



The  
**PRODUCER'S  
HANDBOOK**

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# Introduction

## Job description: What the producer does

*Purpose: To describe the producer's responsibilities and relate them to those of the director and stage manager.*

A producer is a member of the trio of key people who make a show happen.

- The **director** is responsible for all *artistic* matters involved in planning, shaping and conducting the play.
- The **stage manager** manages the nitty-gritty of rehearsals and some other preparations, 'supervises' the cast, and runs the actual performance(s). He or she also directs the stage crew, the people you don't see, who move set pieces, hand out props, or dress actors who need help with quick changes. The Producer helps recruit the crew; the stage manager is responsible for their activity.
- The **producer** organizes and oversees the production and manages the money. S/he is the banker, broker/coordinator, and manager/controller of all *non-artistic* aspects of a production. The producer also plays a strong role in planning the production.

The various aspects and personnel of a play can be broken down into artistic and non-artistic.

- Artistic personnel include the set designer, sound and light designers and technicians, costumer, properties manager, music director and makeup artist. They AND the stage manager are primarily responsible to the director.
- Non-artistic personnel are those involved with the venue, publicity, ticketing, programme, box-office, front-of-house, or photography. They are directly responsible to the producer. Everyone (including even the director and stage manager) is accountable to the producer for matters related to cost and budget management.

Typical responsibilities of a producer:

- Acquire performance rights; get scripts
- Recruit or help find people to coordinate/manage costumes, set, sound & lighting, publicity, music, props, graphic design, programme, ticketing, makeup, photography, front-of-house, the backstage crew, etc.
- Chair production meetings and deal with individual heads/coordinators
- Create and manage the budget
- Book and contract the venue
- Organize auditions; arrange rehearsal space
- Keep track of all threads that weave together to make a successful show, and prompt, flatter, persuade, kick butt or re-allocate tasks to make sure everything gets done.

A producer can use many tools: checklists, schedules and calendars, reminder notes to him/herself and members of the team, flowcharts, pep talks and social media.

# Chapter 1: The Life of a Show: Typical Chronology

*Purpose: To give an overview of the timeline of a show, to help you understand that producing is a big commitment that stretches over a sometimes surprisingly long time frame.*

A relatively small and simple show might be accomplished in two or three months; a one-act play in as little as six weeks. A blockbuster musical is likely to involve a full year of work. What follows is a sample of a production broken down into six stages:

1. From planning to casting
2. Roughing out the performance
3. Refinement
4. Into the theatre/venue
5. The show goes on
6. Follow up

This sample emphasizes the producer's involvement. The director and stage manager (SM) have their own tasks.

## Stage 1 – *From planning to casting*

- Director wants to do a show, sounds out a producer, SM, ACT's Director of Theatre and formulates basic concepts
- Research rights and copies, possible venues, make a preliminary budget
- Propose to ACT Board and get approval to proceed
- Book the theatre/venue
- Acquire rights, scripts
- Arrange rehearsal site(s)
- Recruit key personnel: set designer, costumer, property master, publicist, choreographer, music director etc.
- Arrange auditions
- Host a play reading/info session to attract potential cast & crew (optional)
- Hold auditions and cast the show

## Stage 2 – *Roughing out the performance*

- Read-through; rehearsals begin
- Plan a detailed rehearsal schedule (usually worked out by the director and stage manager)
- Finalize budget; seek sponsors
- Update ACT Board with final budget, progress and plans
- Design set (director) and arrange for construction
- Create props list (director), plan and begin collecting, building
- Plan costumes (director); get cast members' measurements

- Plan publicity; develop essential materials (graphic, ad, releases etc)
- Plan/arrange ticket system(s)
- Recruit volunteers (e.g. set painters, sewers, front of house)
- Arrange for photos, possibly video, and how to use them in publicity, programme

### Stage 3 – *Refinement*

- Off-book rehearsals; polish scenes (director)
- Personal coaching: voice, dance, etc (the producer would oversee any costs)
- Construct and paint set
- Build, collect and store props
- Collect, create, fit and trim costumes
- Design print and distribute posters
- Create and place ads, press releases and stories
- Design, research, order shirts or other souvenirs
- Orchestra rehearsals (music director)
- SM arranges detailed cues, running notes for crew
- Make-up and hair training
- Sell, design, proofread and print programme ads
- Communicate need that everything be ready
- Pay bills, manage budget (ongoing)

### Stage 4 – Into the theatre/venue \*

- Transport and move-in\* set & props (the producer would oversee transportation)
- Lighting & sound set-up, levels, cues\*
- Dressing-room arrangements\*
- Final publicity
- Confirm front of house arrangements, especially if venue does not include this service.
- Programmes ready for front of house
- Walk-through... tech rehearsal... some detailed refinements\*
- Final costume adjustments
- Hair & make-up
- Dress rehearsal\*
- Set up in-venue displays

### Stage 5 – *The Show goes on*

- Front of House volunteers in place, taking and selling tickets, distributing programs
- Last-minute tweaking, fix-its...
- Performances\*

### Stage 6 – *Aftermath*

- Strike the set\*, set dressing and props ... to storage

- Clean-out dressing-rooms, theatre\*
- Party
- Costumes: return, cleaning, storage
- Return props and set pieces or store at Beach House in proper areas. Dispose of set pieces and props not wanted in future (sell, give away, recycle)
- Distribute photos, souvenirs videos
- Send “thank-yous”
- Pay bills
- Post-mortem analysis

\* *The SM is in charge of most of these!*



# Chapter 2: List of Production Tasks

*Purpose: To provide an outline/checklist of the subjects that a producer must typically oversee. **The items are not strictly chronological.***

Numbers refer to individual chapters where you will find more specific tasks and detail. It goes without saying that every one of these tasks will have some budget component that will need to be estimated and managed.

## 1-3 Get organized

- Determine general system of meetings
- Create a task/responsibility/deadline date chart for entire show
- Organize bookkeeping and document storage

## 3 Recruit:

- Stage manager (and, later, possibly an assistant stage manager)
- Recruit other key members of the production team
- Recruit other team members who will report to the production team

## 4 Approvals

- Propose a production to the ACT Board in conjunction with ACT's Director of Theatre; get approval to proceed in principle or entirely (one or two steps)
- The budget is a key component of approvals

## 5 Rights & Copies

- Investigate rights/royalties for preliminary approval and purchase after
- Plan/decide on copies of script
- Order scripts/pay for rights

## 6 Venue/Theatre

- Decide on and tentatively book a site.
- Negotiate contract and confirm dates

## 7 Budget and Sponsorship

- Get OK of concept, and of preliminary budget from ACT Board
- Research and prepare full budget with Production Team
- Get final approval from ACT Board
- If appropriate, obtain sponsorship
- Set procedures for purchasing, payment and reimbursements

## 8 Auditions

- Create pre-audition hype: e.g. social media, having a reading evening
- Plan: location, date/times, system/processes

- Find out what director/music director need (sample soliloquies, sheet music)
- Book accompanist if needed – get scores or music and materials
- Create info sheets for auditioners to fill in
- Create info sheets for auditioners to read and take home
- Publicize: The Buzz, ACT members, website, Facebook page, UPEI, Holland College, traditional media
- Notify successful and unsuccessful actors

## 9 Rehearsals

- Book site(s); contract if applicable
- Confirm and communicate arrangements, access, rules, keys
- Set schedule (Director and SM to arrange based on scenes)
- Arrange refreshments system (for a large cast)
- Possibly arrange backup – alternate site(s)

## 10 Set

- Recruit/form design team including designer, head of construction, and volunteer builders, painters, etc.
- Get requirements from Director
- Concepts, preliminary design from set designer
- Finalize design
- Find location to build set, arrange access and keys
- Build, paint and decorate using existing resources (borrow, ACT's Beach House) plus purchased
- Arrange transport/move-in to rehearsal space and venue
- Arrange to strike/move/store
- Strike, move to storage or return to owners

## 11 Musical

- Recruit music director
- Recruit music assistant
- Recruit rehearsal accompanist and agree on payment
- Arrange for backup accompanist
- Arrange for scores: master, soloist, chorus, orchestra
- Recruit orchestra members
- Info sheet, 'contract' for orchestra members
- Acquire rehearsal space, contract, keys and access
- Consult before creating rehearsal schedule

## 12 Advertising/Publicity

- Recruit publicity manager, a separate social Media publicist (if desired) and any assistants.
- Design calendar master publicity plan
- Plan and prepare media pieces, press releases, PSAs, photos etc

### 13 Graphic Design and Poster

- Recruit designer
- Create graphic for posters, ads, social media, letterhead, press releases, T-shirts
- Design full size and mini posters
- Price printers and print 200 (+ or -) posters
- Recruit poster distribution coordinator
- Create a current list of good places to put posters
- Recruit members of cast and team to distribute to various geographical areas

### 14 Lighting

- Recruit designer, arrange fee, contract or honorarium
- Plan lighting (with director)
- Ensure a lighting technician is available

### 15 Sound

- Recruit sound specialist (may be provided by venue)
- Ensure a sound technician is available, contract if necessary
- Plan miking, sound effects, use of “rented” sound scores
- Acquire equipment
- Ensure communication system for SM if needed

### 16 Props/Set Dressing

- Recruit coordinator and assistants
- List items (Director does this)
- Source (beg, borrow, reuse, construct) from Beach House, Confed Centre, friends, thrift stores etc.
- Arrange transportation and storage during and between rehearsals
- Return to owners after show ends.

### 17 Costumes

- Recruit coordinator and designer, tailors and seamstresses
- Determine costume concepts and refine drawings
- Measure cast members
- Determine strategy (build, reuse, buy, rent)
- Create work plan (task, responsibility, fitting date, completion date)
- Costume parade followed by necessary modifications
- Recruit dressers for show if needed.
- Dress rehearsal: final adjustments
- Arrange transport to and from costume parade, dress rehearsal, shows
- Plan for cleaning and repair emergencies
- Collect costumes after show, ensure cleaning, return or store costumes

### 18/19 Tickets

- Decide prices, as part of budget planning, discounts for ACT, students, aged, reserved versus general seating

- Decide on ticket provider depending on venue; get contract
- Familiarize yourself with HST requirements and obtain exemptions if any
- Decide on strategy for complimentary tickets and distribute
- Provide detailed information on the show to Box Office or plan on-site sales

#### 20 T-shirts, etc

- Ensure cost recovery for T-shirts/sweatshirts etc. if these are wanted
- Enlist coordinator to take orders, arrange printing and distribute.
- Designer adapts basic graphic for T-shirt
- Take orders from cast and crew; order extras for sale to family, audiences
- Get people wearing them as advertising before show.

#### 21 Photography

- Enlist a photographer
- If print copies will be wanted, plan how this will work
- Take headshots of all actors, production team for PR and programme
- Take photos of costumes, rehearsals, props for advertising and as souvenirs
- Arrange an online site for storage of photos taken by photographer or others

#### 22 Program

- Recruit coordinator
- Recruit advertising salesperson; create ad sales strategy
- Get input/copy: Director's notes, synopsis, etc.
- Establish due dates for ads, photos, copy, layout, printing, delivery
- Work with graphics person and photographer to create/draft layout
- Proof read
- Price, arrange printing, and deliver to venue/Front of House
- Arrange recycling of programs

#### 23 Hair and Make-up

- Recruit make-up 'expert'/trainer
- Rent or borrow wigs and ensure there is someone to style them
- Recruit helpers (especially if children are in show or for new actors)
- Plan and deliver a hair/makeup workshop or provide cast with a shopping list and instructions
- Schedule appointments for leads

#### 24 Lobby or other displays:

- Recruit coordinator
- Plan system to fit desired message and venue space
- Design (display structure, content, photo enlargements)
- Recruit volunteers to 'person' display, sell products (t-shirts? posters?) or take ACT memberships.

#### 25 Front of House (if not provided by venue)

- Recruit coordinator and assistants
- Recruit intermission refreshments coordinator if venue permits and if feasible
- Arrange cash floats for tickets, refreshments
- Arrange nightly accounting for tickets sold, other income and transfer of funds
- Ensure comp tickets are ready for pickup

#### 26 Video recording

- Determine need and if so, recruit coordinator
- Find a videographer, establish contract if there is a cost.
- Arrange for order and distribution of tapes

#### 27 Party

- Recruit coordinator (usually a cast member)
- Plan location, time, invitees
- Collect money or arrange self-bring food
- Gifts?

#### 28 Follow-up

- Settle with theatre
- Thank-you letters and phone calls
- Check returns of props, costumes, set pieces,
- Return keys,
- Pay all bills
- Deposit all revenue
- Finalize accounting relative to budget
- Wrap-up meeting
- Final report, given to ACT Board, including any recommendations

## Chapter 3: The Production Team

*Purpose: To describe all the members of the production team, primary and supporting, their recruiting, care and feeding.*

3.1 The Introduction described the roles of the director, stage manager and producer. In addition to these key people, the primary members of the production team are as follows:

The **publicist** is responsible for advertising and building awareness of the show in as many ways and media as possible. See chapters 12 and 13. He or she may recruit assistants, but the publicist attends production meetings. A producer may want two publicists, one for social and one for traditional media, both of whom should attend meetings.

The **set designer** and **construction supervisor**. The designer is responsible for the design, drawings and specifications for the set pieces that will be placed or “flown” during the various scenes of the show. The director will give general guidelines and work directly with the set designer to ensure the play’s action can take place effectively on the set. The set designer may (or may not) also oversee construction and decoration of the set. While the set designer may report through the director, the set builder should attend production meetings to ensure coordination of timing and adherence to budget. See chapter 10.

A **graphic designer** will design the poster, the programme cover and perhaps its layout, and adapt basic design elements for print and online advertising and souvenir T-shirts. See chapter 13 for what to look for in a graphic designer.

The **properties mistress/master** oversees the acquisition or design and construction of properties used during the show (e.g. food, letters, weapons) and is often also responsible for dressing the set (adding movable pieces like telephones or paintings). The director will provide the list of needed properties early in the production timeline and discuss specifications if there are any questions. See chapter 16.

The **costume coordinator** is the person responsible for the design, drawings, and specifications for costumes (working with the director) as well as the rental of costumes, the purchase of fabric, construction and fitting of costumes, and for supervising the quality and speed of work from volunteer sewers. See chapter 17.

The **music director** works hand in glove with the director on artistic issues related to music and musicians (see Chapter 11). If the show is a musical, the music director should attend production meetings. If there is only incidental music, the music director may report through the director; this is up to each individual producer to decide.

A **front of house coordinator** may not be needed where the venue provides this service (e.g. ticket taking and last minute sales, program distribution, ushers). However, in other venues, volunteers may be needed for all these functions. A front of house coordinator might join a production team at a later stage in the lead-up to a show. See Chapter 24.

A **photographer** and **videographer** are the people who record the progress and high points of the lead-up to the show, the show itself, and make photos and videos available for publicity and posterity. Their use will vary greatly from show to show and they may or may not attend production meetings. See Chapter 23.

**Assistant producers** (optional) may be responsible for subsets of the producer's job such as ticketing, programs or poster distribution; they should attend production meetings.

The **lighting designer** and the **sound designer** usually work with the director and stage manager and need not come to production meetings. If there are issues, the director or stage manager will take them to production meetings or the producer for resolution. See chapters 14 and 15. Lighting technicians and sound technicians generally do not form part of a production team.

3.2 Recruiting\*: Over 20 years, ACT has built up a network of members, former members, supporters, volunteers and specialists. The best way to recruit is to ask other producers and directors who they have used for various jobs in the past, who has worked well and who has not, or who may have dropped out for a while but might be convinced to return. Another source is friends and acquaintances from other aspects of your own (non-theatre) life who have an interest, are well organized, and game to try something new.

People can be most easily enticed into helping with a production if you emphasize the teamwork and camaraderie of a production team, the satisfaction of knowing you were part of a high-quality production, and the chance to meet new and interesting people.

3.3 Leading: Old-school management textbooks defined a manager's tasks as planning, organizing, directing (activities) and controlling. While there are still aspects of all these approaches in being a producer, the most important role is that of team leader. Team leaders have to work *with* other people, not boss them. They need to listen to ideas, concerns, problems, and seek collective approaches and solutions. Production team meetings are important: they provide an opportunity for everyone to learn from, and coordinate with, their colleagues.

3.4 Thanking: You can catch more flies with honey than with vinegar. Always remember that ACT is an amateur community theatre organization that rarely and only incidentally hires or pays for professional\* services. Volunteers want to give their time and energy because they love theatre or the aspect of the production they're involved

in (e.g. sewing, acting, or painting) and respond better to thanks, praise and encouragement rather than to orders or criticism.

\* Recruiting of professionals in their own field and providing some type of honoraria is governed by ACT's policy on Honoraria. (See Chapter 7C)



## Chapter 4: Getting the go-ahead for an ACT show

*Purpose: To describe the when, how and why of getting approval to proceed.*

This section is particular to productions of ACT (*A Community Theatre*), whereas much of the rest of this Producer's Handbook might apply to a production by anyone, anywhere.

Because ACT is bankrolling the production – using its considerable expertise and network of contacts, as well as putting its reputation on the line – the ACT Board must approve shows performed in its name. Standard procedure is that a would-be director and producer, after having done some preliminary research, contact ACT's Director of Theatre for consultation and advice, prior to preparing a formal proposal to ACT's Board.

ACT has a proposal template (Appendix 4.0)

ACT's Board meets monthly except in July and August, and formal – preliminary or final – play proposals **should/must** be given to the DoT at least two weeks before a meeting. The DoT may make the pitch to the Board, but the proposing producer and director should be available to answer any questions.

In practice, because of the complications of booking and contracting with a venue for specific dates, and lining up a full production team, proposals often (usually!) proceed in two steps. The first step, an approval in principle, would be based on a brief explanation of why the proposed play has been chosen, the names of the producer, director and stage manager, suggested dates and venue, a rough preliminary budget explaining why the play is a good fit for ACT, and an assessment of the risks that the play will face.

The second step, full approval to proceed, would occur at a subsequent meeting based on more information and a detailed budget of expenditures and revenue. The additional information will include a list of all the major members of the production team and precise dates and venue for the show. It will also include a more fulsome assessment of risks that might be encountered (e.g. competing events, rehearsal spaces, a rookie director.)

Once the show is in process, the producer must provide periodic reports to the Board, through the Director of Theatre, on the financial status and on milestones. Financial reporting is covered in Chapter 7.

## Chapter 5: Performance Rights; Copies of Scripts and Scores

*Purpose: To describe how to get permission to perform a play, scripts and (possibly) musical scores.*

Most plays are protected by copyright, which is how the author, or an agent on the author's behalf, controls use of the play and gets money ('royalties') for creating it. Expect to pay several hundred dollars for a minor play and up to \$15,000 for a blockbuster Broadway musical.

For an older play, the copyright may have expired; it is in the 'public domain', and can be performed with no controls and no fee. Examples of the latter include Gilbert and Sullivan musicals. In these cases, the director is also free to make changes, and cut scenes and musical numbers. It also means that scripts can be photocopied.

In ACT's system, the director chooses the play and usually has a script, but it's up to the producer to secure the rights (including permission to change elements of the script), get scripts and musical scores. It is illegal and unfair to make photocopies or perform a copyrighted play without obtaining rights. A copy of the play, whether in print or on a website, will give the name and contact information for the organization/agent managing or representing the play, e.g. Samuel French.

You have to write/email the agent to arrange that the performances will be legally authorized. The website may provide a form, or list what kinds of information are required. These will include:

- nature of the theatre group (amateur/pro/student)
- number of performances
- dates and venue(s)
- size of performance space and expected audience size
- ticket prices

The agency will tell you what you need to pay, and what conditions govern the performances: e.g. no script changes allowed, acknowledgements to be included on the poster or in the programme, prohibition of recording, providing them with a copy of the programme, even the font size for printing various credits. This will be spelled out in a formal contract that you will have to sign and return to the agency.

With the rights you usually get scripts (and possibly music scores for conductor, chorus and orchestra) or there may be an extra charge to buy or rent them. Additional materials, such as publicity materials and recorded rehearsal scores, may be offered for a price.

You'll usually have to send a money order or provide a credit card payment up front for the rights, scripts, scores and shipping. When the show finishes and you send back any rented materials, there will probably be a final bill or maybe a refund of a deposit.

Allow time for these dealings: it often takes weeks, and you may have to make phone calls or exchange emails to keep things moving.

Remember to print any required acknowledgement – ‘...*performed under arrangement with...*’ in the theatre programme and possibly on the poster or in other advertising.

# PLAYWRIGHTS UNION OF CANADA

54 WOLSELEY STREET, 2ND FLOOR, TORONTO, ONTARIO, CANADA, M5T 1A5  
PHONE 416-703-0201, FAX 416-703-0059, GST #R107849101

## CONTRACT FOR AMATEUR PERFORMANCE RIGHTS

### THIS IS AN AGREEMENT BETWEEN:

<b>Producer</b> ACT, PEI	<b>Invoice number</b>
<b>Address</b> 33 Bardin Crescent	97-224
Charlottetown	P.E.I.
C1E 1N3	<b>Telephone</b> 902-892-3288

and PLAYWRIGHTS UNION OF CANADA granting the rights to stage:

### 1837: The Farmers' Revolt by Rick Salutin

on the following dates: March 26, 1998 to March 29, 1998

for a total of 4 performances at Carrefour Theatre . Admission prices are \$10.00

### AMATEUR ROYALTY RATES ARE:

\$70.00 + \$4.90 GST for the first performance.  
\$50.00 + \$3.50 GST for each subsequent performance.

Total royalties payable to PLAYWRIGHTS UNION OF CANADA:

**\$235.40**

### IN RETURN FOR THE RIGHTS TO STAGE THIS PLAY, THE PRODUCER AGREES:

1. To sign both copies of this agreement and return one copy to Playwrights Union of Canada within seven days of receipt of same, with a deposit of either half, or the full amount owing for the performances.
2. To send a cheque or money order for the balance of royalties to Playwrights Union of Canada within thirty days following the close of production. Please note, there will be a monthly late payment charge of 5% accumulative.
3. To insert the name of the playwright whenever the play is advertised in newspapers, programs, brochures, posters, and any other promotional material. Failure to do this will result in a \$500 fee payable to the playwright.
4. To notify Playwrights Union of Canada in writing of any changes in dates or of cancellation.
5. To send Playwrights Union of Canada one copy of all advertisements, programs, posters, and any other promotional materials in connection with this production.
6. To have printed in the house program for the production:

*1837: The Farmers' Revolt by Rick Salutin is produced by special arrangement with  
PLAYWRIGHTS UNION OF CANADA*

*54 Wolseley St., 2nd Floor, Toronto, Ontario, M5T 1A5*

Failure to do so will result in a \$250 fine payable to Playwrights Union of Canada

### AND TO OBSERVE THE FOLLOWING REGULATIONS:

1. This play is fully protected by copyright and may not be reproduced or duplicated by any means whatsoever. Additional copies of the script may be obtained from Playwrights Union of Canada.
2. The Playwright remains sole owner of this play. No changes of any kind may be made to the script without the playwrights written permission.

\_\_\_\_\_  
Signature of Producer

  
\_\_\_\_\_  
Signature for Playwrights Union of Canada

\_\_\_\_\_  
Date

December 04, 1997

\_\_\_\_\_  
Date

## Chapter 6: The Venue

*Purpose: To describe how to choose and contract for a venue.*

6.1 The choice of a play will determine, or narrow considerably, the options of where to stage it. A large cast musical will require a large stage, dressing rooms, and a place to put an orchestra. A three-act comedy for four players might be swamped in a 1200-seat theatre but will work well in a hotel dining room or a small performance hall arranged with cabaret seating. The size of audience the play is likely to attract, and the show's budget, will also affect the venue choice.

Another factor to be considered is the amount of technical support required: does the lighting board have enough lights? Can the sound handle enough microphones? Will the venue provide microphones? If the venue cannot provide the required support, can it be obtained externally and brought in?

6.2 Once the options have been narrowed down, the producer needs to get cost estimates and draft contracts from the venue owners. Cost estimates should be based on:

- the number of shows plus technical and dress rehearsals, including the approximate number of hours needed for each. If the rental is by the hour rather than the day, or if the show may run 'over', both regular and 'overtime' costs need to be estimated
- technical services provided by the venue and some detail on them. If the venue cannot provide the needed technical services, these need to be costed separately. (See chapters 14 and 15)
- front of house, security, and ticket sale services (if offered optionally or as a requirement of the contract) and the charges for them including minimum number of hours to be worked.
- taxes
- SOCAN fees, which may be charged by the venue to ACT for music used in a show.

6.3 Once a venue is chosen, the theatre should be booked and a contract signed. Draft contracts should be read to look for hidden costs, conditions that could cause extra costs or work (such as the unavailability of some factor such as lighting), conditions ACT must meet that seem excessive, cancellation conditions, etc. **Have more than one person read the draft contract so nothing is missed.**

6.4 Where the chosen venue does not have a standard contract, the producer should draw up a written agreement to be signed by the venue owner/manager and the producer. It should include statements as to the services to be provided by the venue (e.g. dates, times, heat, janitorial services, toilets, the organ) the services to be brought

in by the production (e.g. light fixtures, amplifiers, ushers) and the money to be exchanged.

At the end of the run, examine the venue's billing in detail as compared to the contract that was signed, including their accounting for ticket sales if they provided front of house and ticketing services.

As of 2016, this is a non-exhaustive list of possible venues in Prince Edward Island:

- In Charlottetown: The Confederation Centre of the Arts, The Guild, The Carrefour de L'Isle St Jean theatre, Steele Recital Hall at UPEI, the Georgian Room of the Charlottetown Hotel, St.Paul's Anglican Church, Holland College's Florence Simmons Performance Hall.
- In Summerside: The Harbourfront Theatre; in Georgetown: the King's Playhouse; in Victoria: the Victoria Playhouse, and in North Rustico: the Watermark Theatre.
- There are performance spaces in several villages: Bonshaw, Hunter River, Tyne Valley, Hampton, Indian River, Orwell Corner, not to mention the numerous other "small halls" featured in the Festival of Small Halls.
- There are churches that might be used, particularly for religious-themed plays.
- In addition, plays may be staged outdoors in parks or public squares.

A sample contract (Appendix 6a) is attached.

# Chapter 7: Budget and Financial Management

*Purpose: To explain the producer's responsibility for the show's finances, and to suggest how to go about planning and managing the expenditures and revenues. To describe how to prepare a draft budget, a final budget, how to control expenditures and the producer's relationship with the ACT Treasurer and Bookkeeper.*

## 1. General

The producer is the banker of a show, directly responsible for all financial aspects of the undertaking. From ACT's point of view, this is probably the most important thing a producer does.

Why is a budget crucial? It tells whether ACT can afford to do a show. It sets limits and is the tool for exerting control as the show develops. There is a big danger if a show's spending spins out of control and threatens ACT's sustainability, to the point of bankrupting the organization.

A budget gets developed in two stages: in a preliminary way, to get the Board's go-ahead for the show; then in detail, as the master plan to be followed.

## 2. The preliminary budget

This is part of the submission to get the approval of the ACT Board to mount a show. Preparing it is the producer's job, with the director's input. It consists of cost estimates and revenue estimates – and revenues must exceed costs! Because ACT has annual costs of about \$10,000, a show must yield substantial income. It's important to be able to take to the ACT Board a budget that is realistic, trustworthy and does not threaten ACT with a significant loss.

**2.1** The most basic question is about the scale: is this a \$5000 or a \$25,000 show?

A starting point for that might be choosing the venue and then projecting the revenue: how much money will we have to work with? That will guide estimates of what you can afford to spend on set, publicity, costumes, and such. Having determined the venue and its capacity, you calculate how many audience members it is reasonable to expect, and relate that with ticket price (allowing for fees/commissions) – probably considering more than one price scheme. Do not assume full houses; attendance will depend on the known popularity of the show and the size of the venue, but a reasonable practice is to assume an average of 60% houses. Also consider whether there are any other sources of revenue – programme ad sales, sponsors, a subsidy grant. (See Appendix 7B Sponsorship)

**2.2** Having in mind roughly how much money you'll have to work with, you can estimate what you need to spend, or can afford to spend, on the elements of the production. Costs such as rights and venue will likely be fixed, but others can vary

widely depending on a combination of the projected revenue, artistic choices and the resourcefulness of the production team. You'll probably get your preliminary cost estimates from talking with people who have produced other shows, from the records of past shows (the Bookkeeper keeps the financial data, and there is a binder of post mortems of past shows), and by asking suppliers (e.g. the theatre, lumber store, printer). It is very wise to build in a 'contingency' allowance of perhaps 10% of total costs. Major categories of expenditure (and revenue) appear below in a sample of a preliminary budget.

**2.3** In practice, balancing revenue and cost calculations is an iterative back-and-forth process. If ticket prices seem too high for the market for this type of show, a way to pare expenditures must be found. If costs are too high then perhaps the market will allow for higher ticket prices for a higher quality show, or extra shows can be added without much additional cost, or additional revenue sources can be found.

**2.4** A sample preliminary budget:

Category	Amount	Notes/Rationale
<b>Expenditures</b>		
Pre-audition	50	Rental for preview evening to attract participants
Auditions	nil	Use Beach House
Rights, scripts and scores	1475	Includes refundable damage/loss deposit
Rehearsals	350	School multi-purpose room + alternative site
Music/Orchestra	40	Purchase of recording, CDs
Set	500	Honorarium, materials, transport. Can reuse 'Rocky' & 'Sweeney' pieces
Choreography	0	E.B. (dance captain) has volunteered
Lighting	275	Honorarium and some gels
Sound	150	Rental of Microphones
Costumes	450	Honorarium, materials, transport. Can borrow much from ACT's collection
Publicity	330	Buzz ad (1/4 pg)... mostly no-cost methods
Props, Set dressing	50	Borrow, reuse
Poster	320	Printing of 150 copies
Programme	75	Commercial printing, not folded
Theatre/Venue per contract	1300	Carrefour – includes access to cafeteria
Ticketing services	180	Contract with the Guild (includes surcharges and credit card fees)



Front of house & security		Included in venue contract
Hair and make-up	50	Sample materials for demo; cast buys own
Miscellaneous/contingency	550	10%
<b>Total Expenditures</b>	<b>6145</b>	
<b>Revenue</b>		
Ticket Sales	8550	Total 450 (60% of 250 seats x 3 nights): half @ \$20 regular = \$4500; half @ \$18 sen/student = \$4050
Programme advertising	250	5 ads @ \$50
Other revenue	100	Restaurant sponsorship for dinner/show publicity
<b>Total revenue</b>	<b>8900</b>	
<b>Net surplus</b>	<b>\$2755</b>	

### 3. The detailed budget

**3.1** Once a proposal, including the preliminary budget, is approved by ACT, the producer must prepare the budget in detail with input from the rest of the production team.

**3.2** Section heads (persons responsible for each element, e.g. costumes, props), with artistic instructions from the director as necessary, and keeping within the general scale set by the preliminary budget, need to propose a detailed list of items and expenditures within each of their budget allocations, explaining their requirements to the producer and the rest of the team.

**3.3** The producer, director and others should ask questions and offer advice – e.g. “If we use the recycled pieces, then will we need that much?” And so the initial estimates may get modified. A special challenge for the producer is to hold your own against pressures from the director or individual heads who will argue for a bigger chunk of money on the grounds of ‘artistic need.’ Be understanding, but stay strong!

**3.4** The producer prepares the detailed budget and gets the production team to give its consensus acceptance, which implies willingness to abide by the agreed-on budget. The finalized budget is then submitted to the ACT Board for acceptance. That commits the production team to follow the budget and stay within its limits.

**3.5** The finalized budget is also given to the Treasurer and Bookkeeper to help their tracking of charges, payments and deposits.

**3.6** As for format, you can use a spreadsheet package or create a system to suit your particular production. **An example is attached as Appendix 7A – Sample “EVITA Budget**

**Management**". Whatever it looks like, it should have these ingredients, presumably in some sort of columnar-table format:

- Major categories of cost elements – e.g. rights & scripts, set, publicity, costuming
- More detailed sub-categories – e.g. under set: design honorarium, materials & hardware, paint, construction site rental, transport, rentals
- The dollar amounts budgeted (i.e. forecast/allowed) for each sub-category and totaled for the category

You'll also want to incorporate into your chosen format some way – probably with additional columns, as in the sample ([Appendix 7A](#)) – of keeping close track of all the specific commitments and payments for expenditures and revenues as described below under section 4.4.

#### **4. Financial Management** as the show develops

**4.1** The producer should touch base with the Treasurer (and possibly the Bookkeeper) so as to confirm how the finances are to be managed. The respective roles:

- The producer authorizes, arranges for and keeps track of payments... and keeps spending on-track, within the boundaries established by the budget. You are like a funnel, the single focus through whom all transactions must pass. You must authorize every transaction – telling ACT's Treasurer (in writing) to pay or issue an advance.
- The Treasurer handles the actual money – pays bills and makes deposits on request by the producer.
- The Bookkeeper, with information from the Treasurer, subsequently checks and formally records in ACT's financial system, all deposits and payments and prepares periodic reports for the Treasurer and the Board.

**4.2** The producer does not have to be directly involved every time a purchase is made. A head who is responsible for a certain field (e.g. set construction), or a person the head delegates, is free to commit to an expenditure – to buy something or order it – on his/her own decision, so long as it's within the budget.

**4.3** There are typically three ways in which purchases get made.

- If the vendor is willing, or ACT already has an account there, the producer or head charges the purchase to ACT; a bill is given or an invoice mailed to ACT (11 Beach St, Ch'town CIA 5G5). When the bill arrives, the producer confirms the purchase with the section head and then authorizes payment by the Treasurer.

- Alternatively the head (or delegated person) may pay for something her/himself by cash or credit card... and then, providing the receipt, ask the producer to authorize the Treasurer to reimburse the person who paid.
- Some purchases may be covered by a cash advance provided to the section head or delegate, to pick up needed material (e.g. notions, fabric and used clothes by the costume mistress) which is accounted for by submission of receipts. At the end of the show, any money not justified by the accounting of receipts, or not spent from the cash advance, must be returned to ACT.

#### 4.4 The producer needs to keep the following records:

- A description of every actual item of expenditure (or revenue) as it occurs over the life of the production, with the date when that expenditure was made or committed.
  - E.g. Under Costuming: 24 Sept – advance to buy material; 3 Oct – reimburse Pam for buttons/zippers purchase.
- The exact amount of expenditure or revenue for each item.
- Indication (e.g. by check-mark or 'Pd', preferably with the date) that the item actually got paid for – that is, you know that the Treasurer has made the payment.
- The running balance for each sub-category, and for the category as a whole, to show how much of the budget remains.
  - E.g. Budget for ads was \$250; actual bill is \$238.50. The balance column would show +\$11.50.
  - E.g. Total Publicity budget is \$1140; \$680 has been paid for radio and *Buzz* ads. A balance of \$460 remains (from which the *Guardian* ads and the graphics honorarium have yet to be paid).
  - You will continually, probably every few days, be recording items of expenditure and updating the balances.

**4.5** What if an expenditure doesn't fit within the budget? Then the head must present it to the producer to see if there can be a transfer from another category with an anticipated surplus or from the contingency allowance. The producer may bring the issue to the production team for consideration, but if there is a threat of overspending, the producer must be willing to say NO to the request.

If an expense appears to be unavoidable and will cause over-expenditure for the budget as a whole, the producer must present the matter to the ACT Board for consultation and approval.

#### 4.6 Three important notes:

- Do not authorize a payment unless the actual bill or receipt is provided (which the Bookkeeper needs for his/her records).
- Do not authorize a payment on the basis of a 'statement' that a company sends, which is usually a monthly summary of what has been or is owing; it is not

reliable for knowing whether something is in fact still owing or has already been paid.

- Watch out for honoraria. ACT has a policy about honoraria (see [Appendix 7C](#)) with which a producer should be familiar before drafting the budget for a show. The policy fixes limits on who can be given an honorarium, and what amount can be paid. You may be tempted to give extra compensation to someone who asks for more, or to someone you want to reward for a specially good job. You need to remember that ACT is a community theatre organization, the intent being to put on plays in primarily an amateur (for-the-love-of-it) way.





CHOREOGRAPHY	800			Total	940	-140
Honorarium (design + coaching)	800	Sep20 10Oct 18 Nov 20Jan 20Apr	✓	• 1/4 payment to Julia Sauvé ✓ Cheque NSF - reissued Penalty charge ✓ • 1/4 payment to Julia ✓ • 1/4 payment to Julia ✓ • 1/4 payment to Julia + bonus 100	200 40 200 200 300	
				<b>Total</b>	<b>625</b>	<b>-125</b>
LIGHTING & SOUND	500					
Honorarium: Lighting Design (Did not anticipate sound cost)	500	20Apr	✓	• Paul Druet - lighting design 500 ✓ • Kevin MacLean - sound 'design' 125	625	-125
				<b>Total</b>	<b>308.36</b>	<b>-58.36</b>
PROPS	250					
Materials & construction, or purchase	250	10 Jan 13Feb 26Feb 6May	✓	• Garney paid for Fabricville material - using part of 250 advance we gave him ✓ • Reimburse Janet - glasses, roses etc ✓ • Reimburse R Cassidy - bedding fabric ✓ • Island Offset - Printing newspapers (90.09) + money (76.23)	50.93 43.45 47.66 166.32	-58.36
				<b>Total</b>	<b>2929.50</b>	<b>-329.50</b>
COSTUMING	2600					
Honorarium	200	23Apr	✓	Pam 200 + 200 bonus	400	-200
Materials	1500	24Sept	✓	Advance to Pam to buy materials • to 24Sept - receipts for buys 243.64	500	-220.32
System: Pam gets advances, puts the money in special bank account, and pays for purchases out of it ... provides us with the receipts		11Nov	✓	Advance to Pam to buy materials 22.23 of 400 was used to pay Jack costs	377.77	
		16 Jan	✓	Advance to Pam to buy materials • to 17Jan - receipts for buys 625.77	250	
		30Jan	✓	Advance to Pam to buy materials • Misc eg. tags, refreshments, movies 54.92 • to 7Feb - receipts for buys 322.37	100	
		10Feb	✓	Advance to Pam to buy materials	100	
		15Feb	✓	Reimburse Pen Player - zipper	2.30	
		6Mar	✓	Pay Pam for various buys, fabric etc	157.96	
		17Mar	✓	Pay Pam for various buys	110.90	
		1Apr	✓	Pay Pam for final buys	67.30	
		1Apr	✓	Reimburse Brenda - miscellaneous	35.34	
		1Apr	✓	Reimburse Gail Handrahan - sew items	18.25	
				Total:	1720.32	
Rentals	800	23Feb 6Mar 1Apr	✓	• NS Tattoo - renting 9 military uniforms • Brenda - for Karyn's tux rentals (3) • Brenda - bus shipping berets	576.3 225 7.88	-9.18
				Total:	809.18	
Cleaning	100	-	-	Nil	-	100

PUBLICITY	2550			Total	71979.83*	7570.17
Figures include est 5% hike in 08						
Graphic Design - honorarium ads, poster, t shirt, program cover + compiling program	200	19Apr	✓	200 + 50 bonus Cheque 211 - deducted \$39 for shirts payment	250	-50
The Buzz - pre-Xmas 1/6-page	200	16Dec	✓	Buzz ad for Xmas-stocking tickets	155.40	-44.6
The Buzz 3/16 pg (7.5/8 x 3)	235	15Mar	✓	3/16 page ad in March Buzz	222.60	12.4
The Guardian 4 1/2 x 3 5/8 - 4 col, 48 agate; 2 Sat + 4 wkday	700	11May		Small (37ag- mistake). 2-for-1 sponsor deal. 6 ads: Sat 173.41 + 2 wkdays 166.42 ... twice = 506.25 + GST	531.56	168.44
Voice of Island Seniors 4 1/2 x 3 5/8 @ 595/line (Traci G) - Sat + Thurs	195	11May		Mar 3 ad - 176.64 + GST	185.47	9.53
Journal Pioneer 4 1/2 x 3 5/8 @ 595/line (Traci G) - Sat + Thurs	250	11May		2 ads Mar 12 & 21 @114.68 + GST	240.83	9.17
Eastern Graphic (Isl Press) 2.1 x 4 - 2 Wednesdays	175	20Apr	✓	2 ads, Mar 18, 25 @ 84+GST = 176.40 But past over-payment caused a credit of \$2.18, so now we pay just 94.22	94.22	80.78
Voix Acadienne 4 (2 col) x 3 5/8	75	20Apr	✓	18 Mar ad @60.48 + GST	63.50	11.50
Radio - Ocean/K-Rock 12 (6+6) 15-sec ads (besides 'Free' sponsored ads)	220	20Apr	✓	5 30-second ads @45 = \$225 + GST Ad played 29 times for free ... Mar 16, 17, 23, 24, 25; 12 K-rock; 22Ocean	236.25	-16.25
UPEI Cadre 1/6-page	65				???	??
The Surveyor (Holland Coll) 1/6-page (e.g. 2 1/2 x 4 1/8)	65		-	Nil	--	65
Mail-outs (stationery, stamps)	50		-	Nil	--	50
Other	60		-	Nil	--	60
Other	60		-	Nil	--	60
				<b>Total</b>	<b>348.80</b>	<b>36.19</b>
POSTER	385					
Printing: 300 posters 3 colour/no bleed - 100 11x17; 200 11x8 1/2; allowing 10% incr	385	Feb?	✓	Island Offset: 100 - 11x17 + 200 - 8 1/2x 11	348.80	36.19
				<b>Total</b>	<b>1165.40</b>	<b>-55.40</b>
PROGRAM	1110					
Print/assemble/staple 20pp/5sheets x 2400	1110	9Apr	✓	16pp/4 sheets - 3000 copies \$967 + 48.38 GST + 101.59 PST	1117.47	-7.47

Ad-sales brochure [Not budgetted]		Feb?	✓	Photocopying brochure for program advertising sales - Island Offset	47.93	-47.93
				<b>Total</b>	<b>3534.84</b>	<b>-904.84</b>
TICKETS	2630					
Printing set-up	75	17Apr	✓	as quoted	75	--
Printing comps (120@25¢)	30	17Apr	✓	134 comps at 25¢	33.50	-3.50
CCBoxOffice commission 3% of 36,000	1080	17Apr	✓	3% of 50,855	1525.66	-445.66
Credit card commission avg 3% of 27,000 (75% of sales)	810	17Apr	✓	avg 3% on \$38,578 credit-card sales (which were 87% of all sales)	1157.35	-347.35
Box Office staffing pre-show	600	17Apr	✓	a bit less than estimate	575	+25
GST on ticket services (5% (on 705* services, not tickets)	35	17Apr	✓	5% on 3366.51 (75+33.50+575+1526.66 +1157.35) * My mistake: didn't include commissions in what GST applies to	168.33	-133.33
				<b>Total</b>	<b>14,111.13</b>	<b>-996.13</b>
THEATRE	13115					
Rental of theatre: - set-up & run-thru, tech, dress, 3 performances, reserve date	1800	17Apr	✓	as quoted	1800	--
Crew: 10 - 4 heads (stage, props, light, sound) + fly, deck-electrician, deck-sound, 2 follow-spots, wardrobe inc archival videotaping	7865	17Apr	✓	• Estimate revised (Feb) - added 240.51 • 24Mar - for tech day, added 16 man-hrs for lighting, spots + allowance for possible 4 extra Paul hours • later added videotaping + 2 extra wardrobe hours - result: 868.94 extra	8974.18	neg 1109.18
Front-of-House staff (ushers)	2100	17Apr	✓	roughly on estimate	2065	+35
Batteries, tape etc.	500	17Apr	✓	less than estimate	375	+125
Theatre cleaning	225	17Apr	✓	as quoted	225	--
GST on theatre services	625	17Apr	✓	5% on 13,439.18 (1800+8974.18+2065+375+225)	671.95	-46.95
				<b>Total</b>	<b>150</b>	<b>200</b>
HAIR & MAKE-UP	350					
Honorarium for professional	100	20 Apr	✓	Pay Sharon Fletcher honorarium + supplies & wigs	150	--
Make-up & Hair supplies (e.g. for demo workshop)	50					
Wig rental (for Evita)	200	-	-	Sharon provided - no cost	-	200

Sponsorship: Stratford HHBC • Set materials at cost price - approx ? 35% discount	--	--	-	See Set expenditures: reduced budgeted expenses by ?1000?	--	--
T-shirt purchases <i>Supposed to be self-pay: this revenue should offset Shirt expense (under miscellaneous)</i>	--	14Dec 4Jan 10Jan 13Jan 1Feb 23Feb 28Feb 1Apr 14Apr 15Apr		• Cast cash payments • Cast cash payments • Cast cash payment • Cast cash payment • Cast cash payment • Cash payment • Cash payment • Cash payment (Jo) • Brenda found extra money • Fred payment via deduction from hon. Total .....	651.50 161.50 15.00 25.00 142.00 68.50 46.50 33.50 61.50 39.00 1244	
<b>TOTAL INCOME</b>	<b>37600</b>			<b>Actual Total:</b>	<b>52,405.25</b>	<b>14,805.25</b>
<b>NET PROFIT/LOSS</b>	forecast <b>\$1870</b>			<b>Actual Profit:</b>	<b>13,515.43</b>	<b>11,645.43</b>

MISCELLANEOUS	850			Total	760.26	89.74
Gifts (dollar store stuff)	50	19Apr	✓	Reimburse Wallena - fruit basket for CC stage crew	27.49	22.51
Photography: - Processing samples, album Used Picassa web display - Lobby display photos	100	1Apr 20Apr	✓ ✓	• Reimburse Brenda - knife, glue • Reimburse Bunty - mounting strips, prints for lobby display 9.26 + 74.50 <i>(sales to cast are cost-recovery)</i>	15.80 83.76 Total 99.56	0.44
Stationery, postage (besides amount for publicity)	60	1May	✓	Stamps for mailing payments, honoraria (Reimburse Rob)	16.20	43.80
T-shirts - allow for unsold spares <i>Sales meant to be cost-recovery</i>	40	?Dec? 1Mar	✓ ✓	• Gemini Scrn Print - shirts/bags Order1 • Gemini Scrn Print - shirts Order2 Sales Revenue totals \$1244 ... so deficit, mainly because of bags, is 1367.32 - 1244 = 123.32	1209.50 157.82 Net after revenue: 123.32	-83.32
Party subsidy (mainly b-y-o)	100	8May 8May		Nil for after-show party (Mem Hall) ... Pizza, plates for video-watching party Nibbles for post-mortem (ConfCtre)	247.51 31.50	-179.01
Contingency	500	1Apr 29Apr	✓ ✓	• Reimburse Brenda - McAskill repair of broken CCentre chair • Reimb GerryG: hook-up DVD player	109.70 104.98	285.32
<b>TOTAL EXPENDITURE</b>	<b>35730</b>			<b>Actual Total:</b>	<b>38,889.82</b>	<b>3159.82 over</b>
<b>REVENUES</b>	<b>Budget</b>					
Ticket Sales: 60% of capacity = 2000 Thur 500, Fri 700, Sat 800 split 50/50 OrchA, OrchB/Balc • OrchA- 21,000 500@22reg + 500@20sen/stud • B/Balc- 19,000 500@20reg + 500@18sen/stud less 4000 (\$2/tic CC surcharge)	36000	17Apr	✓	Thurs 705 + 126 comp = 831 } 2793 Fri 995 + 3 comp = 998 } +134 Sat 1093 + 5 comp = 1101 } 2927 \$56,499.25 minus 5592 CC surcharge (\$2 per ticket)	50,855.25	14855.25
Program Advertising	1600	12Feb, 23Feb  1Mar 7Mar 11Mar 29Mar 3Apr 1May 1Jun	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓	Island Optical 80 Hearts&Flowers 80 Demi Pointe 80 Buzz 80 Island Offset 80 Isl Audiology 120 Browns Volks 80 Family Vision Centre 80 Col Gray 80 Gemini 80 Indian River 80 Sheep for Wheat 80 RBC Dominion 350 ConfedCtre 120 Harding Medical 80	1550	-30



## Chapter 7B: Sponsorship and Grants

*Purpose: To suggest some lines to pursue if the producer finds it necessary to get sponsorship or grants to supplement ticket revenue to cover the costs of a show.*

ACT has generally not sought sponsorship or grants though there have been exceptions for major musicals. However, during budget planning, it may be necessary to explore sponsorships in order to make up for a projected revenue shortfall.

These sponsorships might be financial: e.g. get five businesses to contribute \$200 each, or get a business that has a connection or a stake in the show (e.g. we use their restaurant as the setting) to chip in \$500 or \$1000. The sponsorship might be in kind, they donate materials or offer a big discount (e.g. lumber and hardware).

So you may sometimes find yourself going to talk with a business. If so, you need to provide information that would make sponsorship attractive, including: a short description of the show; information on ACT as an established, reliable organization; plans for publicity, and the size and nature of the audience. The business needs to know that the show is going to be a successful enterprise that will give the business a good public profile. (An example of a pitch for advertising in the programme, which would require similar material, appears as Appendix A to Chapter 22.)

Here are things ACT might offer as a way to entice and reward sponsors:

- Name/logo on poster: 150 posters, distributed throughout Charlottetown, and to some extent in Summerside, Montague and a few other locales
- Name/logo in all published ads: at least The Buzz; and for a larger show possibly Guardian, Eastern Graphic, Journal-Pioneer, La Voix Acadienne, and on social media
- A media story and photo featuring the sponsor: e.g. building the set, with photo of a lumber-store rep
- Name/logo on the cover of the theatre programme
- A line of appreciation on the production-credits page in the theatre programme
- An ad (? ½-page) in the theatre programme (approx \$xxx value)
- Pre-curtain announcement of appreciation from the stage at each performance (# audience average size x # performances = ???)
- Complimentary tickets for opening night - ?? tickets, e.g. 1 ticket for every \$?? of sponsorship - - value ?? tickets x \$xxx = \$yyy
- Subject to venue approval: a sponsor sign or display in the lobby during the run

\* About grants ...

From time to time the federal and provincial governments have grant programs, and it is possible that one of them might apply to theatre, but at present that seems like a pretty slim chance. You might start with investigating the Community Cultural Partnership program: [www.gov.pe.ca/tourism/ccpp](http://www.gov.pe.ca/tourism/ccpp). Or check out the grant system of the PEI Council of the Arts: [www.caipe.ca/SupportforArtists/GrantPrograms.aspx](http://www.caipe.ca/SupportforArtists/GrantPrograms.aspx)



# Appendix 7C: Policy on HONORARIA

*Adopted: 9 Oct/08*

## *Purpose:*

This policy provides directions/guidelines to help producers and directors determine whether to pay an honorarium to a person who provides a professional sort of service (0) for an ACT production. It addresses the following questions:

- To whom, or in what circumstances, should an honorarium be given?
- How much should be given?

## **2 Background/Rationale/Principles:**

**2.1** ACT is all about community theatre – involving as many ordinary people as possible both on- and off-stage. Our focus is on doing things for ourselves as much as possible, as amateurs (for the love of it).

The people who have the biggest jobs, for instance – directors, producers – get no compensation.

**2.2** ACT's constitution and bylaws provide a clear rule (with a little discretion) about payment, but it applies only to members:

Members shall not normally receive personal financial reward for their participation in any aspect of a production. Membership restrictions may be waived under special circumstances as considered by the Executive.

**2.3** In ACT's early years an unwritten policy grew up when there was a technical skill (initially it was lighting) for which we did not have an internal resource person, or if there was a member with a needed skill but s/he made his living from it. In such situations, we would pay a token honorarium.

While in simpler times an honorarium was rare and small – \$100 to \$300, only for one or two services – nowadays productions have evolved to paying for quite a number of professionals (lighting, costuming, set, choreography, music, graphics) and paying them a variety of amounts (\$100, 500, 800, and a request for quite a bit more), which sometimes cause our budgets to balloon.

**2.4** We need to control the ‘creeping’ tendencies of using honoraria for more and more services and at increasingly high amounts. We cannot afford commercial-level cost of productions, and we want to avoid the risk of service providers feeling undervalued or cheated due to what they may perceive to be insufficient pay for their work.

**2.5** ACT productions should certainly continue to use ACT members and volunteers and as much as possible avoid paying people to provide services in a paid professional way. Still, we recognize that a dollar amount to engage an expert’s help is sometimes unavoidable.

**2.6** An honorarium is:

- A way of engaging a person who has skills we need but cannot recruit from within our own membership or affiliations of community-theatre people – i.e. a non-member, or in rare cases a member who ‘can’t afford’ to contribute for free.
- A token compensation for the person who depends on practising technical/professional skills as their way of making a living.
- A reward, rather than an enticement – although it may serve as a bit of an attraction, in that it tells the person that we need them and respect them – mainly a way of saying ‘thank you’.

**2.7** Our compensation of a professional is indeed an honorarium: it mustn’t be conceived of as a wage or contractual payment. That is so because

- we cannot expect to pay in a way that reflects commercial rates, and
- while we would wish to have relative consistency and fairness among the professionals we engage, there is too much variability among them regarding their skills, their relative rarity, how much time they need to spend on the task

Thus honoraria will almost certainly differ in amount from person to person, but ACT will not have any formulaic guideline for calculating the true value of the person’s skill level and time – neither one standard amount nor a scale of ‘normal’ amounts.

The best we can do is to give a token to show that we do honour the value of the person’s contribution.

**2.8** Recognition does get shown in other ways, too, besides monetary: credits in the programme, on the poster and in newspaper features ... which not only shows honour but also gives the professional some prominent advertising.

We also give a comp ticket to all who directly participate in a show.

### **3 Policy:**

**3.1** The producers and directors of ACT shows try their best to use the talents of ACT members in an amateur (unpaid) way. An honorarium should not be given...

- to a commercial practitioner, so long as we can get an ACT member or non-commercial practitioner who is able to provide the service in a reliable way at an acceptable, good-quality level
- to an ACT member – unless the member is dependent on earning a living from the practice of that skill, and would be forfeiting the chance for other income by taking on our project.

**3.2** An honorarium may be paid to a person who contributes an ‘expert’ skill – e.g. costuming, choreography, music, set design/construction, graphics – which cannot be obtained in a volunteer way.

Normally an honorarium is a modest token ‘thank you’ – just a few hundred dollars.

**3.3** Where it is not possible (because of rarity of the skill, for instance) to get the needed expert skill on that modest basis, or where an extraordinarily large commitment of work-time is required and means that the professional is forfeiting significant income from other work, it is permissible to give a larger amount – but only to a maximum of \$800, and then only if that is affordable within a realistic budget.

**3.4** Additional or alternative compensation may be given in the form of a free ad in the show’s theatre programme.

**3.5** In exceptional circumstances, a follow-up ‘bonus’ or ‘dividend’ – up to several hundred dollars more – may be given to a person who has had a basic honorarium if the show results in an unexpectedly large profit – well beyond the budgeted amount, and beyond what, in the Board’s view, is needed to support ACT’s annual non-production costs and to support other shows that may be unprofitable.

**3.6** Musicians are a rather special case. We normally pay an honorarium to audition and rehearsal accompanists, but not (generally) for players in a pit orchestra (except in the form of being listed in the programme and given a comp ticket, in the same way as actors and other persons working for the production – unless there is some very special talent needed that cannot be enlisted without financial compensation.

**3.7** The total of all honoraria for a show should not exceed 10% of the budget, unless the production team can make a strong case for an unusual need.

## **4 Procedure:**

**4.1** The show's producer, in consultation with the director, decides whether to give an honorarium and the amount. However, the budget for a production is subject to approval by ACT's Board, to maintain accountability.

