop)

Tech Week – Light Hang Pizzas \$40

Tech Week End - Potluck plus \$50

Two Matinees – Own food plus \$60 if many are staying at the theatre

Closing Party – Potluck plus \$50

The theatre provides coffee, tea, sugar and milk for rehearsals. It does not provide specialty tea, cookies or snacks.

TOOLS & TEMPLATES #6



MEET AND GREET SCHEDULE (sample)

Monday evening in the theatre lounge

- 4:45 SM & Producer open theatre and prepare space for circle of chairs and potluck dinner tables. Set out food as it arrives.
- 5:00 Photographer arrives and sets up locations for shoot. Head & Shoulders before 5:30
- 5:30 Cast in costume, hair, make up
- 6:00 Publicity Shots and cast/crew Group Shot
- 6:30 Meet and Greet: each person introduces self and their association with the play or their interest in the theatre
- 8:00 Rehearsal

TOOLS & TEMPLATES # 7



PRODUCER'S PROGRAMME CHECK LIST

It is the producer's responsibility to ensure that the cast and production heads submit their BIOGRAPHIES to the programme coordinator FOUR WEEKS before the opening of the play. No changes to the biographies will be considered after they are submitted except for error correction.

The deadline for the theatre to submit the FIRST DRAFT OF THE PROGRAMME to the programme coordinator is TWO WEEKS before the opening of the show. Typically, some information is not known at that time (e.g., lighting operators, dressers) but the majority of the programme information is required for the first draft.

The first draft is returned to the theatre for proof-reading and final insertions. Once the final changes have been made, the producer delivers the programme to the publisher's office for final printing. ***NO changes can be made after this point.***

The following information is required for the programme:

- Contact sheet listing all production heads, cast and crew and their positions or roles. (It is most important that the programme coordinator receive this information as soon as is possible.)
- Director's Notes
- Productions heads and bios (director, SM, producer(s), designers, props manager)
- Cast and bios and roles in the order you wish them to appear in the programme
- Description of scenes for Act I and Act II
- Running crew (names of stage crew, costume and props assistants, sound and light crew and ops, set builder, painters – no bios or photos required)
- Acknowledgements (this is usually only the name(s) of a person or organization)
- Art show artist(s)' name and bio (this information is obtained from the art show coordinator)
- Non-profit organization name and brief description of their function (obtained from the GM) [NOTE: artists and non-profit info combined should be approx ½ page]
- About the playwright (1/2 a page)

TOOLS & TEMPLATES #8



BIOGRAPHY INFORMATION SHEET

PRODUCTION: _____

Biography Information Sheet for:

Name: _____

Role: _____

Phone: _____ Fax: _____

Email: _____

Deadline: [4 weeks before opening night] _____

Cast and Production Heads:

Please write a paragraph about yourself using full sentences in the third person using **no more than 75 words**. You may include other roles you have had at Langham or elsewhere and/or write something about your background, day job, interests or share an interesting detail about yourself and/or the best part of working on this show. I will edit for spelling, grammar and length.

Please email at your earliest convenience before the deadline to lindabillings@shaw.ca

Thank you for your prompt attention to this matter.

Regards and best wishes for a successful performance.

Linda Billings
Programme Coordinator, Langham Court Theatre
(250) 220-4686

TOOLS & TEMPLATES #9



PRODUCTION SEATS SIGN UP SHEET

There are THREE production seats available for the use of cast and crew each night during the run of a show. Please sign up below. The director has first option for two seats Opening and Closing nights. It is preferable that at first you sign up for one seat only so that other cast and crew members have a chance at a production seat.

*Please Note: Production seats are the responsibility of the **producers** and are **not** handled by the Box Office.*

PLEASE SIGN YOUR NAME BELOW TO THE TICKET YOU WANT.

DATE	P1	P2	P3
Preview: Wed			
Opening: Thurs			
Friday			
Saturday			
Tuesday			
Wednesday			
Thursday			
Friday			
Sat matinee			
Sat evening			
Tuesday			
Wednesday			
Thursday			
Friday			
Sat matinee			
Sat evening			

TOOLS & TEMPLATES #10



TECH WEEKEND SCHEDULE (sample)

Day and TIME	ACTIVITY	PERSONS REQUIRED
Fri 7-10 pm	Tech – set levels	SM, ASM, Stage Walkers, Lighting & Projection Crew
Sat 9-12 am	Light, Sound Cues	Light and Sound Board Ops
Sat 1-4 pm	Cues with set	Add Stage Crew
Sun noon	Q to Q	All Cast and Crew
Sun 5 pm	Potluck Dinner	All Cast and Crew
Sun 7-10	Tech Run	All Cast and Crew

TOOLS & TEMPLATES #11



POST PRODUCTION REPORT

Please complete and return to Production Chair. Use the back of this page or add more pages as needed.

Name: _____ Phone: _____

Show Name: _____ Dates: _____

I was the (✓ one): Producer: ____ Director: ____ Stage Manager: ____

Do you wish this report to be kept confidential by the Board? Yes: ____ No: ____

1. Comments about production personnel (cast, crew, designers, etc.)

2. Comments about production areas (set, lights, props, costumes, sound, publicity, etc.)

3. Best part of my experience on this production was:

4. Something that would have improved my experience on this production is:

5. Recommendations:

6. General Comments: