



PRODUCER'S GUIDE

(updated January 2011)

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I The Theatre

The ADC Theatre is run by the University who employ four full-time staff (Phil, Ben, Rich and Stuart) to keep things running smoothly. We are here to help you and act to co-ordinate the activities of all those using the theatre. You should come to us with any queries or troubles and try and keep us up to date with any developments of your production.

Phil is the Theatre Manager and has overall control and responsibility. Ben is the first point of contact for all productions using the theatre space, so contact him if you are interested in applications, need more information about your contract, need training on aspects of how shows work at the Theatre or just some general help or advice! Rich is responsible for the Theatre's marketing, and so contact him if you have some special publicity ideas. Stuart is the one to talk to about anything technical, including hiring or purchasing any equipment or sundries.

The Amateur Dramatic Club is a separate body run by students who, through various twists of fate and history, have special privileges within the theatre, such as the clubroom and rights to hire the theatre. It may be the Amateur Dramatic Club that is funding your show. It is the Club, rather than the Theatre, who deal with prop and costume hires and Will Wadsworth (props@cuadc.org) is the person to contact about props and Charlotte Levy (designer@cuadc.org) is the person to contact about costumes.

2 The Producer and Production Team

2.1 The Producer's Role

The Producer is the person who holds the production together by having an overview of all its aspects. They are also in control of the finances and have overall responsibility for the show. Experience counts, but nothing is more important than your enthusiasm, organisation and confidence. To keep on top of everything it is essential that you plan ahead so nothing but the unforeseen needs be done at the last minute.

One of the most important aspects of the Producer's role is having a clear idea of the production schedule and ensuring that everything happens in good time. A guideline for a production timeline is attached as an appendix to this document. For shows at the ADC you will be issued with a detailed schedule of deadlines that the theatre requires you to stick to, but there are others that don't concern the Theatre that are listed in the appendix. You need to make sure that members of your team are keeping to the various deadlines appropriate to their roles, such as publicity proofing, risk assessments and training for stage managers etc. As the producer you will be thinking about the play long before anyone else on the production team; and have to be able to keep things on track.

The majority of this pack deals with the aspects of the producer's job with which the ADC Theatre Management can help. The CUADC also produce Producers' Guidelines – online at cuadc.org > filing cabinet > Guides and information packs > Job Guides.

The first information we need from you is the names and contact details of all key people in your production team. If you know this information well in advance of the show then please let us know, otherwise, you are Section I of your Production Documentation asks for their details.

2.2 Production Team

Depending on when you joined the production, there may be a production team already in place, but one of the first things to sort out is the scale of the show and hence the size of production team required. Shows can be a one-night event in the Bar or a two-week run of a pantomime, both requiring drastically different numbers of people working on them. Once you have identified the roles that need filling you can start to advertise and find people to take them.

Every show at the ADC requires a Stage Manager, who will be responsible for the running of the show on the night, and most shows also have a lighting designer who will plan the lighting, and program and operate the lighting desk. For all but the smallest shows a Technical Director is appointed who will oversee the technical side of the production; they can also advise on the appointment of other team members. Unless someone else on your team has the necessary expertise it is essential to have a publicist to design marketing material.

The most common way to advertise is on camdram.net, from the 'show manager' area you can open vacancies for positions, and these are pulled through into a weekly email sent out to everyone on the technician's list. If you have any problems filling vacancies then you can seek the advice of the CUADC Technical Director (td@cuadc.org) who can talk to you about your technical requirements and help find crew.

Also try pestering everyone you know and e-mailing any other lists you think might yield a response. Remember that even if they haven't done the job before, there's nothing to stop people learning something new! If you need any additional crew (floor crew, counterweights, etc.) you can produce a sign up list to go on the board in the clubroom.

2.1.1 Production Team members you may need

Producer	Deputy Stage Manager	Choreographer
Director	Assistant Stage Managers	Business Manager
Stage Manager	Sound Designer	Publicity Manager
Technical Director	Costume Designer	Set Painters
Lighting Designer	Set Builders	Wardrobe Manager
Publicist	Musical Director	Fight Choreographer
Set Designer		

2.2 Production Meetings

These are meetings between all members of the production team, including you and the director. Such meetings enable you as a producer to support and guide the members of your team, and allow everyone to easily be brought up to speed about things like deadlines, schedules and budgets. They are also useful for checking that everyone is staying within their budget, to allow designers to compare and match designs (costumes, set, lighting etc.) and for making sure that everyone is actually doing their job.