**4.2** Producers and directors should put a realistic limit on how much time/effort they require of the professional – such as for design and essential training/supervision – and filling out the need by using ACT members with relevant skills as secondary workers for, say, building a set, sewing costumes or rehearsing dancers.

**4.3** A practical rule-of-thumb approach to get a rough idea of what might be a suitable honorarium (beyond the initial modest kind) could be to...

- roughly determine the number of hours the practitioner is expected to put into the project – having in mind the tactic of using the 'expert' for design and overview supervision, while most on-the-scene work is done by skilled persons in our own ranks (e.g. dance captains, painters)
- ascertain the 'normal' rate for purchasing that skill commercially
- see what half that amount would cost.

Example: 15 hours of design work (5 evenings) + 15 hours of rehearsal training or supervision of building = 30 hours of work @ \$40/hr = 1200. 50% = \$600 honorarium

**4.4** Payment (whether and how much) of a follow-up 'bonus' honorarium [ref: 3.5] may be recommended by the show's producer, subject to approval by the Board.

# Chapter 8: Auditions

*Purpose: To describe the producer's responsibilities for the planning, preparation, conduct and follow-up of auditions.*

Auditions are planned with the director and probably stage manager, and a music director if there is one, but it's the producer's job to make all the arrangements.

## **Plan:**

- Determine nature – e.g. cold reading (material needed for the cold reading); whether music, prepared monologues, etc.
- Accompanist? and therefore a piano at audition site, or a portable keyboard
- How much time is needed per auditioner?
- Choose date(s) and times (and snow dates) and call-back dates
- Check out possible venue(s) – ideally free of charge
- If the producer is not handling the audition process, recruit someone to do so.
- Find out if director/SM/other audition team need score sheets or other material

## **Publicize:**

- Social Media: ACT's web page, mailing list, Facebook Page, Twitter
- Related organizations: UPEI, Holland College, schools
- Announcement in the Buzz and the Guardian
- Hold a play reading of the play 4 to 6 weeks before the audition

## **Prepare:**

- Create a 'Fact Sheet' script for what to tell inquirers: about the play, roles available, ACT (and the requirement to become a member), the production personnel, the performance dates, number of rehearsals, their location and timing, the commitments that a participant will have, expectations and instructions for the audition, and how a person will find out about selection. This same fact sheet can be handed to auditioners as they arrive at the audition. Be sure to include contact information of the producer or the person overseeing the auditions [See Appendix 8A – Audition Info]. Make copies.
- Handle or get someone to handle bookings.

- Keep a list of names, contact info (phone and email), appointment times, any special needs or requests [See Appendix 8B – Audition Schedule]. Do allow time-slots for breaks and for off-the-street or last-minute auditioners.
- Recruit volunteer ‘gatekeepers’, schedule them, explain tasks, provide materials
- Make signs to lead auditioners to the room/building
- Prepare an ‘application’ form (aka registration sheet) to collect information about each auditioner to be given to the director at the auditions. The director and producer need to work together on the content to be sure to capture needed info: e.g. tombstone info, experience, including musical if relevant, parts desired, other production elements (apart from acting) the person is willing to be involved in. Include a formal statement to be signed in blood, promising to abide by the commitments, e.g. rehearsals, show dates, ACT membership [See Appendix 8C - Auditioner Registration]. Make copies.
- Have a sign to instruct auditioners what to do: e.g. read Fact Sheet, fill out registration page, ask questions, give registration sheet to the director or SM, explain what will happen in the audition itself [See Appendix 8D – Instructions]
- Provide or ensure scoring or comment paper for director if requested

#### **Hold Auditions:**

- Have a place for people to fill in their information sheet.
- Have chairs for those who have to wait.
- Remind the director to keep to times
- Make adjustments to schedule for no-shows, drop ins.
- Chat with auditioners about the process. Answer questions.

#### **Follow up:**

- Plan with the director & SM as to who will make the calls to auditioners. Usually the director tells the successful ones, and the stage manager or producer get the happy(!) task of phoning those who didn’t make it, to tell them they were good, but not quite what was needed.
- Arrange call-backs for some auditioners if the team is unable to decide on all parts based on the initial audition.

# Appendix 8 A: Sample info sheet for auditioners

## EVITA – INFORMATION for AUDITIONERS

*How will I find out if I've been chosen?*

Within a few days, we'll call or email every auditioner, successful or not. There will be some call-backs on Saturday afternoon, 13th September, at LM Montgomery School, and dance auditions for a select group of skilled dancers early that evening (Sat, 13 Sept) at Beaconsfield's Carriage House.

*Rehearsals?*

The first rehearsal is 7–9:00 Weds, 17 September, at LM Montgomery school, Ch'twn

*When's the show?*

March 26, 27, 28 – Thurs, Fri, Sat evenings. Storm date Monday 30

*What commitment to rehearsals do I have to make?*

Singing rehearsals for leads (and just a few times for one or two small chorus groups) will be on Wednesday evenings in Summerside at Three Oaks High School.

Other rehearsals will be on Saturdays (11:00 to 5:00) and Sunday afternoons (1:00 to 4:00) at LM Montgomery school (out St. Peter's Road, turn left on MacWilliam Road). You probably won't be called for every rehearsal; it will depend on the scene. You may only have to come for part of the time, but count on the fact that you may be required. A detailed schedule will be provided well in advance. Note: No smoking on school property!

There will be a Christmas break from mid-December and rehearsals will resume January 3. Regular rehearsals will be suspended during March Break, but we will probably have one rehearsal on the second Sunday (March 22), before shifting to the Confed Centre on Monday night. But we understand that some participants may not be able to make it.

There'll be on-stage rehearsals in performance week: the evenings of Mon 23, Tues 24, Wed 25

Rehearsals begin on time. That means coming 10 minutes early and being ready to start. Each of us has to commit to being at virtually all rehearsals for which we're scheduled. A few misses are unavoidable, for illness or another important commitment. But it is unthinkable that anyone would miss a rehearsal without due cause and without giving notice. There is a lot of co-ordination in a show of this kind. People are counting on us. If you cannot avoid being late, leaving early or missing a rehearsal, you must clear that with the Stage Manager.

*Would I have to be a member of ACT (a community theatre)?*

Yes, if you're going to be in an ACT play. But it's not a bad deal. Yearly membership is \$25 (\$15 for student/fixed income; \$40 same household) and it entitles you to a ticket discount, play

readings, workshops and some nice social times like dinner-and-a-show. If you are selected for the cast and aren't already an ACT member, you will need to join (and pay) at the first rehearsal.

*What if I need to get in touch?*

The Stage Manager will be your main contact, the person who organizes us all. But just for now, feel free to contact Rob Thomson: 628-6778, [robthomson@pei.sympatico.com](mailto:robthomson@pei.sympatico.com)

*Workshop!*

You should take advantage of ACT's Singing-and-Acting workshop on...



## Appendix 8B: Audition Schedule (Sample)

*Purpose: To show a sample of a simple table to keep track of booked auditioners, their contact info, their times and whether or not they have arrived for their audition.*

This table can be kept on a computer and updated as auditions are booked, or printed and filled in by hand. A copy can be given to each volunteer working the auditions. This sample assumes two days of auditions, 20-minute appointments, break times and lunch, and tries (until the schedule is full) to keep an opening on either side of a break for last-minute arrivals, a backup in the audition room, or to give downtime for the auditioning team.

**Location: Room 123, Your university**

March 10 Times	Name	Phone (H=home, C-cellular)	e-mail	Notes?	Checked In
9:00	Jane Brown	961-9619 C			
9:20	Female Jones	123-1234 H		allergies	
etc					
10:40	Break				
10:50	fill slot last				
11:10					
etc.					
12:30	Lunch				
1:00	John Doe				
etc					

**Location: The Beach House**

March 12 Times	Name	Phone	e-mail,	Notes ?	Checked in
4:00	fill slot last				
4:20	John Doe	628-1235 C			
etc					
6:00	Late worker				

# Appendix 8 C: Auditioner Registration

*Purpose: To provide a sample registration sheet to be used to sign up each auditioner.*

**ACT** (a community theatre) – **Macbeth** 2012

## AUDITIONER

Information for **ACT** (please print or write legibly)

Name: ..... Email(s) .....

Phones: Home ..... Work ..... Cell .....

Mailing Address .....

.....

Age? (roughly - e.g. mid 30s, late-teens) .....  Male  Female

Auditioning for  Any part  Specific part(s): .....

If you are interested in a specific part, would you consider other speaking parts?  No  Yes

If yes, which ones?  Any part  Specific part(s): .....

If you are not cast for a speaking part, would you consider being an 'extra' who, while in costume and character, will guide the audience from scene to scene?  No  Yes

**THEATRE & MUSICAL EXPERIENCE** *Don't worry: experience is not NECESSARY. Any information you can provide will give us an idea of your capabilities. Examples: 'Hamlet - high school, early 70s as Gertrude'; 'frequent public speaker in my job', 'Secondary role in ACT show Sweeney Todd.'*

*You can also use the back of the page ➡*

Would you volunteer for helping with, or suggest people we could contact for:

- Publicity     Building 'banquet' furniture     Costumes     Make-up/hair     Crew
- Props     Poster distribution     Front of House     Program advertising     Security/Parking
- Other aspects of people.....

Anything else you'd like us to know? .....

Any conflicts with the rehearsal or performance schedule? .....

***'Contract' Statement of Commitment:***

**I have read the 'Auditioner Information for ACT' sheet and thought about it. If I take a part, I will become an ACT member and commit myself to the rehearsals and performances as indicated. I will also help out behind the scenes during rehearsals by (for example) setting out props or set pieces, returning them to storage, or cleaning up after the rehearsal.**

Date .....20\_\_\_\_\_ Signature

# Appendix 8D: Instructions for Auditioners (sample)

Purpose: To show a sample set of instructions to either give to auditioners, or make into a poster and post outside the audition space in the waiting area. This sample assumes a large number of auditions for a musical.

## AUDITION: WHAT TO DO, WHAT TO EXPECT

- ❶ Check the appointment list to confirm your time and see whether we are running on time.
- ❷ Take and read one of the “**Information for Auditioners**” sheets – you should keep this for reference.
- ❸ Fill in one of the “**Auditioner**” sheets. If you have questions, ask the gatekeeper/volunteer working at the desk. Hold on to your sheet – you’ll be giving it to the director.
- ❹ Use any free time, if you like, to ask the gatekeeper questions about the play, the plans for the show, or auditioning.
- ❺ When the time comes and you’re called into the audition room, bring your “Auditioner” sheet, and give it to the director, and give your sheet music to the pianist.
- ❻ The director will chat a bit with you, explain what’s wanted, and then ask you to do your thing: sing your song, perform your monologue, etc. If you’re trying for a principal role, you may be asked to read a little something from the script to show acting potential.

***Meanwhile, put on a brave and zealous front. No sweating allowed, OK?***

# Chapter 9: Rehearsals

*Purpose: To describe the responsibilities and process of organizing and running rehearsals.*

## **Planning:**

Scouting out rehearsal spaces, together with the director and stage manager, is one of the producer's first planning jobs. Rehearsal spaces should be confirmed before final approval is given by ACT for the play to proceed.

Use ACT's network to find and investigate rehearsal spaces. These will include schools, churches, the Beach House, the Guild (which, as of spring 2016, rents rehearsal space for \$25 per hour or provides it free "subject to availability"), the venue where the show will be staged, or out of doors.

Finding a suitable rehearsal space is increasingly becoming a problem because schools, which have traditionally been a good source of rehearsal spaces, are more difficult to book. They may have started charging a fee. They may have alarms set that restrict the hours a space can be used. You may only be able to get the space if you have a direct connection with the school in question.

Several types of rehearsal space may be needed. If there are scenes with one or two actors, much of the polishing of dialogue and interaction can be done in a small space. If the play is a musical, early rehearsals of chorus and actors can be done in spaces not configured like the final stage.

As the play rehearsals enter their second half, the space should be able to replicate the size of the performance space, including entrances and exits. The location will also need to accommodate set pieces (or stand-ins for them), marked or taped floors (ACT has a stock of spiking tape), and props.

This will also require that there be a storage space where sets and props can be stored. Otherwise, there will have to be arrangements to transport sets, set pieces and props to and from every rehearsal. If transport is required, these tasks will fall to the properties team and the set team, or to the stage manager, but the producer must coordinate them.

The production (ACT) should have a written agreement about the use of rehearsal space including a schedule (dates and times), contact names on both sides, cost and how to pay bills, who has keys and is responsible for them. The arrangement should also spell out rules for use, e.g. whether food can be brought in, what to do with winter footwear, and any other details.

## **Rehearsal Schedule:**

Generally the director and stage manager decide on the schedule and the SM distributes it to cast and crew. The producer needs to be aware of the schedule, but does not need to attend rehearsals.

## **Conduct of Rehearsals and Rehearsal Conduct:**

The stage manager is responsible for the conduct of rehearsals, including providing a sign-in sheet, placing spiking tape, set pieces and props, calling cast and crew to order, time keeping and ensuring before leaving that the rehearsal space is as they found it.

The SM is also responsible for ensuring that rules associated with the venue are followed, and that expectations of cast and crew are known, communicated and followed. These will include punctuality, informing the SM about absence or lateness, quiet when not 'on stage,' and rules of the venue: e.g. food and drink.

If the stage manager encounters problems with use of the space, the producer will be expected to sort these out with the owner of the space.

## **Follow up:**

The producer should ensure that there are no issues with behaviour, breakage or damage at rehearsals, and look after any remedies that may be required.

The producer will ensure that bills are paid (if any) or a donation or honorarium offered. (For example, the 2012 production of Macbeth used space belonging to the Stratford Mayflower Seniors Club for rehearsals, green room, and storage of props and some set pieces. The production made a donation to the club.)

The producer will write letters of thanks for use of space and include thanks in the programme.

# Chapter 10: The Set

*Purpose: To describe the producer's responsibilities related to creating, building, and painting a set, and the tasks of moving the set to the performance space, putting it up, taking it down, and disposing of it after the show. See also Appendix 10A.*

## **10.1 Plan and Design:**

- The producer must recruit a set designer, preferably someone with previous experience in building for theatre.
- The producer informs both the director and the designer of budget constraints, and provides a deadline by which the design is needed.
- The director makes his or her needs and vision known to the set designer, who then produces sketches and concept ideas for the set. Ideally the designer will prepare dimensioned drawings for pieces that will fit in the performance space, a physical model, a list of needed materials and a cost estimate.
- Also ideally, in order to help keep down the cost, the designer will be encouraged to design around existing material accessible to ACT.

## **10.2 Construction and Painting:**

- If the set designer has not also agreed to supervise the construction of the set, the producer needs to find a set construction supervisor with knowledge of theatre construction techniques (or someone to coach him/her). The set designer may stay on in a consulting role, e.g. to demonstrate theatrical painting techniques, or ways to make set pieces mobile or to fasten together.
- The Producer is responsible obtaining space for set construction and painting.
- The Producer provides timelines for finishing rough construction, rough painting and finish work including the target dates for using set pieces in a rehearsal space.
- Armed with the budget for the set, the designer's specifications and dimensions, the set construction supervisor and assistants use available materials and buy such additional wood, hardware and paint as are necessary to turn the designs into reality.
- Luckily, ACT has a storehouse of previously used set pieces, flats, casters, and lumber that should be the first source of material for building a new set. Other sources of materials such as flats and backdrops include Charlottetown Rural and Colonel Gray High Schools and the Confederation Centre.
- ACT's storehouse (aka The Beach House) also includes a space for constructing and painting new sets.



### **10.3 Move to the rehearsal/performance space:**

- The producer must arrange for transportation, either from volunteers who own appropriate vehicles, or by renting trucks. Since the latter can be expensive and drivers with the appropriate licenses difficult to find, the producer should give some thought to this early in the planning stages and include transportation costs with overall stage set costs, or have a separate entry for transportation.
- A band of volunteers to do the lifting and carrying will also be needed for each move, another recruiting job for the producer.
- Also to be considered is the need for: tools for disassembling and reassembling, the set, ropes for tie-down, padding to protect thin surfaces, and tarpaulins in case of snow or rain.
- Tip: If a set is complicated it is recommended that every set piece be listed and given a number. These numbers should be marked clearly and indelibly on the back of each set piece and, together with the stage manager, a drawing of the set produced which shows where each numbered piece goes. When the time comes to move the set out of its construction site, each piece is checked off the list as it goes onto a truck and checked off again as it is moved into the rehearsal space.

### **10.4 Set up and tear down (striking):**

- Set up in the theatre and striking the set after a show closes are under the control of the stage manager. The producer only needs to be involved if repairs are needed to a set piece, if a piece isn't working the way it should, or if paid stage crew at the venue request a change.

### **10.5 Moving out and disposal:**

- The same considerations outlined in 10.3 apply to moving out of the performance space: planning for the cost, a checklist of pieces, a work crew, vehicles and tools.
- Generally, tear down after a show happens late at night. Three possible approaches are:
  - strike the set but leave the pieces in the loading bay and pick them up the following morning;
  - move all material to ACT's storehouse after the show and unload it quickly;
  - if the truck transporting the material can be had for an extra day at little extra cost, park the truck overnight and unload it the next day.
- In any case, pieces that don't belong to ACT can be returned the next day or the following weekend, and ACT's materials stored properly the following week.

# Chapter 11: Music

*Purpose: To describe the music elements of a show that the producer should have in mind. ACT has staged shows with incidental music, no music and musicals.*

## **No music**

Even when there's no music, you may wish to have music playing before the curtain, during intermission, and after the show is over.

The producer may recruit someone to: choose selections (probably with advice from the director as to what may be appropriate to the mood of the play); get recordings; and set up the music and its timing with the SM or the sound technician.

## **Incidental music**

- The director determines the nature of the music and whether it will be recorded or live.
- Budget implications have to be considered (rights, performers, SOCAN fees).
- The producer would usually recruit a person to plan selections in consultation with the director, and provide provide instructions and cues to the SM and sound tech.
- For live music there will be recruitment of a singer, instrumentalist and band leader, who would recruit the players, rehearse them, and work with the director to insert the music into the show.

## **Musicals**

- A musical director is a MUST to oversee choristers and orchestra, rehearsals, and conduct music during a show. He or she will work closely with the director.
- A musical will have a budget: for scores, possibly for instrument rental, rehearsal CDs, and honoraria or SOCAN fees(especially for the rehearsal accompanist).
- When obtaining the rights to perform, the producer must arrange with the company for purchase/rental of singers' scores and rental of orchestral scores.
- Auditions for actor/singers will probably involve having an accompanist.
- The producer will help to arrange for rehearsal space and scheduling, and for rental or borrowing of instruments, music stands, stand lights etc.
- If the venue does not have an orchestra pit, the music director and producer will have to work out where and how to place musicians. (e.g. For Sweeney Todd (ACT 2011) at the Carrefour theatre, a small orchestra was placed on the side of the stage and OrchExtra was used to fill out the sound. For The Mikado (ACT 2001) at the Harbourfront Theatre, a 'pit' was assembled by taking out three rows of seats,

surrounding the area with exhibition curtains and pipes, and levelling individual musician's chairs.)

