

**PRODUCERS' RESPONSIBILITIES**

The Producer's role is that of overall organiser who brings all the aspects together for opening night. The Producer is an appointed committee member who has the ultimate responsibility of ensuring that the show is ready to open on the night scheduled!!

The onus is on the Producer to:

- \* work within the budget for the production and to keep a check on all expenses. The Producer has a responsibility to any sponsors to make sure that their money is a safe investment
- \* know exactly how much is spent on the production and how much is made or lost on the performances
- \* make all necessary bookings for rehearsal space and performances
- \* arrange for the purchasing or photocopying of scripts
- \* if required, help the Director to find a Stage Manager, a Lighting Operator, a Sound Technician and Set Designer; a pre-production meeting should then be called with all or any of these people present
- \* liaise with the publicity officer
- \* keep the production crew and creative team on track in their designated roles
- \* working out a rehearsal timetable in conjunction with the Director, and monitor cast attendance
- \* keep an eye on all publicity, double check that programmes are ready
- \* draw up a seating plan that is acceptable to the Director (for venues other than MECC)
- \* work out with committee and Director any complimentary tickets to be given - these should be kept to a minimum; after all, everyone has worked hard to bring any production to fruition and there are many bills to be paid
- \* allocate front-of house staff and ensure they know what they have to do
- \* designate workers well in advance for any other activities related to a production (such as the selling of food, drink, raffles, child care etc.)
- \* address any security/risk management/fire warden/first aid officer requirements
- \* keep the committee up to date on progress and any problems encountered

## **DIRECTOR'S RESPONSIBILITIES**

The Director is responsible for everything that happens on the stage. It is important that the Director works closely with the Producer. A Director's responsibilities include:

- \* organising the audition date in advance
- \* auditioning and casting
- \* drawing up and handing out a rehearsal schedule
- \* having plans for the sets ready before rehearsals begin
- \* keeping the Producer up to date on progress of show and of any difficulties that may arise
- \* liaise with the Publicity Officer and Producer about the programme, and allow sufficient time for alterations/amendments prior to going to print
- \* working with the stage manager, choreographer, musical director, costume person, set designer, sound and lighting operators
- \* **liaises with the Stage Manager and Producer during bump-in**
- \* checking artwork to be used in connection with the show with the producer and Publicity Officer
- \* checking with the Producer regularly that all related activities are being covered
- \* maintaining a firm grasp on the cast and the rehearsal schedule
- \* being unafraid to make decisions regarding the performance
- \* being available to cast members for discussion or problems

Please note! Any dissension between the group and outside organisations/individuals should be dealt with by the Producer, not the Director. Any dissension within the cast should be dealt with by Director, and notified to the Producer, who may assist if necessary.

## **MUSICAL DIRECTOR'S/CHOREOGRAPHER'S/VOCAL COACH'S RESPONSIBILITIES**

The Directing Team is responsible for things that happen on stage. It is important that each member of the Directing Team works closely with each other and the Producer. The Directing Team's responsibilities include:

- \* being available for auditioning and casting
- \* assisting the Director to draw up and hand out a rehearsal schedule
- \* working with the other members of the directing team, stage manager, costume person, set designer, sound and lighting operators
- \* maintaining a firm grasp on the cast and the rehearsal schedule
- \* being unafraid to make decisions regarding the performance
- \* being available to cast members for discussion or problems
- \* the Musical Director is also responsible for sourcing musicians to play in the orchestra and conducting rehearsals for the same (assistance can be given with sourcing musicians and rehearsal spaces if needed)
- \* the Choreographer liaising with the Director and Costumiere to ensure that costumes are suitable for the choreography required
- \* the Choreographer appointing a Dance Captain (if considered necessary)
- \* ensuring that any Vocal Coaches, Assistant Directors or Assistant Choreographers ARE NOT in Lead or Featured Roles (but may be in Ensemble)

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### **STAGE MANAGER'S RESPONSIBILITIES**

The Stage Manager liaises with the Director during bump-in and takes over responsibility for the stage from the Director, from the completion of bump-in. The Stage Manager's duties include:

- \* the measuring of the stage area that will be used before the first rehearsal begins and letting the Director know this measurement
- \* checking that everything on or relating to the stage is in working order prior to dress rehearsals. Making note of anything that is not and letting the Director know
- \* choosing an efficient stage crew
- \* if required by Director, recording all stage directions, moves, sound and lighting cues on the Director's definitive script
- \* knowing the positioning of the stage settings/props on stage and where they are to be placed when not on stage
- \* checking that Props person has props on the props table before each performance
- \* working in harmony with the actors as well as with the stage crew
- \* ensuring that all stage crew know exactly what to do and does it efficiently and swiftly. This requires rehearsal with and without the cast
- \* checking that the stage is re-set for the next performance
- \* checking with the front-of-house staff that the theatre is left clean and tidy
- \* supervising the bumping out after last performance
- \* at the end of the season report any problems, recommendations, breakages, to the committee.