Experience has shown that it can sometimes be difficult to find a time that is convenient for everyone and from this point of view it is very useful to produce agendas in advance of meetings, and write minutes afterwards, so that everyone is kept in the loop even if they couldn't make it. It is also very valuable to set up additional meetings as required – for example dedicated design meetings so that all the show's designers can work together on this side of the show.

Remember that even if you don't have something to say to the rest of the crew, they might have something they need to talk about that you don't know about.

2.3 Technical Representative (TR) and Stage Manager (SM)

The contract that is signed with the Theatre requires that a production has a Technical Representative, this doesn't need to be a specific production team role, and different members of your team can be Technical Representatives at different stages of the production process.

TRs run the get-in and get-out for your show and are responsible for the safe and correct use of the Theatre and its equipment. Their responsibilities are detailed in the hire contract and they will be the key holder if you need access to the theatre when the theatre management are not in the building. The TRs must be approved by the Manager and have sufficient knowledge of the ADC

Theatre to be able to fulfil all their responsibilities. They are required to have Fire and Safety training before they can be a TR; this can be arranged with Ben.

Your Technical Director along with your set designer (or director) should come and talk to Ben or Stuart as soon they have a good idea of what they want to do; they are required to produce a detailed set plan as part of the production's documentation and risk assessment; see 4.2 Risk Assessment.

Your TD and your Stage Manager are also responsible for ensuring all material used on stage is fire proofed. This refers to all props and material. It is generally a good idea for you to get the person responsible for props to come and talk to Ben before they start making/buying things so they know what can and can't be used on stage, or what they need to do to make things suitable.

The SM is in charge of every rehearsal and performance in the Theatre; they are responsible for the safety of everyone backstage. SMs also need Fire and Safety training from Ben before your get-in, they will also get additional SM training if they are working on a large scale production. This ideally needs to happen the week before your production – fill in the training requirements part of Section I with your production's training requirements.

3 Licenses

A quick and easy thing to get out of the way is to apply for all the necessary licenses.

3.1 Rights to perform the play

If your play was written within the last 100 years check the rights situation (a quick phone call to Samuel French, on 020 7255 4302, should sort it as they will either own the rights themselves or know who does). Normally rights are secured before a show is given a slot at the Theatre. If you are producing a Club Show talk to the Club Junior Treasurer (jt@cuadc.org) about securing rights.

3.2 Rights to play music during the performance

If you plan on using music during your performance then you may need to apply to *PRS for Music* for permission.

As far as licensing is concerned there are three ways you can use music:

1. Audience Entry/Exit and Scene Change Music: This does not need to be declared.
2. Incidental Music (e.g. atmospheric or background music): You need to fill in a purple form with the music you use, and the length of time it is performed for. This form needs to be returned as soon as possible after the end of the production. These forms are submitted by the Theatre quarterly to *PRS for Music*.
3. Interpolated Music (anything audible to the characters in the show): You need to complete an electronic "Application for Dramatic Right" form. This needs to be emailed to *PRS for Music* 28 days before the production, and confirmation received before music can be used.

Forms are available from the Management Office or by email (production@adctheatre.com); submissions to *PRS for Music* should be made through the Production Manager, if you have any queries regarding *PRS for Music* submissions please get in touch.

PRS for Music requires the declaration of all compositions being used in performances; this includes music that is deemed to be out of copyright.

If all of the music being used has been originally composed specifically for the show, then this does not need to be declared to *PRS for Music*.

In addition, music used in Musical Theatre performances is covered in the rights payment to the publishers of the show and doesn't need to be declared to *PRS for Music*.

The *PRS for Music* royalty charge will appear on the settlement at the end of the show. The royalty charge will vary depending on the way music has been used and is usually between £10 to £20, but can be more in certain circumstances. You can get more information on *PRS for Music* charges by visiting their website or calling them directly.