### **General**

- The ACT Board has a music advisor who would be delighted to help.
- ACT's policy about honoraria will affect the understanding you have with any musicians.
- Diplomacy: musicians tend to feel left out, apart. Make sure to let them know how much they are appreciated! Include them in cast and crew photos, and invite them to the after-show party.

# Chapter 12: Publicity

*Purpose: To outline the producer's responsibilities for a show's publicity.*

## **The essentials:**

- Recruit a publicist, and perhaps an assistant or co-publicist (possibly as social media specialist). As a member of the production team, the publicist will be expected to take part in the production meetings, so as to keep up with what's going on.
- Establish the budget.
- Give advice and generally oversee things to ensure that good coverage happens.

## **Timing:**

- Early on, with at least the director and perhaps others of the production team, decide on the likely target audience and the general scale of publicity. This will depend on things like popularity of the show, seating capacity/ticket price (i.e. revenue), groups that may be particularly interested in this show, etc.
- Publicity will generally get done in two stages.
  - First, with a preview night to raise interest for auditions, and to get the word out to the potential audience. This could be a reading night open to the public, or else an evening in which the producer and/or director present what they can about the show, with the intention of drumming up interest.
  - Second, in the month or two leading to the performances.

## **Budgeting:**

- The producer, in consultation with the director, determines the general scale and probable channels for paid advertising and establishes a cost estimate for the publicity portion of the preliminary budget, perhaps based on the recent experience of similar shows.
- After the ACT Board approves the proposed show and the preliminary budget, have the publicist fine-tune the budget with the specifics of paid-for modes (e.g. *Buzz* ads, newspapers, radio/TV, t-shirts etc, web advertising) and with costs s/he has researched.
- Due to budget constraints, most publicity will ideally be cost-free.

**Producer's role:**

- Provide (if necessary) suggestions of strategies, publicity channels, contacts, planning tips.
- Possibly help the publicist to engage a graphic designer to produce a poster, logo, shirt design, program cover, etc. (Chapter 13: Graphic Design and Poster)
- Possibly recruit a photographer (Chapter 21) for photos to use for publicity.

*[Appendices: 12 A - Sample Publicity Plan/Calendar; 12 B List of Publicity Possibles with Contacts]*

Producer's Handbook - Publicity - **Sample of a calendar-plan** (for *Our Town*, April 2015)

Regular print indicates a task of setting something up. Italicized print shows when it's meant to appear. Check marks (✓) show that a task was completed.

### **OUR TOWN** Publicity - **before March 2015**

- ✓ Sept 2014 - ad in *Much Ado about Nothing* programme
- ✓ mid-January - ad in PEI Symphony programme (Feb 1 concert)
- ✓ Feb 6 - Line up Boomer ==> April
- ✓ Jan 20 - appearance on Eastlink's 'Island View' (Matt Beardsley)
- ✓ by Feb 15 - submit preliminary ad (1/8 page) for the March *Buzz* ... ✓ also arrange *Buzz* web-ad c Maggie
- ✓ by Feb 15 - provide article + photo for the March *Buzz*
- ✓ Feb 13 - Kim sets up Facebook Event page:  
<https://www.facebook.com/events/336263259901727/?ref=98>
- ✓ Later Feb (?21st) - have Maggie finalize poster
- ✓ Feb 28 - Appearance on Ben Hartley's 'What's Up Tonight' at the Guild - ✓ Arranged  
15 Feb

## OUR TOWN Publicity - MARCH 2015

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2 ✓ Posters: plan routes; arrange printing	3 ✓ Prep Insert for Com TheatreFest prgm ✓ Create mini-flyers	4 ✓ Create media piece + photo	5	6	7 ✓ Insert in <i>ComTheatreFest</i> prgm
8 ✓ Pitch HollColl Surveyor feature	9 ✓ DeptEduc, School Bd consultants, high schools	10 ✓ Plan poster system (get TP's info) ✓ Provide publicity piece to Carrefour - Renée Paquette	11 ✓ Post piece to ACT website ✓ Kim - ACT newsletter & Facebk event page	12 ✓ Submit Buzz piece + advert ✓ Provide poster etc to Bunty for <i>Hamlet</i> reading, auditions	13 ✓ Submit Voice IslSen	14 Get French translation ✓ Assign poster distribution + give flyers
15	16 ✓ Pitch Gdn feature ✓ UPEI: Eng Dept, Greg Doran, Theatre Society	17 ✓ PEI Gov't Festivals & Events ✓ Eastlink TV ✓ BellAliant TV	18 WebPSAs/event s: ✓ CFCY/Q93/S PUD ✓ Ocean/Hot10 5 ✓ CBC	19 WebEvents: Discover C'twn, City	20 ✓ Peter Krauskopf (Sen Coll class)	21
22 ✓ Prod/reassign ment re posters	23	24 ✓ Submit OnR-PEI ✓ Submit to Weekly Star & Coffee News ✓ Sally C visits rehearsal	25 Pitch as news story: ✓ CBC ✓ ATV ✓ CFCY/Q93/S PUD ✓ Ocean/Hot10 5	26 ✓ Submit JourPion piece, photo, PSA ✓ Info at <i>Hamlet</i> read	27 <i>Posters all up</i> <i>April Buzz</i> <i>feature</i> <i>April Buzz</i> <i>advert</i> ✓ Pitch MainStreet	28 ✓ Info at <i>Hamlet</i> auditions
29 ✓ ACT website - copy Kim/Richard ✓ Call WkndMorns	30 ✓ Submit E&WP Graphic	31 ✓ IslMorn call-in ✓ Submit to Cadre ✓ Atlantic Journal (BellAI) interview + rehearsal footage				

**OUR TOWN** Publicity - **APRIL 2015**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1 ✓ CBC Talk-back ✓ MainSt taping ✓ Submit VoixAcad ✓ Submit to CBAF ✓ SchoolofPer fArts	2 ✓ Send to Tourism & VisitorInfoCtr e ✓ <i>Guardian</i> <i>feature</i> ✓ Pitch Todd MacL	3 ✓ Arrange people for Boomer ✓ Don't Miss This	4 ✓ Email hotels, B&Bs ✓ <i>WkndMorni</i> <i>ngs</i>  <i>JourPioneer</i> <i>piece</i>
5 ✓ Call WeekndMorns ✓ Send to Taxis	6 ✓ Carrefour billbrd	7 ✓ IslMorn phone-in ✗ <i>Voice of Isl</i> <i>Seniors</i>	8 <i>CBAF morn</i> <i>E &amp; WP</i> <i>Graphic</i> <i>VoixAcad</i> ✓ <i>MainStr</i> <i>feature</i> ✓ Boomer weather	9   7:30 <b>Performance</b>	10 ✓ Don't Miss This  7:30 <b>Performance</b>	11 ✓ <i>WkndMorni</i> <i>ngs</i>  7:30 <b>Performance</b>
12 ✓ <i>Symphony</i> <i>prgm</i>  2:30 <b>Performance</b> ✓ Submit Don't Miss This (revised)	13 ✓ Kim/Richar d FcBk reminder Student Deal: ✓ Cadre; ✓ GDoran; ✓ UPEIThSoc ; ✓ UPEI EngFaculty; ✓ SoPA; ✓ ColGray ✓ Rural ✓ Bluefield	14 ✓ CBC TalkBack ✓ Arrange MainSt ticket give-away ✓ IslMorn phone-in	15	16 ✓ MainStreet ticket give-away	17 ✓ Don't Miss This - with photo ✓ Todd MacL review ✓ OnRpei review  7:30 <b>Performance</b>	18   7:30 <b>Performance</b>



# PUBLICITY MENU & CONTACTS (April 2016)

## Newspapers

### *The Buzz*

Deadline - 15th of preceding month

- Peter Richards - 628-1958 [info@buzzon.com](mailto:info@buzzon.com)
- Advertising Sales - Yanik [sales@buzzon.com](mailto:sales@buzzon.com)

### *The Guardian*

- Entertainment: Sally Cole - 902-629-6000 extn 6054 [scole@theguardian.pe.ca](mailto:scole@theguardian.pe.ca)
- "Don't Miss This": [lifestyles@theguardian.pe.ca](mailto:lifestyles@theguardian.pe.ca)
- Web Events listing: [www.theguardian.pe.ca/Event-listing](http://www.theguardian.pe.ca/Event-listing)
- Letter to the Editor: (Gary McGuire) - [letters@theguardian.pe.ca](mailto:letters@theguardian.pe.ca)
- Advertising director, Sandy Rundle: [sandy.rundle@tc.tc](mailto:sandy.rundle@tc.tc) 902-629-6026

### *Voice for Island Seniors*

Appears with *The Guardian*, first Tuesday of every month; deadline - 15th of preceding month

Short notice (< 50 words) for "Community Events" listings (doesn't seem to take articles)

Send to Linda Jean Nicholson [island.voice@yahoo.ca](mailto:island.voice@yahoo.ca) 368-9008

### *Journal Pioneer*

- Letter to the Editor: [newsroom@journalpioneer.com](mailto:newsroom@journalpioneer.com)
- Lifestyles: [newsroom@journalpioneer.com](mailto:newsroom@journalpioneer.com) 432-8239
- Submit an Event [www.journalpioneer.com/Add-Event](http://www.journalpioneer.com/Add-Event) - "Community Happenings" <30 wds
- Advertising: Traci Gaudet [tgaudet@journalpioneer.com](mailto:tgaudet@journalpioneer.com) 902-432-8220

### *Eastern Graphic*

- Editor (Heather Moore): [editor@peicanada.com](mailto:editor@peicanada.com) 902-838-2515 Ext: 207
- Advertising: Theresa Johnston [theresa@peicanada.com](mailto:theresa@peicanada.com) 902-838-2515 Ext: 205

### *West Prince Graphic*

- Editor (Melissa Heald): [melissa@peicanada.com](mailto:melissa@peicanada.com) 902-853-3320
- Advertising: [jcox@peicanada.com](mailto:jcox@peicanada.com)

### *La Voix Acadienne*

Marcia Enman, editor - [marcia.enman@lavoixacadienne.com](mailto:marcia.enman@lavoixacadienne.com) 902-436-6005

### *The Cadre* (UPEI Student Union)

- [editor@thecadre.ca](mailto:editor@thecadre.ca) ... Also can post a comment at <http://thecadreupei.com/about/>
- Website <http://thecadreupei.com/>

### *The Surveyor* (Holland College)

- Website <https://surveyoronline.wordpress.com/>
- Instructors: Wayne Young [wyoung@hollandcollege.com](mailto:wyoung@hollandcollege.com) 902-566-9589; Rick MacLean [rmaclean@hollandcollege.com](mailto:rmaclean@hollandcollege.com) 902-566-9591 ... office: 902-629-4206

## Other Print Advertising

Buy relatively cheap ads in programmes - e.g. PEI Symphony, high school musicals, Victoria Playhouse, Watermark, The Island Fringe Festival

## **Radio & TV**

### ***CBC Charlottetown***

- Island Morning: Matt Rainnie [matt\\_rainnie@cbc.ca](mailto:matt_rainnie@cbc.ca), [islandmorning@cbc.ca](mailto:islandmorning@cbc.ca) 629-6447  
... Producer Pat Martel [pat.martel@cbc.ca](mailto:pat.martel@cbc.ca)
- Main Street: Karen Mair [karen\\_mair@cbc.ca](mailto:karen_mair@cbc.ca), [mainstreetpei@cbc.ca](mailto:mainstreetpei@cbc.ca)
- Phone-in PSA: Island Morning - Tuesday morning after 8:35 - 902-629-6461;  
MainStreet 'Talk-back' - 1-800-680-1898
- Compass (news): [compass@cbc.ca](mailto:compass@cbc.ca)  
... features reporter Jessica Doria-Brown: [jessica.doria-brown@cbc.ca](mailto:jessica.doria-brown@cbc.ca) 902 394-6929
- To get a PSA posted (TV): send to [carol.williamson@cbc.ca](mailto:carol.williamson@cbc.ca) or [jen.smith@cbc.ca](mailto:jen.smith@cbc.ca)
- To appear with Boomer (Compass): book many weeks ahead - contact Carol Williamson [carol.williamson@cbc.ca](mailto:carol.williamson@cbc.ca) 902-629-6480

### ***CBC Halifax***

Weekend Mornings phone-in: 1-888-737-0338 email: [wknd@cbc.ca](mailto:wknd@cbc.ca)

### ***CBAF Radio Canada (C'twn)***

Audette Chiasson - cultural reporter & producer of Le Réveil  
[audette.chiasson@radio-canada.ca](mailto:audette.chiasson@radio-canada.ca), [audette.chiasson@cbc.ca](mailto:audette.chiasson@cbc.ca)... 902-629-6568 (office)  
902-393-6480 (c)

### ***Maritime Broadcasting (CFCY, Magic 93, Spud 102)***

- PSA - use web-sites: <http://q93.fm/>... <http://cfcy.fm> ... <http://spud.fm/index.php>  
go to 'Contact' ... use email form, choosing 'PSAs' from pop-down (for SPUD: 'PSAs & Community Events')
- News person: Sheila Sikora 892-1066 ext 235 [sheila.sikora@mbsradio.com](mailto:sheila.sikora@mbsradio.com)
- General: [reception@cfcy.pe.ca](mailto:reception@cfcy.pe.ca) Georga Dawn Moase - 892-1066 - handles PSAs for CFCY, Magic and SPUD)

### ***Ocean & Hot 105.5*** (previously K-Rock)

- Websites: [www.ocean1003.com](http://www.ocean1003.com) ... [www.hot1055fm.com](http://www.hot1055fm.com)
- Email PSA:  
Ocean: [events@ocean100.com](mailto:events@ocean100.com) & [swall@newcap.ca](mailto:swall@newcap.ca) (Stephanie Mueller, promotions coord)  
Hot 105.5: [events@hot1055fm.com](mailto:events@hot1055fm.com) & [clamb@newcap.ca](mailto:clamb@newcap.ca) (Chelsea Shannon-Lamb, Promotions)
- Media release - email to News Director [schapman@newcap.ca](mailto:schapman@newcap.ca)
- General: [reception@ocean100.com](mailto:reception@ocean100.com)

### ***ATV*** (Halifax)

- Newsroom: [atlanticnews@bellmedia.ca](mailto:atlanticnews@bellmedia.ca)

### ***Eastlink TV*** - Community Matters notice-board (Cable10)

- PSA form: <http://my.eastlink.ca/eastlinktv/home/east/communitybulletin.aspx>
- Island View features program - Producer [Matthew.Beardsley@corp.eastlink.ca](mailto:Matthew.Beardsley@corp.eastlink.ca) 902-367-3395

**Bell Aliant Community One** (community TV channel on FibreOp)

- Submit a notice: [www1.bellaliant.net/communityone/submit-event/](http://www1.bellaliant.net/communityone/submit-event/)
- 'Atlantic Journal' - Producer [terrilynnkearsey@atlanticjournal.ca](mailto:terrilynnkearsey@atlanticjournal.ca)

## **Web & Facebook Postings**

**ACT website:** [www.actpei.ca](http://www.actpei.ca)

Post via "New Entry" at [www.actpei.ca/admin.php](http://www.actpei.ca/admin.php) (requires authorization - username & password: consult Gerry Gray [gerry.gray51@gmail.com](mailto:gerry.gray51@gmail.com))

**PEI Tourism 'Festivals and Events':** submit at [www.tourismpei.com/event-submission](http://www.tourismpei.com/event-submission)

**Discover Charlottetown - events:** [www.discovercharlottetown.com/](http://www.discovercharlottetown.com/)

Submit to Shannon Courtney, Marketing & Communications Manager  
[Shannon@DiscoverCharlottetown.com](mailto:Shannon@DiscoverCharlottetown.com) 902-213-7298

**ONRPEI** (Entertainment website listing events, reviews etc.)

[www.onrpei.ca/](http://www.onrpei.ca/) run by Peter Holden - [onrpei@gmail.com](mailto:onrpei@gmail.com) 902-626-7403

**PEI Registered Music Teachers Association:** [www.peirmta.ca/events\\_and\\_news.html](http://www.peirmta.ca/events_and_news.html)

**ACT - Facebook:** <https://www.facebook.com/groups/37260101679/>

**PEI Culture Vulture - Facebook:**

<https://www.facebook.com/PEI-Culture-Vulture-631119723663552/>

**The Cadre - Facebook** (UPEI): <https://www.facebook.com/thecadre/>

**The Surveyor - Facebook** (Holland College): <https://www.facebook.com/HCJournalism>

**School of Performing Arts - Facebook:** [www.facebook.com/HCSOPA](http://www.facebook.com/HCSOPA)

**Carrefour de l'Isle Saint-Jean - Facebook:** <https://www.facebook.com/carrefourIPE>

**PEI Council of the Arts - Facebook:** <https://www.facebook.com/peiartscouncil>

**PEI Symphony - Facebook :** <https://www.facebook.com/PEISymphony/>

## **Coffee Shop Tabloids**

**Coffee News:** [coffeenewspei@gmail.com](mailto:coffeenewspei@gmail.com) - Robert Callbeck (902) 892-7549

**Weekly Star:** [theweeklystar@hotmail.com](mailto:theweeklystar@hotmail.com) - Darlene Sanderson [darlene.s@islandtelecom.com](mailto:darlene.s@islandtelecom.com)  
902-894-5040

## **Newsletters**

**Status of Women:** [newsletters@peistatusofwomen.ca](mailto:newsletters@peistatusofwomen.ca)

**Voluntary Resource Centre:** [vrc@eastlink.ca](mailto:vrc@eastlink.ca) - quarterly, to members + many organizations

**Bonshaw-area newsletter:** Marion Copleston [mcopleston@gmail.com](mailto:mcopleston@gmail.com)

## **Arts Institutions**

**School of Performing Arts (SoPA)** (Holland College)

- Program Manager: Gaylene Carragher [gcarragher@hollandcollege.com](mailto:gcarragher@hollandcollege.com) 902-629-7032
- Events manager: Sharon Keller [onstage@hollandcollege.com](mailto:onstage@hollandcollege.com) 902-894-6885

### ***UPEI Theatre***

- UPEI Theatre Society [theatre@upei.ca](mailto:theatre@upei.ca)
- Faculty: Greg Doran [gdoran@upei.ca](mailto:gdoran@upei.ca) (Greg can forward to the Society for circulation, and also post it on the Theatre Studies website)