### **PUBLICITY OFFICER'S RESPONSIBILITIES**

This is an extremely important role and should not be undertaken lightly. The Publicity Officer is responsible for all Publicity issued and the aim of the person doing publicity is to ensure that the performances are well attended. The Publicity Officer's duties include:

- \* feeding more information out weekly to build up the excitement and keeping the forthcoming production in the minds of the public over a period
- \* finding a particular angle/angles to push
- \* getting the posters out once the artwork is approved
- \* getting someone from the show on local radio/Television and newspapers if possible
- \* working in conjunction with the Director, consider and co-ordinate promotional opportunities for the show
- \* getting the show talked about. Word of mouth is the most effective advertising. Ask all cast members to sell a number of tickets each
- \* distributing a few comp tickets (in conjunction with Producer) to strategic people
- \* collating the programmes, working with the Producer and the art person

- \* perhaps finding sponsors for programmes
- \* keeping the Producer aware of all advertising done
- \* consider opportunities for post-show publicity

## **PERFORMERS' RESPONSIBILITIES**

Performers are the backbone of any theatre group but do not work in isolation. They should be prepared to assist, when required, with other tasks which are necessary to mount a production.

A performer is expected to:

- \* have his/her membership paid before 4 weeks into rehearsals. A performer must be a financial member before opening night
- \* follow the MMCP Code of Conduct
- \* ascertain *at the audition* that the rehearsal times, dress rehearsals and scheduled performance dates are suitable and can be 100% committed to
- \* be committed to attending all rehearsals. Very few excuses justify a missed rehearsal but if it is unavoidable, let the Producer know early so that the schedule may be adjusted
- \* make every effort to learn all lines by the appointed time set by the Director
- \* work with the Director and others in the cast as part of a team
- \* be punctual for all rehearsals and performances. Usually every minute counts when putting on a show
- \* be prepared to sit quietly when others are rehearsing
- \* accept responsibility for own make-up unless the show demands special make up (such as a fantasy play). If using Club Make-up, please follow use guidelines provided
- \* accept responsibility for the presentation (ironing or airing) of own costumes during run of the show and note, they should never be worn outside the theatre, except for authorised promotional purposes
- \* notify the costume person if any major repairs are necessary
- \* ensure that all costumes are returned at end of production. Costume person will indicate if they are to be washed or not
- \* ensure that all props are returned at end of each rehearsal and the end of production
- \* ensure any radio microphones are returned to the tech room at the end of each rehearsal or performance, and that microphones are not worn outside the venue. Please seek assistance with the removal of your microphone to avoid damage
- \* undertake to return all scripts or scores to MMCP on the last day of production
- \* make every effort to be quiet backstage during performance. Backstage noise carries to audience
- \* avoid being seen in costume by audience before a show unless specifically directed
- \* present any paid receipts for personal expenditure for production to Producer before the last night of production
- \* be prepared to help fellow actors, physically and emotionally
- \* comply with any venue requirements or policies
- \* assist with bump-in/bump-out unless the performer is under 18 years

## **FRONT-OF-HOUSE WORKERS' RESPONSIBILITIES**

Front-of-house workers need to be as well organised as everyone else connected with the show. They should:

- \* check with the Director/Producer if there is a theme which requires outfits worn by front-of-house staff
- \* check with the Director/Producer if there is a display or a theme to be set up in the theatre itself
- \* mark and allocate all seats in accordance with the seating plan (if required)
- \* set up Front of House early on the day of performance
- \* arrive at the theatre at least thirty minutes before the doors open
- \* make sure that a ticket table is set up in the entrance. This table should be manned at all times after the audience starts to come in. Stay at the table for a little time after the show starts to accommodate late-comers
- \* have a decent float in the till before the doors open (the Treasurer of any group is responsible for this)
- \* ensure that programmes are the responsibility of one particular person. Any programme money to be kept separate
- \* hand money taken to Producer each night unless otherwise instructed
- \* reflect the professionalism that has gone into the show. Ushers should be responsible and well groomed
- \* avoid having a cluster of 'friends' around the ticket table as they get in the way
- \* check with the Stage Manager if and when houselights need switching on and off
- \* check that the front of house is left clean and tidy after the show. A roster made out earlier can avoid any misunderstanding
- \* assume responsibility for leaving front of house clean and, if necessary, helping to stack away chairs and tables
- \* quickly sort out any kind of distraction in the audience or in the hall itself, either before or during performance. A more serious situation should be referred to a member of the committee or the Producer