**PantoSoc Producers’ Guide**

This document is a rough list of what the producer needs to do for a PantoSoc show. These are just guidelines and production teams often choose to do things slightly differently. Feel free to look at the google folder too for a range of models of different documents!

Role of the Producer

The producer has the responsibility for all aspects of the show that are not artistic. This predominantly includes logistics, printing, finance, publicity and sponsorship. The production team will normally hold regular (though often quite informal) production meetings to discuss how the show is going and what needs to be done next. These may involve you making notes to ensure that everyone can easily access what was said.

Pre-Auditions

It is a good idea to ensure that an editing team facebook chat has been established on which dates for handovers are confirmed. This would be from writer(s) to the editing team, then from the editing team to the director(s). You may or may not be present at the editing handovers, depending on what you as a production team and the editing team wants. At these it’s a good idea to help manage it and read in parts.

For summer shows, it also is a good idea to get chats going for costuming, props and choreography teams etc. as early as possible. In general, these are a good idea to make sure that things are progressing in the right way, and a good way to check that they are remaining on budget, if applicable.

As soon as possible you should also help the publicity officer to make sure an audition sign-up sheet has been made available. On which should be name, email address and mobile number etc. For summer shows it is also a good idea to ask if they would like to be considered from props, costuming and choreography etc. too.

Auditions

It is your responsibility to ensure that the director has provided script extracts, each with character descriptions, which are available for auditionees outside the audition room. There should also be the audition slips to fill out. This should include information such as name, contact details, desired size of part, regular unavailabilities and whether they’d like to be considered for a minor production team.

During the auditions, you may be outside greeting auditionees, explaining the process to them (particularly at Christmas, with lots of new faces), or inside reading lines alongside the auditionees. If there are two of you, then it is a good idea to alternate who does which role. If there is only one of you, committee members should be able to help you greet the auditionees upon their arrival. Being welcoming is particularly important during Christmas shows, sine you’ll be one of the first people from the society the new members will talk to.

Quickly after auditions it’s a good idea to get scripts printed. For summer shows just distribute electronic versions to the cast. The University’s Print Service will become a valued resource to you! It is recommended you get them printed as an A3 booklet (i.e. A3 book with A4 pages).

Rehearsals

It is your responsibility to organise the rehearsal schedule, which the cast have easy access too. A google docs has been great for this in the past, but do make sure that only producers can edit it and not the cast! The process should be done in cooperation with the Director(s) and Vocal/Musical Director(s) but you having final say is much easier. The Vice President will be able to organise the room bookings, but you decide what to do with them. In the past MD rehearsals for the band have been left up to the MD to organise, but if they would like help it’s always good to help.

The first rehearsals is always the read-through, but beyond that it is up to the directors what they would like to rehearse. It is up to you whether you, as a producer, would like to be present at these rehearsals for the entirety. It is useful to be there to ring those who are absent and to read in for parts who aren’t there. A good idea for rehearsals is to try and organise them around the characters, for example an evening dominated to the villain and their cohort, then for the goodies. Sometimes this isn’t always possible, but gives people time off from rehearsals. Rehearsals should be set aside for acting, singing and dancing. At a point deemed appropriate for the directors, these rehearsals can be merged together – acting/singing and singing/dancing then acting/singing/dancing.

Finances

Budget for the shows at 60% ticket sale but do continue to find sponsorship for shows wherever possible, since it brings in more money for the show! This could mean including company names in the programme etc.

PantoSoc tends to also organise a raffle for a charity or numerous charities in the interval, and a collection at the end. Coordinate with the Charities Rep to ensure this is done, and help them wherever appropriate.

At the end of any show, expenditure can be claimed back from the show’s account. Receipts will be necessary and should be given to the treasurer to process.

Socials

Cast Meal(s): Typically the first social that happens fairly soon after the read through. Traditionally the society goes to Zero Degrees for Christmas shows, but Easter and Summer shows have been everywhere from Las Iguanas to Vincenzos.