### ***UPEI English Department***

- Shannon Murray [smurray@upei.ca](mailto:smurray@upei.ca) 902-566-0404
- Wendy Shilton [wshilton@upei.ca](mailto:wshilton@upei.ca) 902-566-0614

### ***UPEI Music Department***

Susan Stensch, admin-office: [music@upei.ca](mailto:music@upei.ca) 902-566-0507

### ***Watermark Theatre***

[info@watermarktheatre.com](mailto:info@watermarktheatre.com) Manager: Andrea Surich; Artistic Director: Robert Tsonos

### ***Victoria Playhouse***

Managing Director: Pat Stunden Smith - [pat@victoriaplayhouse.com](mailto:pat@victoriaplayhouse.com)

### ***Carrefour de l'Isle Saint-Jean***

[accueil@carrefourisj.org](mailto:accueil@carrefourisj.org) [direction@carrefourisj.org](mailto:direction@carrefourisj.org) [adjointe@carrefourisj.org](mailto:adjointe@carrefourisj.org) 902-368-1895

### ***PEI Council of the Arts***

[info@peica.ca](mailto:info@peica.ca) 902-368-4410

### ***Seniors College, Stage Performance class*** [www.seniorscollege.ca/index.aspx](http://www.seniorscollege.ca/index.aspx)

Current instructor: Peter Krauskopf [pkfamily@pei.sympatico.ca](mailto:pkfamily@pei.sympatico.ca) 902-651-2366

### ***Registered Music Teachers***

[www.peirmta.ca/FIND\\_A\\_TEACHER\\_2016/Find\\_a\\_Teacher\\_2015-2016.pdf](http://www.peirmta.ca/FIND_A_TEACHER_2016/Find_a_Teacher_2015-2016.pdf)

### ***Bonshaw Hall***

List of regular attendees: send to Harry Baglole - [harry.vinland@bellaliant.net](mailto:harry.vinland@bellaliant.net)

## **Schools**

- Can distribute in paper form to 12 high schools - drop off at Dept of Education receptionist
- Most have websites, some with staff lists ... find the drama/art teacher ... examples:
  - Bluefield High School - Chrissy Blanchard [cablanchard@edu.pe.ca](mailto:cablanchard@edu.pe.ca)
  - C'twn Rural - Richard Haines [rthaines@edu.pe.ca](mailto:rthaines@edu.pe.ca); Philip Pierlot [papierlot@edu.pe.ca](mailto:papierlot@edu.pe.ca)
  - Col Gray -
- Same for school music teachers

## **Tourist targets**

### ***Tour Companies***

Target Tours - [info@targettours.ca](mailto:info@targettours.ca)  
Prince Edward Tours - [Tours@PrinceEdwardTours.com](mailto:Tours@PrinceEdwardTours.com)  
Duncan's Island Tours - [duncan@duncansislandtours.ca](mailto:duncan@duncansislandtours.ca)

C&T Tours - [alancollier@gmail.com](mailto:alancollier@gmail.com)  
Fair Island Tours - [cagarnhum@bellaliant.net](mailto:cagarnhum@bellaliant.net)  
W&A Tours - [wayne@wandatours.ca](mailto:wayne@wandatours.ca)  
Rusty Rover Tours - [info@rustyrovertours.com](mailto:info@rustyrovertours.com)  
George Larter PEI Guide & Drive - [geolarter@hotmail.com](mailto:geolarter@hotmail.com)

### ***Visitor Information Centres***

Send to Tourism PEI to forward to their centres [tourismpei@gov.pe.ca](mailto:tourismpei@gov.pe.ca)  
(C'twn & Borden are open year-round)

### ***Hotels & Motels*** - Charlottetown area

[info@banbridgeinn.com](mailto:info@banbridgeinn.com)  
[ebdoyle@eastlink.ca](mailto:ebdoyle@eastlink.ca)  
[cn320@whg.com](mailto:cn320@whg.com)  
[stay@econolodgepei.com](mailto:stay@econolodgepei.com)  
[info@southportmotel.ca](mailto:info@southportmotel.ca)  
[info@royaltymaples.com](mailto:info@royaltymaples.com)  
[info@innonthehill.com](mailto:info@innonthehill.com)  
[info@suitesofeuston.com](mailto:info@suitesofeuston.com)  
[info@lundsmotel.com](mailto:info@lundsmotel.com)  
[reservedundee@eastlink.ca](mailto:reservedundee@eastlink.ca)  
[royalty@roddhotelsandresorts.com](mailto:royalty@roddhotelsandresorts.com)  
[charlottetown@roddhotelsandresorts.com](mailto:charlottetown@roddhotelsandresorts.com)  
[gtowninn@eastlink.ca](mailto:gtowninn@eastlink.ca)  
[info@shawshotel.ca](mailto:info@shawshotel.ca)  
[dundee@eden.travel](mailto:dundee@eden.travel)  
[reservations@thegreatgeorge.com](mailto:reservations@thegreatgeorge.com)  
[info@theholmangrand.com](mailto:info@theholmangrand.com)  
[slow@theholmangrand.com](mailto:slow@theholmangrand.com)  
[sales@thehotelonpownal.com](mailto:sales@thehotelonpownal.com)  
[toddamunn@gmail.com](mailto:toddamunn@gmail.com)  
[canadasbestvalue@eastlink.ca](mailto:canadasbestvalue@eastlink.ca)  
[reservations.bwcharlottetown@silverbirchhotels.com](mailto:reservations.bwcharlottetown@silverbirchhotels.com)  
[reservations@hiecharlottetown.com](mailto:reservations@hiecharlottetown.com)  
[reservations@super8charlottetown.com](mailto:reservations@super8charlottetown.com)  
[stay@brackleybeachnorthwinds.com](mailto:stay@brackleybeachnorthwinds.com)  
[info@lanescottages.com](mailto:info@lanescottages.com)

### ***Taxis***

City [citytaxi@pei.aibn.com](mailto:citytaxi@pei.aibn.com)  
Yellow [info@yellowcabpei.com](mailto:info@yellowcabpei.com)  
Co-op [cooptaxi@pei.aibn.com](mailto:cooptaxi@pei.aibn.com)  
Good [goodtaxi@eastlink.ca](mailto:goodtaxi@eastlink.ca)  
grabbaCab [grabbacab@eastlink.ca](mailto:grabbacab@eastlink.ca)

## **B&Bs**

Use the PEI Tourism website, Places to Stay: [www.tourismpei.com/pei-accommodation](http://www.tourismpei.com/pei-accommodation). By the map, choose the region(s) you want (e.g. C'twn, Red Sands Shore). Choose B&Bs as type of accommodation. Click 'View Accommodation Listings' to get a list of scores of B&Bs (presented in random order, which changes each time you use the site). Click "more" in individual B&Bs to get description, including contact info. Then, two options:

- a) click on their email address to send a message. Paste in your message and send, or
  - b) copy all the email addresses into a document and use that list in the bcc address bar of an email + paste in your advertising message and send the message to multiple addressees.
- Sample list for C'twn area (2016):

<a href="mailto:stay@cranfordinn.ca">stay@cranfordinn.ca</a> <a href="mailto:alohatouristhome@gmail.com">alohatouristhome@gmail.com</a> <a href="mailto:fitzroyhall@pei.sympatico.ca">fitzroyhall@pei.sympatico.ca</a> <a href="mailto:stay@fairholminn.com">stay@fairholminn.com</a> <a href="mailto:info@thedawsonhouse.com">info@thedawsonhouse.com</a> <a href="mailto:dalrymple@pei.sympatico.ca">dalrymple@pei.sympatico.ca</a> <a href="mailto:stay@besidethetrail.ca">stay@besidethetrail.ca</a> <a href="mailto:mariamartens68@gmail.com">mariamartens68@gmail.com</a> <a href="mailto:marilyn@thesalmondhouse.com">marilyn@thesalmondhouse.com</a> <a href="mailto:macinnisbb@pei.sympatico.ca">macinnisbb@pei.sympatico.ca</a> <a href="mailto:innkeeper@shipwrightinn.com">innkeeper@shipwrightinn.com</a> <a href="mailto:pippy@pei.sympatico.ca">pippy@pei.sympatico.ca</a> <a href="mailto:elmwood@pei.sympatico.ca">elmwood@pei.sympatico.ca</a> <a href="mailto:innkeeper@briarcliffeinn.com">innkeeper@briarcliffeinn.com</a> <a href="mailto:info@serendipitypei.com">info@serendipitypei.com</a> <a href="mailto:firedance1@gmail.com">firedance1@gmail.com</a> <a href="mailto:donnabpei@gmail.com">donnabpei@gmail.com</a> <a href="mailto:sleep@barachoisinn.com">sleep@barachoisinn.com</a> <a href="mailto:sleep@littleyorkbandb.com">sleep@littleyorkbandb.com</a> <a href="mailto:noblehouse@pei.sympatico.ca">noblehouse@pei.sympatico.ca</a> <a href="mailto:greenvalemeadows@eastlink.ca">greenvalemeadows@eastlink.ca</a> <a href="mailto:victoriainn@mail.com">victoriainn@mail.com</a> <a href="mailto:thebryantons@pei.sympatico.ca">thebryantons@pei.sympatico.ca</a> <a href="mailto:sleep@montaguebb.com">sleep@montaguebb.com</a> <a href="mailto:stay@countrycharmpei.com">stay@countrycharmpei.com</a> <a href="mailto:will@tirnanoginn.com">will@tirnanoginn.com</a> <a href="mailto:awakeningsinn@gmail.com">awakeningsinn@gmail.com</a>	<b><u>Community Care Facilities</u></b> <a href="mailto:info@andrewsofpei.com">info@andrewsofpei.com</a> <a href="mailto:erc@eastlink.ca">erc@eastlink.ca</a> <a href="mailto:douglas@gillislodge.com">douglas@gillislodge.com</a> <a href="mailto:charlottebevan7@gmail.com">charlottebevan7@gmail.com</a> <a href="mailto:genevavilla@eastlink.ca">genevavilla@eastlink.ca</a> <a href="mailto:inquiries@emersonlodge.com">inquiries@emersonlodge.com</a> <a href="mailto:parkwestlodge@pei.aibn.com">parkwestlodge@pei.aibn.com</a> <a href="mailto:wwwdoc@peiseniorshomes.com">wwwdoc@peiseniorshomes.com</a> <a href="mailto:mlnursing@peiseniorshomes.com">mlnursing@peiseniorshomes.com</a> <a href="mailto:ladyslippervilla@peiseniorshomes.com">ladyslippervilla@peiseniorshomes.com</a> <a href="mailto:admin@peiseniorshomes.com">admin@peiseniorshomes.com</a> <a href="mailto:info@southshorevilla.ca">info@southshorevilla.ca</a> <a href="mailto:info@perrinsmarinavilla.com">info@perrinsmarinavilla.com</a> <a href="mailto:frenchcreeklodge@bellaliant.com">frenchcreeklodge@bellaliant.com</a> <a href="mailto:service@parkhillplace.ca">service@parkhillplace.ca</a> <a href="mailto:tsh@pei.aibn.com">tsh@pei.aibn.com</a>
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## **Churches**

kentcompton@gmail.com  
gmb1972@hotmail.com  
communitychurch@pei.aibn.com  
office@stpeter.org  
admin@zionpres.org  
kirkstjames@pei.aibn.com  
fbc@pei.aibn.com  
trinityunited@eastlink.ca  
communitybaptist@eastlink.ca  
office@cornwallunited.org  
info@holyredeemerpei.com  
spring\_park@pei.aibn.com  
admin@stdunstans.pe.ca  
stjohns@pei.aibn.com  
admin@stpiuspei.com  
stpauls@pei.aibn.com  
wellsofalexandra@gmail.com  
office@cornerstonebaptist.ca  
centralchristian@eastlink.ca  
csc@pei.aibn.com  
office@nazpei.com  
summersidenazarene@pei.sympatico.ca  
fbc@eastlink.ca  
sherwoodchurch@pei.aibn.com  
cccoffice@eastlink.ca  
steven.stead@pei.sympatico.ca  
spchurch@pei.aibn.com  
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# Chapter 13: Graphic Design and Poster

*Purpose: To present the role of a graphic designer, and explain the production and distribution of show posters*

## **Graphic Design**

It is the producer's job to find a graphic designer who can use design software to create eye-catching posters, advertising inserts (Chapter 12), layout the show programme (Chapter 22) and design a t-shirt if one is being done (Chapter 20). Ask for references or to see previous work to ensure the person has good design sense, including the use of fonts and their spacing. An honorarium ([See Appendix xyz](#)) may be paid because most graphic designers make their living at this type of work and should be compensated.

## **Poster Production**

The producer should obtain quotes for posters based on their size, paper quality and the number. An ACT show poster should include a strong graphic, the show name, location (venue), dates (including the year), times, ticket prices, contact information for purchasing tickets and any information that may be required by the licensing agent. Posters should be ready for distribution about a month before a show opens, so work with your designer well in advance to ensure the graphics are approved and the file available at least a week before you need the posters. The printer will advise as to what file types are acceptable for printing posters (usually a PDF).

Over the years ACT has reduced the number of posters printed from 300 to 170. With a small show and a small crew, one per actor and crew member *may* be set aside, and the rest posted. For a larger show, the producer can take orders for posters, collect money for them and add the number to those being ordered for publicity. Or, cast and crew can be told to take down a posted poster for themselves after the show closes.

## **Flyers or small posters**

You may choose to print two sizes or two qualities of posters, or to print or photocopy flyers (e.g. 1/4 or 1/3 of an 8.5x11 page). Flyers—which are relatively cheap—are useful for leaving at hotels, the venue, handing out at promotional booths (e.g. farmer's markets, fairs) and for cast and crew members to give out. The graphic designer will adapt the main graphic and information to suit the size and use of the flyers. These can be photocopied and cut by volunteers.

## **Poster Distribution**

The producer may want to recruit a poster distribution coordinator. The actual work of distribution is broken down into manageable routes consisting of about 20 routes of 5

to 10 posters, each of which requires no more than an hour. Cast and crew (and friends and ACT members) are asked to choose at least one route that is convenient for them. (See Appendix 13A)

Distributors receive a number of posters, a route with suggested locations, recommendations of what to take with them (tape, thumbtacks and a stapler) and the deadline for getting them up. If different poster sizes have been printed, the distributor should decide which places are the ones to get a big or a smaller one. The coordinator should keep track of who is responsible for which route(s), and follow up.

Locations are suggestions because businesses close, policies on posters change and better locations may be found. The producer/co-ordinator should find out what places no longer work so the suggestions can be updated.

Distributors should ask permission to put up the posters, show the poster, mention that ACT is a non-profit theatre group, comment on how classy and effective it looks, and ask the person's advice on what will be the most effective placement. To make sure it happens, put it up yourself, or help. Try to put the poster at eye level where people are likely to be standing (e.g. cash line-up.)

# Appendix 13A: Distribution of ACT Show Posters (as of 2016)

*Hint: print each route with the following instructions below it to give with each set of posters.*

- Take tape, thumbtacks and a stapler
  - Ask permission to put it up. Mention that ACT is a non-profit theatre group (some locations only put up non-commercial posters). Show the poster, comment on how classy and effective it looks. Get advice on the most effective placement. Put it up yourself, or help the person do so, to make sure it happens. Try to put the poster at eye level and where people are likely to be standing.
- ❖ *Deadline for all posters to be up: **Insert Date***

## **1 - STRATFORD - 10**

Murphy's Pharmacy, Town Hall (2 for Shakespeare), Robert Cotton Centre, Now 'n' Zen Coffee house, Metro Credit Union, Phinley's Diner, Esso service station, No Frills grocery, Robin's Donuts, Needs Convenience Store, English Language School Board Office, Avocado,

## **2 - HOLLAND COLLEGE/GRAFTON EAST - 7**

Holland College (5), Fitness Centre, Polyclinic, Absolutely Fabulous salon, Afghan Restaurant

## **3 - GREAT GEORGE ST (upper) - 10**

Beanz, Cedar's, Timothy's, Robin's, David's Tea, Confederation Court mall (get stamped at mall office), Back Alley Music, Frankie Strange, Tech Centre, Old Triangle, Bread Basket, Cardigan Bakery, Hearts and Flowers,

## **4 - GRAFTON St West & Gov't Buildings - 7**

Downtown Deli, Rashed's Convenience, PEI Govt Buildings: beside elevators: 2 in Shaw, 1 Sullivan, 1 Jones + by basement cafeteria,

## **5 - RICHMOND STREET (Victoria Row) - 5**

Provincial Library, The Buzz, Receiver Coffee, Murphy Rec Centre (2), [Anne of Gr Gables store?],

## **6 - LOWER QUEEN - SYDNEY - 5**

PEI Photo Lab, Merchantman Pub, Root Cellar, Linda's coffee shop, Olde Dublin, Canton Cafe, China Garden, Downtown Convenience, Churchill Arms, Gahan House, Liquor store, Kettle Black,

## **7 - BELVEDERE AVE & SUPERSTORE - 5**

Farmers' Market, Master Cleaners, Needs Convenience at Belv/MtEd Rd, SuperStore, PetroCanada/ThaiExpress, Senior Citizen housing complex – central hall (501 Queen)

## **8 - NORTH RIVER ROAD - 5**

Ellen's Creek Convenience, ArtWorks, Island Fabrics, West Royalty (Murphy's) Pharmacy, Outdoor Expeditions, Esso service station, West Royalty Community Ctre, Honda Dealership

## **9 - UNIVERSITY AVE (lower) - 5**

Value Village. Needs convenience, Farm Centre, Liquor Store, Sobeys, Jack's Pizza, Queen St Meat Market, Papa Joe's, Seoul Food, Upstreet Brewery,

## **10 - UNIVERSITY/CAPITAL DR: CHARLOTTETOWN Mall - 5**

Charlottetown Mall - bulletin board at entrance (ask at RioCan office, near Bank (BMO))  
Sobey's, SuperStore, National Music, Long and McQuade Music, Owls Hollow, Liquor Store (Sears plaza),

## **11 - NORTH RIVER, CORNWALL, MAYPOINT PLAZA - 7**

North River Quik Mart, APM Centre, Cornwall Town Hall, Maypoint Plaza, Sam's, Cornwall Pharmacy, Cornwall Save Easy, Esso Station,

## **12 - KENSINGTON Rd/RIVERSIDE Dr/GARFIELD - 5**

Riverview Country Market, Civic Centre, Foodland (formerly Co-op), Wilsons Gas (Kens@Exh), Irving Circle K, Atlantic Fitness Ctre (Garfield), QE Hospital (bulletin board by cafeteria, lower level/ rear), Metro Building Supplies (25 Riverside)

