



PRODUCER

(as of May 2019)

The Producer is ultimately responsible for the whole production. The Producer, Director and Stage Manager will meet prior to auditions to determine overall responsibilities for each aspect of the production. Ideally, the producer will attend at least part of one rehearsal each week.

- Begin assembling the production crew as soon as possible. St. Luke's Players maintains a list of "Possible Production People" (available in Drop Box as past crew lists). The producer will liaise with the Executive if experiencing difficulty filling any of these positions.
- Ensure the lounge or hall is booked for auditions, callbacks and the Meet & Greet/Read-through.
- Arrange a separate meeting of the Production Leads (Set Designer, Set Décor, Chief Set Builders, Costume Coordinator, Lighting, Sound, Props. etc.) including the Director—to ensure that all share the Director's vision for the production. Present a proposed budget so Production Leads can decide if the amount will be sufficient for needs, e.g.: period plays may require larger costume budgets than contemporary plays. If insufficient, the revised budget goes back to the Executive for approval.
- Once the lighting and sound designers are in place, establish extra time/s they will need the hall and book with the church secretary. The same applies to the technical rehearsals and extra rehearsal time or other special requests as required by the Director.
- Familiarize yourself with the member of the Executive that has been appointed to act as the liaison for this production.
- For large productions (e.g. Panto), the duties of the Producer should be shared with an Assistant or Co-Producer.

Normally, the Producer has the following special responsibilities:
(Refer to discrete sections of the Production Manual for details for each position.)

- Ensure there is a Production Team in place that includes:
 - Stage Manager (may be selected by the Executive or Director)
 - Assistant Stage Manager
 - Set Designer
 - Set Décor (may be the Set Designer)
 - Set Construction & Painting Crew



- Lighting Designer
 - Sound Designer
 - Props Manager
 - Costumes
 - Hair (may include wigs)
 - Make Up (or cast may do their own)
 - Publicity
 - Photography
 - Lobby Display
 - Poster Design – if different from the season poster/brochure
 - Program Design
 - Front of House Manager
 - Concession Manager
 - Adults to supervise the children during a panto
 - Cast (adequate number)
- The producer ensures that a Cast and Crew list is produced and updated (may be done by Stage Manager) with telephone numbers and email addresses, and forwarded to all those listed, as well as members of the SLP Executive Committee.
 - The producer also ensures arrangements are made to have photos taken for the programme and lobby display, including shots of the rehearsal process, set building, and a group crew shot for the front of house display, programme, publicity and TV Lobby Presentation.

ATTEND AUDITIONS

- Provide forms (housed in the men's dressing room) and bring the audition supply box to each audition.

LIAISE WITH THE PRODUCTION TEAM

- Offer advice, assistance and “troubleshoot” as needed.
- Schedule and book the lounge for Production Meetings—at which the Team (or Dept. Managers) report progress, discuss challenges etc., to ensure preparations are proceeding smoothly and on schedule, and that team members are looking after their respective responsibilities.



WORK CLOSELY WITH THE DIRECTOR AND STAGE MANAGER

- Ensure that the Rehearsal Schedule, including Technical and Dress Rehearsals (as established by the Director), is communicated to all those who need to know.
- Ensure timelines set by the Director and Stage Manager are met.
- Arrange a “Meet & Greet” for the cast and crew at the beginning of the rehearsal period. It is essential that all cast and crew attend. The Producer will clarify roles, responsibilities, channels of communication and etiquette (see addendum). This is usually followed by the first read through of the play. Invite the Executive so they can meet and be introduced to the cast and crew.

ADMINISTER THE PRODUCTION BUDGET/FINANCES

- Each department head spends what is needed for the play and upon presenting receipts, is reimbursed by the Treasurer, who will attend each production meeting. If anyone has problems paying then being reimbursed, they can talk to the treasurer to arrange alternative payment.
- Funds towards a Cast and Crew Party are built into the miscellaneous budget line. It is usually the Producer or Stage Manager who arranges for the food and drink that SLP provides.

MISCELLANEOUS

- Send a poster for each show to Lake Hill Preschool President and Head Teacher, with a note, to ensure they do not schedule cleaning crews to work in the area outside the dressing rooms during a performance.
- Ensure FOH manager has given the church and pre-school 10 comp. tickets for the 1st Thur. evening performances for regular productions. For the Panto they are for the 2 least subscribed dates once Season Ticket Holders have made advance purchases, usually evening for the church and matinee for the pre-school.
- Arrange for a photographer for promotional needs.

POST-PRODUCTION MEETING

- Schedule a post-mortem meeting, immediately following the production (usually preceding the set strike) where Production Heads can report on the successes and challenges they faced. Cast members are encouraged to give input from their perspective.



- Ensure that the minutes from this meeting are passed on to the Executive for any necessary actions and/or revisions to the Production Manual and then to Drop Box.
- After the production, put a copy of the script onto the filing cabinet in the men's dressing room, to be recorded and filed by the secretary.