3.3 Special Permissions Application

There are some activities that can happen on stage that require individual licenses from the City Council. These include smoking on stage and the use of pyrotechnics. These are also applied for through the theatre. There is a form asking what you plan on doing in Section I of your Production Documentation. For the use of copyright video footage, or the use of children under 16 you need to arrange the licensing yourself. For children under 16 the permission of the County Council is required. You can find the relevant documents on their website, or ask Ben for a copy.

4 Budget

The producer, in conjunction with the Junior Treasurer of your funding body, is responsible for both setting and sticking to the budget. Mainshow budgets at the ADC are usually around £1000 or slightly more, although it varies; it is difficult to put on a standard mainshow with less than this but it can be done. If you have a tight budget make sure you stress this from the beginning so that your crew know that they have to work on a small scale. For lateshows anything from £250-£300 upwards is normal depending on the size of the show. For an idea of the amount you'll get from ticket sales see Tickets.

The biggest factors in your budget will probably be:

- Performing Rights - from £200 upwards for non original works
- Publicity
- Set
- Costumes and props

How much you allocate to these will depend on the type of show you're putting on. There are however, some things that need to be included in your budget which often get neglected and can lead to your show going over budget. You should allocate money to cover the following:

Skip Charge - For emptying any set from the skip; charge for a full skip is £175, and you'll be charged proportional to the volume of skip used

Sundries – Laminating pouches, cable ties, tape, screws, batteries that are bought from the Theatre

Flame proofing – all flammable props have to be flameproofed using flamecheck which is £13.50 per bottle, and painted set destined for the forestage must have Rosco Flamex added to it. All cloths in your set should be flameproof too - they can either be bought already flameproof (NDFR or IFR fabric) or sprayed with flamecheck. Discuss this with Ben or Stuart, or another member of management if you're unsure.

Photocopying – the theatre will issue your show with a code for the copier which is charged to your settlement at 5p a sheet for black and white or 15p a sheet for colour copies. A4 and A3 are charged at the same price, add 5p per copy for thick paper.

Publicity photographs – Ben needs a couple of good images so that they can be sent out on press releases and you should also have some to use in your mailout and theatre displays. Don't forget to add the cost of films, developing and possibly enlargements into your publicity budget if you want to print any images off for display.

The producer is in charge of making sure the rest of the crew stick within the amounts agreed. You may need to be quite strict about this; don't be afraid of being firm but polite! Make sure you are certain about whether quotes your crew give you include delivery and VAT, and ask for frequent reports on how much they have spent. Don't be patronising, just let them know that you're trying to make the show run smoothly for everyone.

Finally if it looks like going over budget is unavoidable, talk to your funding body. Be prepared to give details of exactly how you have spent money and why you need more; JTs are usually reasonable people.

5 Marketing

Ben will have a meeting with you several weeks (5 to 6) before your show to discuss marketing strategy and the production process. Please contact him with any questions or if you'd like a meeting before then (production@adctheatre.com). The central part of most show's marketing is publicity, in the form of posters and flyers. There are publicity and press release guides available on the Theatre's website. Deadlines for completing your publicity are in the Production Schedule part of your contract, and on the front of your Production Documentation.

6 Production Documentation

4.1 Production Folder

To guide you through the Production process you will be given a folder for your Production at your first meeting with Ben. This folder has the timeline for your production on the front and contains forms that need to be completed and guides that inform you and your team about their responsibilities. Section 1 of this folder should be completed and returned to the Theatre no later than 3 weeks before your show.

This section includes the names and contact details of all key people in your production team. This is so we know who to contact about issues as they arise. It also asks for an outline production schedule in the Theatre, including things such as when you'll be building set. Then for any of your team that will need training before the show, including tool training in the workshop, and Fire and Safety training for your Technical Representative and Stage Manager.

The final part of Section 1 asks about Special Permissions that your show will require. It is essential that this form is returned at least 14 days before the first performance otherwise you will not be allowed to use the effects. Don't simply tick everything "just in case" as that is excessive and a guaranteed way to get an official fire inspection. Some licenses commit you to providing extra crew or have financial implications. Ben will give you the relevant sheets detailing the necessary conditions of each effect you'd like to use.