## **13 - LONGWORTH Ave / ST. AVARDS / ST. PETER'S Rd - 5**

Parkdale Pharmacy, Home Hardware, Curves, Shelley's Bakery/Laundromat, Nick's Food Town Sam's Restaurant, Irving Circle, Kate the Spice Lady (behind Shops of St. Awards)

## **14 - ELLIS BROS MALL, ST. PETER'S Rd and York - 7**

Esso - On the Go, Maid Marian's, Sherwood Drug Mart, Sherwood Doctors' Clinic, Needs Corner StP.Rd/bypass), 4Cs Convenience [bypass/KFC], Beer Hickey Optometrists (Ellis St.), KFC, Mel's/Robins Donuts [washroom area] – Jewell's, Veseys, York Post Office

## **15 - Lower PRINCE & East KENT - 5**

Water-Prince Restaurant, VRC, Hunter's Ale House, Piazza Joe's. Famous Peppers Pizza  
Quilting B & More, Splendid Essence, Trinity United Church, Prince St Convenience Store

## **16 - KENT & QUEEN (City core) - 5**

Book Emporium, The Bookman, Bookmark, Demi-Pointe Dance, Tech Guru, comic store,  
SNKRS, Handran's Cafe, the Insurance Company of PEI,

## **17 - UPEI - 10-15 to most likely locations:**

Cafeteria, Field House/Sport Centre, CARI rink/pool, Book Store, Music Dept (Steel),  
Library/Pit, Vet College lobby, Main Bldg lobby (near Faculty Lounge), Duffy Bldg lobby,  
English Dept, Memorial Building, Dalton, Irving Science lobby, Kelley Bldg lobby

## **18 - Summerside / Bedeque 10**

Samuel's Coffee, Irving gas stn (opp. Tim's), Reid's Esso, Harbourfront Theatre, Eptek Centre,  
Waugh's Quick Mart, Bakin Donuts, Water Street Bakery, Staples, Trinity United church, Prince  
County Hospital, Western School Board. Sobeys, Dominion Square, Jewelry Plus, MacNeill  
Mall, Town Centre, Rotary Library, Kelly's Flower Shop, Credit Union, Value Food, Atlantic  
SuperStore, Walmart

## **19 - KENSINGTON - 5**

Rec. Centre, Post Office, Ramsay's Pharmacy, Credit Union, Kensington High School,  
SaveEasy, Bank of Nova Scotia, Bakin Donuts, PetroCanada Convenience

## **20 - Eastern Queens, Southern Kings 5.**

Cooper's Store in Eldon, Wood Islands Welcome Centre. Montague: The Juice Box Cafe,  
AtlanticFitness East, Sobeys, Down East Mall, Atlantic SuperStore, MacDonalds Bakery, Post  
Office, Murray River: Library. Murray Harbour (summer): Brehaut's, Cafe #5. Georgetown  
(summer): Restaurants, King's Playhouse.

## **21 - Central Queens and North Shore 7 (for a summer or early fall show)**

North Rustico: Fishermen's Wharf, Watermark Theatre, Bob's Deep Sea Fishing, restaurants.  
Hunter River: Post Office, Irving (washroom at back), Bakery. New Glasgow: Preserve Co., New  
Glasgow Lobster Suppers, The Toy Factory. Stanley Bridge: SB Studios, Stanley Bridge Resort,  
Oyster Bed Bridge: Convenience Store. Cavendish: Boardwalk bulletin board (not permitted  
elsewhere). Crapaud: Pharmacy, General Store, Agriplex. Victoria: Restaurants, Post  
Office, Wharf (outside, permission not asked), Post Office, Victoria Playhouse,

## **22 - Prince County - 10**

EAST PRINCE: Kinkora: Shea's Pub and Eatery, Esso Convenience. Borden-Carleton

Emporium, Gateway Village (staff, public)

WEST PRINCE: Tyne Valley: MacNeil's, Firehall. Elleslie: Red and White. Bloomfield: Esso  
Alberton: Murphy's, Dean's Store, The Medicine Shop. Profitts, Profitt's Corner, F.J. Shea, St.  
Lewis, O'Leary Quikway, Upwest Springfield West

<i>Route</i>	<i>#</i>	<i>Distributor</i>
1 Stratford	10	
2 Holland College/Grafton East	7	
3 Great George (upper)	10	
4 Grafton West/ProvGovt bldgs	7	
5 Richmond / Victoria Row	5	
6 Lower Queen/Sydney	5	
7 Belvedere/SuperStore Plaza	5	
8 North River Rd	5	
9 University Ave (lower)	5	
10 Univ, Capital Drive, Ch'townMall	5	
11 North River/Cornwall/Maypoint	7	
12 Riverside/Kens'tonRd/Garfield	5	
13 Longworth/StAwards/StPetersRd	5	
14 EllisBrosMall/StPeters Rd	7	
15 Lwr Prince St & Kent	5	
16 Kent/Queen (core)	5	
17 UPEI	10+	
18 Summerside/Bedeque	10	
19 Kensington	5	
20 Eastern Queens/Southern Kings	5	
21 Central Queens and North Shore	7	
22 Prince County	10	
Total	145	
Note: add junior and senior high schools to relevant routes if timing and content are appropriate.		

## Chapter 14: Lighting

*Purpose:* To describe the producer's responsibilities with regard to the lighting design and technical operation of lighting for the show.

Lighting is mostly the business of a technically adept lighting person, who works with the director and stage manager. However, the producer has a general overview responsibility for the cost and logistics.

*Venue:* When considering and researching venues with the director, make sure the facility has the capability to provide the lighting that will be needed. The Guild, for example, has light fixtures, and the Carrefour has a limited set. A non-theatre place (e.g. church) will have almost no way of changing the lighting. If lighting has to be upgraded in a location like the Carrefour, or added in a non-theatre venue, its cost must be carefully calculated.

*Preliminary budget:* Decide on a lump sum estimate to include in the proposals to the ACT Board.

*Recruit:* The lighting person or persons, possibly a creative designer (for a big-budget show) plus a technician, or more likely a combined person who teams up with the director to create a simple lighting plan and then does the technical work of set-up and operation.

*Detailed budget:* Have the director and lighting person plan the scale and level of sophistication, propose costs for the detailed budget (including lump sum, hourly fees or an honorarium) and for equipment that must be bought, rented, or added to what is already in the venue.

*Acquire:* If and as requested by the director and the lighting person, arrange (purchase, rent, borrow) extra equipment and supplies (e.g. colour gels).

*Return:* Arrange return of rented or borrowed equipment.

From the time of set-up in the venue, the stage manager (who calls the show) will work with the lighting person to get things set up, and settle on instructions and cues.



## Chapter 15: Sound

*Purpose: To describe the producer's responsibilities with regard to the sound elements – music, miking, and sound effects.*

Sound is mostly the business of a technically adept sound person, who deals with the director and stage manager. However, the producer does have a few tasks to consider, and a responsibility to provide oversight of the money aspects and logistics.

*Venue:* When researching venues with the director, make sure the facility has the capability to provide support for the sound which will be needed. The Carrefour and The Guild, for example, have a sound board and speakers, whereas a non-theatre place (e.g. church) would have almost no way of changing amplifying music, sound effects and voices.

Consider the venue's acoustics and the nature of the show (e.g. singing over an orchestra), and decide with the director whether miking the actor/singers will be necessary. If music is part of the show, decide whether and what sound amplification is needed (e.g. amps with individual instruments, general pick-up microphones, etc).

*Preliminary budget:* Decide on a lump-sum estimate to include in the proposal to the ACT Board.

*Recruit the sound person.*

*Plan and budget the sound elements:* Have the director and sound person plan the scale and level of sophistication, and propose costs for the detailed budget based on a lump sum fee, an hourly rate or alternatively, whether an honorarium will be paid. Also include any extra equipment that must be bought or rented to add to what is already in the venue. This may include additional microphones for actors/singers, creation or purchase of sound effects, an intercom for the SM and batteries.

*Acquire:* If and as requested by the director and sound person, arrange (purchase, rent, borrow) extra equipment and supplies.

*Return:* Arrange return of rented or borrowed equipment.

The stage manager (and the music director, if music is part of the show) will work with the sound person to set things up, and settle on instructions and cues.

See also Chapter 11 on Music, which has implications for sound choices and costs.

## Chapter 16: Props and set dressing

*Purpose: To provide guidance on organizing the provision of properties and the removable parts of the decorations of a set (e.g. paintings, chairs, telephones)*

The director of the show will provide a list of properties and set dressing items needed to support each scene of the show. The producer will recruit a properties coordinator, provide the budget to them, and ask for a costed plan for providing all items on the list. A not-entirely-fabricated list follows to illustrate a way of controlling props; such lists can run to dozens of items.

Scene	Item	Source	Who?	Cost	Needed by	Storage
1.1	10 Giant Pepper Mills	Buy/Manufacture	F.	If > \$50, make from styrofoam	July 31	Storeroom
1.3	10 rifles	Borrow from Confed Centre	J.	Part of overall borrowing package	July 31	Props Master
2.2	Painting	Kijiji? Borrow? Ask someone to paint?	A.	\$10.00	Tech	Storeroom
3.4	Cauldron	ACT storehouse or make.	F.	Materials	August 20	Storeroom
5.5	Ale	Cold tea	B.	Negligible	Fresh each show.	B. takes in fresh.

Keep in mind that the list is subject to change over time, as the director may add or delete props from the list, request some props earlier or later, or alter the specifics of what is needed. The list is therefore not fixed, and should be updated as soon as changes occur.

If the props cannot be acquired or produced within the budget, the props coordinator, producer and director have to discuss ways to reduce the “richness” of the props: build or borrow rather than buy, or move money from some other aspect of the production into the props budget.

The props team will have access to ACT’s storehouse (the Beach House) for the fabrication and storage of props. Individual team members may build some of the

props in their own homes and keep them there until called for in rehearsals. The list will allow the coordinator to keep track of all this.

If props are borrowed or rented from individuals or institutions, there should be documentation created as to what has been received by ACT, by whom, when, at what cost, and when they will be returned. These details can be added to the master list, or kept in a separate document.

Once props are needed for rehearsals (set dressing items may not be needed until the set is assembled in the theatre) arrangements must be made to get the props to the rehearsal space and return them to a storage location for each rehearsal. Ideally, there might be an area at the rehearsal space where props can be stored. Alternatively, props can be returned to the Beach House, or the props master may find their car trunk full of props for several weeks.

Someone from the props team should be present at rehearsals during the last weeks to note whether props are “working” or not and whether adjustments have to be made. Alternatively the stage manager (SM) or director will make notes and relay them to the props coordinator.

Once props are moved into the theatre venue, the SM takes over management of the props. But, should there be problems (e.g. the cauldron tips over), or should props need to be refreshed each show (e.g. the ale), the props team will be directed by the SM.

Once the show is over, props must be removed by the props team, and perhaps stored temporarily at the Beach House. The props should then be: returned to their owners, returned to those they may have been rented from (get a sign off that they have been returned in good condition), stored at the Beach House, thrown away, or sold for extra revenue.

Special donations of props should be recognized in the show programme.

# Chapter 17: Costumes

*Purpose: To explain the producer's role in ensuring the budgeting, production and management of costumes.*

## **Overview**

Unless a show is set in modern times and there are very few in the cast, costuming a show will require a team leader/wardrobe mistress/costume co-ordinator—hereafter referred to as the WM. The producer recruits the WM who, with the producer's help, will recruit assistants as needed. The WM attends production meetings.

## **Budget**

In discussion with the producer and the director, the WM will cost all aspects of costuming (materials, rental, transportation, repair, cleaning during and after show, etc). In general all tasks associated with presenting an ACT play are performed by volunteers who are not paid. There are exceptions to this rule, outlined in ACT's Policy on Honoraria ([Appendix X](#)). The producer should discuss this policy with the costume team.

## **Timing**

It is really important that actors have a chance to get the feel of acting in their costumes, that there be time for adjustments, that there be no surprises, and that there are some costumes available for photo shoots, guest appearances or other publicity.

The director, producer and wardrobe mistress will agree on delivery times for costumes for initial fittings, for a costume parade, for final fittings, for photos, and for rehearsals that will get actors used to their costumes. Costumes may be created in order of priority, depending on who needs what by when.

## **Costume planning and production**

After conferring with the director on the vision for the show's 'look' and costumes, the WM's tasks are to:

- plan the overall approach within the established budget;
- create or find designs;
- get cast measurements;
- purchase, rent, recycle, or borrow costumes, materials and notions (ACT has a store house of costumes; other theatres may be willing to rent);
- organize the fabrication and fittings of costumes by self and volunteer assistants;
- instruct and monitor volunteers;
- follow agreed-upon timelines by creating a schedule for construction, fitting and finishing;
- provide the producer with regular updates on money spent and progress;
- arrange transport of materials and costumes as and when needed;
- run a costume parade for the director and stage manager, and assist at the dress rehearsal and opening; and
- after the show: follow up by cleaning and repairing costumes and returning them to their source.

**Payment for materials** (See also Chapter 7)

Within the budget allocated for costumes, the WM may:

- receive an accountable advance for material and accessory purchases, which must be largely accounted for, with receipts, before another advance will be given; or
- provide receipts for all items purchased and be reimbursed; and
- arrange for invoices for rental or cleaning (or other expenses for which direct payment need not be made) to be sent to ACT to be paid by ACT's treasurer.

**Some tips**

- Assistants can fabricate costumes, attend fittings of the costumes they have built, make adjustments and help in whatever way the team leader has requested.
- For larger shows with multiple similar costumes, work parties may be useful—to cut out pattern pieces, for fittings, for hemming or applying trim etc.
- Communicate regularly with the director and producer.

**Sample schedule** for a show that is approved in late January for staging in mid-May:

January: General approach costed for the preliminary budget.

Mid-February: Designs approved by director with detailed costing. Schedule for acquiring materials and construction of costumes completed. Seamstresses recruited.

End February: Cast measurements, materials acquired, rentals booked.

March: Cutting material, sewing/compiling the majority of costumes, accessories sourced.

April 15: Most costumes complete and first fitting held. Costume parade.

May 1: All costumes complete except for minor trim, hems.

# Chapter 18: Tickets

*Purpose: To describe the producer's job of planning and overseeing the sale of tickets.*

## **General**

The producer must make decisions about ticketing early in the production schedule so as to include ticketing costs/and ticket sales revenues in the show's budget. These decisions include who is the best agent to make these sales and the pricing and discounts (e.g. ACT members,\* students?).

There are three major scenarios: using a venue with its own ticket-selling services (Part 1), or a venue without (Part 2). ACT has long stopped selling tickets through other outlets or by individuals; however a third option is to sell tickets by cash only at the door. (Part 3)

## **Part 1**

If using the Confederation Centre, The Guild, The Florence Simmons performance space at Holland College etc, tickets will be sold by and through the venue and the terms must be included in the agreement with the theatre.

*Terms* should include:

- reserved vs general seating;
- ticket prices and discounts (ACT members\*, seniors? students? unwaged?)
- how much will be charged and to whom (the buyer or ACT) for ticket printing, use of credit cards, online purchasing, sales commission, special surcharges, printing complimentary tickets
- what additional advertising is included in the ticket selling services, (marquee, posters, online)
- methods (in person, telephone, online) and hours of operation,
- how and when sales reports will be provided to the producer (or Front of House coordinator, see Chapter 25) e.g. weekly at the start and daily for the last two weeks
- that as a non-profit, ACT is not required to charge HST,
- how complimentary tickets are to be handled (see Chapter 19), and
- how and when accounts will be settled after the last performance.

Do provide the box office with detailed information: the gist of the show, a note about ACT, personnel involved, running time, ticket prices, so that their ticket agents can fully inform patrons. They will also need the wording required on the tickets themselves: show name, time, date, location, etc)

## **Part 2**

In the fall of 2014 the ACT Board made a decision to use one of three possible ticket-selling services for shows produced in other locations. These are: The Confederation Centre box office, Brown Paper Tickets (BPT) or Ticket Pro. If another method is desired, the producer must make a case to the ACT Board and have it approved.

*Terms:* In arranging for any of these ticket-selling services, all of the terms covered in Part I above should be included, as well as these additional terms:

- cut off times for sales on show days to allow for transfer of sales to the venue

- how day-of ticket sales information (which may not show up on digital reports) and reserved-but-not-collected tickets are to be conveyed to ACT prior to each show.

In-person ticket sales prior to show days may require ordering a number of paper tickets for each show printed by the agency and sent to ACT for sale at locations and dates that ACT has chosen. These same tickets, if not sold, could be used for same-day sales at the venue. In practice, no physical tickets are needed for day-of sales and in-person sales have not been particularly successful.

In this scenario, the producer will have to arrange for ticket-collection and selling at the door, information covered in Chapter 25 on Front of House services

### **Part 3**

As producer you may decide to sell tickets for cash only at the door; ACT does not have the ability to process debit or credit transactions. A venue that provides ticketing and front-of-house services *may* allow you to do this, and it will work at venues that have no ticketing services. In this scenario, the producer will have to provide Front of House services as described in Chapter 25.

The pros of such an approach are that

- it reduces the ticketing costs to nil, except in the case of Holland College, which requires that \$1.50 of each sale be given to the (.....)
- it requires no more Front of House volunteers than for a show with pre-sold tickets, and in fact may require fewer.

The cons of this approach are that:

- you have no idea beforehand how well your show will do
- ACT members will not be able to get a discount
- you will have to handle large amounts of cash after every show, so make prior arrangements with the Treasurer for prompt deposits.

### **After**

Arrange with the box office/ticket agent when and how they will provide a detailed accounting and the money. This will usually be a cheque for the gross revenue minus the charges and commissions.

Make sure to check over the accounting *very* carefully and follow up any apparent inconsistencies. There have been mistakes on a number of occasions.

When you're satisfied, the money goes to the Treasurer for deposit.

\* ACT's bylaw allows for a \$2 show discount for ACT members for tickets purchased by ACT members if purchased before the day of the performance. Provide a list of current members to the box office, or require that members present their ACT membership card. For an online service, provide the agent with an instruction and a code for that discount, and provide members with the code.

# Chapter 19: Complimentary Tickets (Comps)

*Purpose: To suggest how to handle complimentary (free) tickets.*

There are three main purposes for comps:

- To express thanks: (i) to participants (performers and crew) and (ii) supporters (contributors of some service, sponsors, advertisers)
- For publicity: promotional tickets as an incentive for people to come
- To boost the size of audience at the opening show, which will be more encouraging for performers. This larger audience will also help spread the word to potential audiences for subsequent shows.

You should decide with the production team whether or not to have comps, for whom, for what purposes, and how many (one or two?).