Publicity Bar Crawl: This is conventionally organised in the week before the show. You’ll need to coordinate with Publicity Officer and Social Sec to ensure this is being organised, as it is technically their domain but helps you greatly.

Show Week: Has a range of socials, many of which have become tradition. Opening night ends with a trip to Pizza Provencale (where we’ve been going for over 20 years!) and final night is a cast party at someone’s house (where certificates and thank you gifts are given out). During the other days there may be a chance to visit a karaoke bar or someone’s house for a film night. That’s up to you and the rest of the production team!

Publicity

Many publicity jobs should be done in coordination with the Publicity Officer, such as the creation and printing of posters (and facebook profile pictures and cover photos etc.), the advertisement of the show on social media (through a facebook event and on twitter/Instagram etc.). It is solely your responsibility to organise show clothing however. The colours and types can be decided by yourself, the production team or the entire cast if you would like. Try to get payment before you distribute the clothing (or even pick it up) to save yourself being out of pocket, but do remember to triple check the pricing before you ask for money. It can get confusing with VAT and prices per screen etc.

STA

The STA are a fantastic group of people to have on your side, so be especially nice to them. They will crew any PantoSoc show, i.e. organise lighting, sound and set etc. Make sure you have regular meetings with them to keep them in the loop with things, and they’ll do the same with you.

When it comes to the Tech and Dress Rehearsals, they are essentially in charge of the show. It’s your job to make their lives as easy as possible. The Dress is the last chance to rehearse the show, but should be ran as a show. The Tech is sadly not that simple, as often involves running cue to cue and fixing issues as they come up, meaning it can be a long and slow period. At this times its key to make sure no-one gets frustrated or anything, so encourage cast to be running things or bring along work etc.

Show

Tickets should be sold from a point as early as possible, with plenty of publicity. Ticket prices are normally free for Easter and Summer and for Christmas are £4 for PantoSoc members, £5 for students and £6 for general admission. [www.ubutheatre.com](http://www.ubutheatre.com) is the best website for this, and is ran by the STA. All of the details of how to get a show listed is available on there. You can also watch ticket sales grow if you ensure you have a Producer account.

Programmes should also be sold at the box office. This normally includes cast photos with humorous short bios, details of the production team, band and crew, and any sponsorship/raffle information.

It is your responsibility to ensure there is a Front of House Manager and ushers for the show, who are responsible for the safety of the audience during the show and tidying the auditorium afterwards. The FOH Manager will need training from the STA. In the past producers have been FOH managers, then found society member’s friends to usher (with the bonus of seeing the show for free).

Post-show

A good thing to do is ensure that people come to the Get Out. That way everything can be removed from the theatre quickly and easily, so you can all nurse your hangovers from the night before. This is largely about returning props and costumes to stores, but it may also involve helping the STA reset the layout of the Pegg etc.

You will need to nag people to get receipts in before the deadline which the treasurer sets, as otherwise they won’t be able to claim money back and you can’t finalise how much money the society made from the show. Also make sure to help the charities rep coordinate with the charities of how to donate, if necessary.

Other important thoughts

* In the past, it has been really useful to have a google drive for the production team. This is a great place to upload minutes from meetings, store sign-ups and control the budget. Just remember to ensure that only production team can edit it, with cast being able to view whenever necessary (such as sign-ups). It can be a good idea to set up budget sheets for minor production teams in here too, which can feed into the producers’ central budget if you know how to do this on google drive.
* A Facebook group for the cast and one for the production team is a great way to share information. Cast groups are great for reminding people about auditions, or to publicise the show etc. Sporadic socials (like pub trips) can also be organise on here!
* Try to be there for any other members of the production team of the show, wherever possible. You become a key person in ensuring that everyone involved is happy. No pressure!
* Don’t forget committee will always be there to help you with whatever. Old producers are also good people to go to since we know how the system works. You’re never alone.