4.2 Risk Assessment

Sections 2-5 of your Production Documentation comprise a full risk assessment for your show. These sections are designed to encourage the production team as a whole to think about both practical and safety issues in advance, and will reduce the number of problems encountered subsequently. Everyone filling in part of these sections will need to discuss the completed form with Ben. Your TD, LD and SM usually fill in different sections. The best way to fill in the form is to arrange a meeting with all the relevant members of your production team so everyone is aware of the form's contents.

Section 2 must be approved at least two weeks before opening night and you will not be given any order numbers for set materials until this is done. Section 3 must be approved the Friday preceding your get-in and Section 4 must be approved before your tech and dress rehearsals takes place. Section 5 contains your get-out plan so needs to be completed before the last night of your show.

During the run, the form will be kept in the Stage Left Wing and the safety requirements will be highlighted on the form for easy reference.

7 Front of House (FOH)

Each evening we require three FOH stewards – for mainshows; three ticket-tearers and programme sellers - for lateshows; one box office staff and two programme sellers/ticket tearers. These positions are usually filled by people who sign up on the list which we put up in the Offices Corridor.

FOH staff must turn up an hour before the show and then sit through it; they are responsible for fire safety in the Auditorium. You are responsible for making sure there are sufficient stewards, although usually this is not a problem as Theatre regulars sign up to watch shows for free.

8 Tickets

All tickets are sold directly through the ADC Theatre's box office. To view ticket sales go to www.adctheatre.com/ticketsales.php and use your photocopier code (from Ben) to see pre-sales.

The theatre charges a commission of 9% on all tickets sold in advance (45 minutes or more before the start of the show) and 5% on all tickets sold on the door. Allowing for this and the Theatre's box office split you can imagine an income of 50% of gross ticket sales. Depending on the pricing structure of your show you can calculate estimates of the amount your show will make, depending on the number of seats sold.

10.2 Complimentary tickets (comps)

Press tickets are arranged through Rich, marketing@adctheatre.com. Everyone on your production team gets a Theatre comp (where the theatre „pays“ for the ticket). Also, everyone with ongoing artistic input into the show gets a Theatre comp every night; this is normally the director and other „creatives“. You can also authorise Show comps (where your production company „pays“ for the ticket). These can be given out to thank people for help with the show; but do this sparingly. If members of your company want comps they must arrange them through you and you must then tell us or, if it's a last minute arrangement, the Duty Manager that evening. Check with the Theatre that everyone has comps reserved who need them; if your show sells out they won't be able to watch it.

9 Videoing the Show

Please see Phil, Ben, Stuart or Rich as soon as possible if you wish to do this as for fire regulations it is necessary to book out a number of seats.

For plays which are not out of copyright, the laws state that you are only allowed to video a performance for rehearsal purposes – ie. so the actors can see their performance in order to improve on it. All cables must be taped down well out of the way. None of the fire passages may be blocked by equipment.

We request that if you want to video your show that it is done during the dress rehearsal or on the first nights of the performance – not when it is selling out at the end of the run. If you have not told the Theatre Management of your intention to video the show, you may be refused permission to do so.

Very few recordings in the auditorium result in a good video of the performance. To get a good video you need to spend a lot of effort filming on several nights with cameras at different positions and then edit the film.

10 Theatre Resources

10.1 Theatre Space

The Theatre bar, Larkum Studio, dressing rooms and stage area may be used for rehearsals or meetings dependent upon availability. There is an online booking diary where you can check the availability and book space for your show at: <http://roombooking.adctheatre.com>. You are allocated 6 hours per week for rehearsals per production, if you require extra then ask Ben. Any improper bookings, or those made in excess of the quota may be removed by management. The workshop space may be used when necessary on agreement from the Theatre Management; shows receive priority in the week before they open.

Ben will email you with a door code for your production which will work on the codelocks around the theatre and enable your cast and crew to enter the building during and in the run up to your show.

10.2 Photocopier

Your company will be given a four digit code which will charge to your account and the amount will appear on your settlement. The code is given by the Theatre Management for use by all members of the company.

Black and white single sided/double sided 5p/8p

Colour single sided/double sided 15p/20p

For thick paper add 5p per copy

10.3 Telephone

There is a phone in the production office which is for company use only and you need to dial 91 to get an outside line. Calls cannot be made to mobiles or premium rate numbers. Please don't use this phone for making personal calls. Faxes can be sent from the management office fax machine.

10.4 Computers

There are four Computers available for use by anyone putting on a show at the ADC Theatre. They are used mainly for producing publicity material i.e. posters and fliers. All have Photoshop and InDesign CS5. A folder will be created for your show which you should use for storing all files related to your show. These files are accessible from any of the computers. Please do not store files anywhere else on the computers as they are liable to get deleted!

10.5 Ordering through the ADC Theatre

You may order goods via the Theatre from companies with which the Theatre has an account by getting an order number from us and telling us your order details. The Theatre will then pay the company from which you have purchased and deduct the relevant amount from your settlement. Likewise you may purchase from the Theatre sundries stock, through your show account, items like blank CD's, LX tape, gaffer tape etc. If an invoice we receive does not have an order number on it then we may pass it on directly to you for payment!

Section 2 of the Production Documentation must be approved at least two weeks before opening night and you will not be given any order numbers for set materials until this is done.

Deliveries to the theatre should be made between 11am and 7pm any day.

11 The Final Curtain

17.1 Get Out

After your final show there will be a Get Out during which all members of the Company are expected to be around to clean all areas of the theatre – stage, auditorium, dressing rooms, club room, production office and kitchen. Until the end of the get out, no member of the company should be under the influence of alcohol or drugs because the backstage areas of the theatre are potentially hazardous. Heavy fines may be imposed by the theatre if this rule is not adhered to and individuals may not be allowed to attend the party.

17.2 Party

As per the contract, written permission from Phil must be obtained if you would like to have a private party after the get out has been completed. Having obtained written permission, on the evening of the last performance you must satisfy the Duty Manager that the Theatre is tidy, then the bar will be opened for cast and crew to have a party. It is usual for those funding the show to offer a free drink (or two) if the show has made a profit. The Producer should give the Duty Manager a list of all the people eligible for a free drink (generally taken from the programme). This must be arranged before the party begins. The cost of this will be included on your settlement. Any food consumed at the party is done at your own risk.

17.3 Theatre Settlement

It will take about three weeks (possibly more) until you receive your settlement from the Theatre as we have to wait for all the invoices to come through from the people you have ordered from before we can complete the accounts. You may need to arrange a time to come and discuss your settlement with Phil and to sort out any problems there may be. Then you will receive a cheque from Phil made out to the name given on the contract.

If the show hasn't taken enough money to cover its expenditure then you will get an invoice.

Appendix I Production Timetable

On acceptance of your show at the ADC Theatre:

- Give us your graphic and blurb for the brochure
- Finalise production crew
- Apply for licenses and confirm performing rights

If all goes badly wrong – DON'T PANIC – come and chat, we can help and there are always people around who can help you sort problems out.

6 weeks before	<ul style="list-style-type: none"> • Meeting with Ben to discuss marketing and the production process • Plan marketing campaign
5 weeks before	<ul style="list-style-type: none"> • Discuss poster ideas with publicist • Take any photos needed for the poster and pres • Research printers; prices and importantly their turnaround times Ben has a list of possible suppliers
4 weeks before	<ul style="list-style-type: none"> • Complete publicity design and have it approved by management and your funding body • Once approved; send posters and flyers to printers • Publicity photos to Rich or Ben • Draft press release and send via e-mail to Ben
3 weeks before	<ul style="list-style-type: none"> • Publicity back from printers, begin distribution, give some to the Theatre • Discuss technical requirements and set plans with Ben or Stuart • Complete and submit Section 1 of Production Documentation • Press Release published on ADC website
2 weeks before	<ul style="list-style-type: none"> • Set design completed • Section 2 of Production Documentation submitted • Wood ordered • Check posters are still up
1 week before	<ul style="list-style-type: none"> • Begin set build • Lighting design completed • Stage manager trained if needed • Section 3 of Production Documentation completed • Exit flyer shows at the ADC and other venues
Days before	<ul style="list-style-type: none"> • Get in starts • All props sourced • Section 4 of Production Documentation completed before technical rehearsal
During show	<ul style="list-style-type: none"> • Market square publicity & cast flyering
At the End	<ul style="list-style-type: none"> • Section 5 of Production Documentation completed before get-out • Get out and then party!