## **Considerations**

- People do expect that there will be comps. The cast will certainly ask about this early on. Indeed, there is an ACT bylaw that says: “Members actively involved in an ACT production shall receive one complimentary ticket to the opening night performance.”
- Weigh the effects of free tickets on the need to break even financially, and use them judiciously
- In giving just one comp, rather than two, you can hope that the recipient will want to go with another person, so that another ticket gets sold.
- Comps should usually be only for opening night. Only give a comp for another performance date if there’s someone you feel you must say “Thanks” to, who can’t make it on opening night.

## **Optional ways of providing complimentary tickets**

- Set up with the online ticketing service (e.g. TicketPro or Brown Paper) a special category for no-charge tickets, providing a unique code to persons to whom you’re giving comps
- Order paper tickets from the online ticketing service to give to entitled persons
- Make up a homemade ticket (if there’s no risk of opening-night seats being sold out via the normal sales channel(s))
- Issue a voucher that the person can take to the box office to trade for a ticket
- Provide the Front-of-House people with a list of entitled persons they should admit; tell recipients simply to claim their ticket at the door.
- Provide the venue’s box office with a list of entitled persons; tell the recipients to go to the box office to claim their ticket

It is a good idea to tell recipients that they must claim their ticket at least a week before the performance. In fact you may want to require that they do so; unclaimed comps can then be sold.



### **Comps for participants**

- Make a list of the performers (actors, musicians) and off-stage production people (set-builders, costumers, et al.)
- Explain to them how to claim their comp, with this sort of message: “As an ACT member directly participating in this show, you are entitled to a comp ticket for opening night. We encourage you to use this privilege with targeted discretion. Consider giving it to someone who cannot afford a ticket or who might otherwise not think of coming, so as to introduce them to the pleasure of theatre (rather than someone you believe will probably go to the show one way or the other).”

### **Thank-you comps for contributors**

- Make a list of the persons (who are not participating ACT members) who gave support in some significant way:
  - sponsorship money
  - providers of an important service (e.g. transport of set, lender of valuable set-pieces or props, school which provided rehearsal facility)
  - purchasers of programme ads
- Explain to them, with thanks, how to claim their comp ticket.

### **Promo Give-Aways**

- As part of the publicity, you may set it up with radio stations to give a plug and give away a pair—or two single—tickets in the week leading up to the opening performance. A simple way to work it is to have the radio station call you with the name and phone number of the winner. You call the winner to tell them to claim their admission at the door (“I won the tickets given away by Main Street”), and provide the name(s) to the Front-of-House people.
- A “like and share” for a free ticket can be set up on ACT’s Facebook page or the show’s event page, and managed by the social media publicist.

### **Front of House Coordination**

Be sure to provide the Front-of-House coordinator with written instructions about who will be presenting or claiming comps at the door, and making sure that enough seats are held for them (until, say, 20 minutes before curtain), and keeping count of how many comps actually got used.

## Chapter 20: Shirts

*Purpose: To describe how to arrange for souvenir T-Shirts or other memorabilia. Note: the prices used here will need to be updated as time goes on.*

*Note: for simplicity this section assumes that only shirts are being ordered.*

*General:* Souvenir shirts or other items are self-financed. In other words, they are not included in the budget of expenses or revenue of the show. So the exercise must not lose money. Any profit will, however, be turned over to ACT. For this reason the souvenirs should be priced at just above cost to allow for shirts that are not picked up or sold.

The producer may wish to recruit a T-shirt coordinator to carry out this work.

1. Have the production team agree on a background colour for shirts that will attract the most interest and sales.
2. Determine from cast, production team and crew the extent of interest in having shirts where the cost will be about \$13 for a T-shirt and \$20 for a sweatshirt (as of 2015).
3. With a positive response, research the prices for the estimated number of various types of shirts, at a couple of local suppliers (e.g. sport and graphic shops such as Gemini Screen Print or East Coast Cresting. Prices will differ for men's and ladies (fitted) shirts, and children's sizes. Also, get estimates of the cost to prepare graphics for printing, and print, in two colours\* and divide that amount by the number of items likely to be ordered. Add this amount to the cost of each shirt.
4. Get size charts from the preferred company.
5. Work with the graphic designer (Chapter 13) to come up with a mockup of a striking graphic, of an appropriate size (e.g. 8-9" wide by 6" high for a shirt front) which includes the name of the show, probably the two colours of the main graphic for the poster, the ACT logo, the dates and year of the show and any other information you may want to include (e.g. the venue.)
6. Prepare an order form that lists each person, the item they want, the size, the likely cost, and what they paid and when. (Appendix 20A)
7. Show the design to cast and crew and describe item options, and likely prices (within \$2);
8. Take orders. It is strongly recommended that you ask for a down payment of \$10 per item with the rest to be paid on delivery. In practice this has proven hard to

do because no one carries cash anymore! Turn the money from the down payments over to the producer and on to the Treasurer. Use a copy of the order form to keep track of the money.

9. Finalize the graphic with the designer and send it in the appropriate format—usually a vector drawing file—to the printing company to ensure that it will work. Ask to see, and review, their draft design to ensure the right colours, size and location on the shirts.
10. Place the order. You may want to inflate the order by adding a few extra shirts, if there's a possibility of selling a few more to audience members, family or people who did not originally order. Or, if, for example, two more shirts will put you into a lower price point, you may want to add two more shirts!
11. Get the final prices from the supplier and use them to figure out the actual price for each shirt; add in the cost of the extra shirts, and round upward slightly so that there's just a bit of 'profit' cushion.
12. Pick up the shirts and arrange for the bill to be sent to ACT.
13. Get money (cash or cheque made out to ACT) for the outstanding balance for each item before giving out the shirts. Give the money to the producer and on to the Treasurer.
14. Try to sell any extras.

*\* Shirts can also be printed with one (cheaper) or three (more expensive) colours. The producer and T-shirt coordinator will need to make a judgement call on which to choose.*

## Chapter 21: Photography

*Purpose: to outline what photography a producer may want to use in promoting a show, recording it for posterity and for participants, and how to get it.*

**General:** This section is NOT about the use of projected photographs as part of a play's content, which would be a director's choice and responsibility.

**Use of photographs:** Photos have been used in the following ways for recent ACT shows:

- As a key element in the design of posters, e.g. photos of Cotton Park for Shakespeare in the Park productions staged in Stratford.
- Head shots of cast and crew for the programme, stories in print media and to introduce cast and crew over a period of weeks in social media.
- Dynamic scenes taken during rehearsals in print media stories, and to stir up interest in the dramatic—or funny—parts of a show on social media.
- To document the play from beginning to end at one or more rehearsals, posted online for cast and crew, the public, and as an archival record. They can be posted on ACT's website and Facebook pages, and photo-sharing sites (e.g. Google Photos or Flickr).
- Consult/arrange with the secretary (as person responsible for ACT's archives) as to how to keep at least a basic collection of photos of the show, whether that be in the website, an album of prints, or some other place such as a Google repository.
- Individuals who want a full set of photos for themselves can have them put on a USB drive by the photographer or download them from the internet.

**Cost:** Volunteer amateur photographers who are interested in broadening their experience with different types of photography, or who love theatre can be recruited. There should be no need to hire a professional photographer, nor will most show budgets allow for it. With digital imagery, there are no costs associated with developing and printing, though a photographer will have to spend their time making the photos, digitally processing them and making them available. If a few prints are needed for a lobby display (for instance) or as gifts, or for archival record, the cost will be relatively low. If a more complete record is needed in print form, the producer should negotiate with the ACT Board as to how much the Board is willing to pay for archival prints.

**Recruit:** Places to recruit a photographer include the PEI Photography Club, the photography program at Holland College, and family and friends of ACT members or show cast and crew.

**When to shoot:** The photographer can be invited to the promotional read-through, the first cast read-through and any and all early rehearsals. They should be invited to the tech and/or dress rehearsal to capture the full feeling of a show and, after consultation with the SM and director, told where they should not take photos from (e.g. the wings).

A photographer may also be wanted at one or more actual performance provided they can shoot without disturbing any audience members or the cast.

The photographer can schedule head shots through the SM prior to or after a rehearsal, or make individual appointments with cast and crew.

# Chapter 22: The Theatre Programme

*Purpose: To describe how to create and provide the paper programme for audience members*

The programme is intended to do the following:

- Inform audience members about who is involved in the show, on- and off-stage.
  - Cast (usually in order of appearance), production team and their roles, all crew, chorus, orchestra and their instruments.
  - Provide photos (if there is room) of cast members and members of the production team. Photos are encouraged by the ACT Board, given the availability of digital photos and design software.
- Give credit to the play's author, and any others, in the form required under the contract with the play's publishing agent
- Give credit to sponsors and others who have helped to make the show happen
- Give thanks to donors-in-kind, special supporters
- Give recognition to and information about ACT, as the organization backing the play
- Inform audience members about what they're going to see, give them something interesting to read before the curtain and during intermission, and maybe at home
  - e.g. background on the show, story synopsis, notes from the director, scene synopsis, list of musical numbers.
- Earn extra revenue by including advertising (optional)

## **Who does it?**

- The producer is responsible; a coordinator may be recruited
- An advertising salesperson or team may be recruited to help the coordinator
- The graphic designer (Chapter 13) should be involved to ensure an attractive layout and consistency with other design elements.

## **Budget**

- Get info (from producers or bookkeeper) on programmes from previous shows
- Decide on strategy: what style, what level of classiness, whether or not to include advertising, and how many pages will be needed. Options range from a photocopied sheet of 8.5" x 11" bond to 16-pages on quality-stock with a glossy colour cover.
- Get estimates from printing firms for various options and compare prices. (e.g. number of pages, size and quality of paper, cover page, colour vs B&W, folding, stapling)
- Printing may be cheaper if posters, programmes and any other printing are done at the same business; ask for discounts!
- Include a rough estimate for the preliminary budget and a finer one for the final budget.

### **Selling advertising**

- Create a brochure or information sheet to provide to potential advertisers: to explain ACT, the show, audience/potential 'reach', advertising prices, deadlines, specifications (ad sizes, acceptable digital formats, (aka "camera ready") and how to submit. Include an order form.
- Make the rounds, phone, or email potential advertisers. Use previous programs as a starting point, or people with a relationship to the show (e.g lumber supplier, other theatres or arts organizations, florist.) Get ideas from production team, cast and crew.

### **Plan the layout together with a graphics person**

- Paper size and number of pages
- Size of photos,
- Flow of content, location of ads
- Colour vs black and white
- The cover: usually a modified version of the poster but which must also include the play title, author, and rights acknowledgement, and should if there is room include the venue, dates (include the year!), major sponsor(s), and logos, including ACT's

### **Prepare a draft mockup and get approvals**

- Get director and others who have written content to review their pieces and approve
- Get stage manager to confirm spelling of all cast names
- Check spelling of all other names, businesses
- Get a third party to proof read
- Create a final programme and proofread it if there have been changes since the mockup.

### **Arrange printing**

- Research (or reconfirm) printer and pricing.
- Confirm order details with the printer: paper weight and colour (pages and cover), ink, number of sheets/pages, folding, stapling.
- Get clear understanding of how (format) and when (timing) it is to be submitted to the printer in order to have the programmes in time.

### **Printing and Delivery**

- Submit the programme (presumably electronically).
- Ask to review a test print if the programme is complicated or has multiple pages.
- Aim to pick up the programmes in the middle of the week of the show's opening - i.e. at least two days before opening night.
- Do a final check on the number and quality.
- Ask printer to bill ACT, and provide the mailing address.
- Provide to front-of-house supervisor at venue, or to the show's front-of-house coordinator.

### **Follow up**

- Have the treasurer pay the printer's bill

# Chapter 23: Hair and Makeup

*Purpose: To explain how hair and makeup fit into the production plans for a typical show and to give some ideas to the producer on what to budget for and how to keep the costs down.*

## **General**

The director needs to have an idea of what hairstyles and makeup the cast requires in order to portray the vision of the show. For a modern setting of everyday life, this may require nothing more than basic stage makeup and people wearing their own hairstyles, or having their hair cut to fit the part.

For anything else, there will usually be additional requirements:

- wigs for period pieces (e.g. *The School for Scandal*)
- exotic hair styles (e.g. *Evita*)
- foreign make up (e.g. *The Mikado*)
- research on hairstyles from the past (e.g. *The Blue Castle*)

## **Recruiting**

If hair and makeup issues are complicated, the producer will probably want to recruit a coordinator to manage hair and makeup. The coordinator would manage both aspects during dress rehearsals and shows, including training and briefing additional volunteers. The coordinator would also manage or run workshops on makeup and hair as discussed below.

## **Budget**

If any of the above issues apply, the coordinator/director and producer must estimate the associated costs: for renting wigs, styling them, and for refreshing wigs between shows. If hair styling is very complex, a professional salon may be engaged to make appointments for leads, or to come in early to dress hair prior to each show. They would be compensated with an honorarium and publicity in the show programme.

## **Tasks**

The best way to deal with makeup is to require that each actor buy and apply their own; this keeps cost down and minimizes health and allergy risks. Since they may not know how to apply stage makeup, a makeup workshop may be needed. A professional can show the actors what makeup they will need and how to apply it so that they can do it themselves during production week.

A workshop could also be held for styling hair.

Workshop leaders may need to be compensated with an honorarium and/or advertising.



## Chapter 24: Front-of-House (FoH)

*Purpose: To describe the arrangements for what happens in the lobby: ticket-taking and -selling, provision of programmes, ushering, displays (photos, promotions, fundraising), refreshments, and any other services for audience members*

### **General**

If your show is at the Confederation Centre, you will have virtually no FoH responsibilities other than providing copies of the programme to their FoH manager; the venue provides all services as part of the rental agreement or the ticket-selling agreement. If the show is at The Guild or Holland College you will be able to negotiate whether the venue provides some or all FoH services and at what cost. In both situations, you have to make sure there's a clear understanding of what will be done by whom and include it in the contract with the venue. If your production will be at a venue not usually used for theatre, or a theatre that doesn't provide such services (e.g. Le Carrefour) the producer will have to plan and arrange for all FoH services.

### **Ticket Taking and Ticket Sales**

*Recruit People:* Recruit a FoH coordinator, who in turn recruits volunteers for each performance. The number of volunteers will depend on the size of the audience, the layout of the lobby and how tickets have been pre-sold or reserved or will be sold at the door.

*Organize:* At a minimum you will need two (2) persons on a "desk": selling at-the-door tickets, and giving reserved tickets; at the Carrefour (where there are two doors) two desks and four people are recommended. When dealing with a large audience and/or an online purveyor of tickets (Chapter 18) three people are recommended, the third to confirm tickets bought electronically against lists printed from the BPT website.

Additionally you will need one person for each door/aisle: taking physical tickets, giving programs and directing people to seats as necessary. Similarly, for location theatre, one person can give out programs in exchange for tickets.

Generally volunteers get to watch, for free, the show they work at, with the understanding that they also have to manage later arrivals, who may also need to purchase tickets, and that they will need to help anyone who has to leave the theatre for any reason.

The producer should arrange (with the treasurer) a cash withdrawal and set up a float for at-the-door ticket selling. A simple cash box and a roll of generic tickets can be used.

*Performance dates:*

- Arrange delivery of programmes and the cash float to FoH coordinator
- Ensure your FoH coordinator will carry out these tasks:

- Set up table & chairs for ticket takers and refreshments. Possibly set up coat racks.
- Provide written instructions to the desk volunteers about tickets, including how to handle complimentary tickets and promo tickets, how to tally attendance, how to deal with tickets purchased online for patrons with paper receipts or receipts on a portable device.
- Provide volunteers with any tickets that have been reserved (perhaps in envelopes with the purchaser's name)
- Combine tallies of tickets presented and sold

### **First Aid and Emergencies**

Make sure there is an easily accessible phone in the venue, or ensure that someone in the Front of House crew has a phone and can call 911 in case of an emergency. Find out where there are first aid kits on site and provide one if there are none. (The SM may also have one for cast and crew mishaps.)

### **Lobby display**

Decide whether to have a display of some sort in the lobby, e.g. cast photos, ACT show posters, a theme that corresponds to the show. And decide whether to have the FoH coordinator manage this or whether to recruit someone else. (Note: there's a sandwich board/stand at the Beach House and posters of all of ACT's previous shows.)

### **Refreshments**

Consider, together with the FoH coordinator, whether to have refreshments. At the Confederation Centre, the Guild, and Holland College, a cash bar is available. At other locations, the contract with the venue should include whether or not refreshments can be sold by ACT.

- *Recruit:* a volunteer organizer if you decide to offer refreshments. This volunteer will in turn recruit salespeople, and get baking done by volunteers or buy commercial products. The coordinator will also set prices, get a cash float, and arrange clean up. (Alternatively a caterer may be engaged who gets to keep the profits.)
- *Organize:* The producer should confirm what part of the venue can be used for preparation and sales, set prices in discussion with the coordinator, arrange for a cash float, and authorize the purchase of supplies for the refreshments.
- *Performance dates:* The coordinator will
  - set up a sales table with a cloth and things like napkins, cream and sugar and a coffee urn.
  - prepare coffee, or tea and set out juice, pop, water, baked goods etc.
  - create signs with prices
  - set out waste containers
  - ensure cash box is watched.
  - instruct and thank volunteers.

**Follow Up**

- Count cash from ticket sales and tally audience count.
- Count cash taken in from refreshment sales.
- Account for cash floats.
- Give the treasurer money for deposits.
- Put away tables, chairs.
- Take away lobby displays, extra food and supplies, extra programmes.

# Chapter 25: Storm Delay/Cancellation

*Purpose: To describe the planning that a producer should do, or coordinate, in preparation for cancelling or rescheduling a show because of weather (usually)*

## **General**

Because of the inconsistency of PEI weather, it is wise to have plans in place in case a show has to be cancelled and rescheduled for another day. That could be true also for other reasons, such as sickness of several key cast members or some kind of crisis at the venue (e.g. power outage, fire).

## **Plan**

From early on the production team should agree on contingency plans.

- Initial information given at auditions and when other participants are recruited should include the possibility of an extra performance, and when that would be. Performers and essential back-stage/production people (e.g stage manager, stage crew, lighting & sound tech, dressers) need to agree to be available for the contingency dates.
- In negotiating with the venue, make an explicit provision for the option of a rescheduled performance. Fix the day/time, and be clear about any effects on costs, e.g. shifting a show to Sunday may cause higher rates of pay.
- Be aware that a change of day will have ripple effects on other plans, such as when the set would be moved to storage, when costumes and props would be returned, when the party might be held and so on.
- As a production group, have concrete plans for how a decision to cancel will be made: when, on what basis, by whom—and how it will be communicated to all participants (the venue, cast, crew, front-of-house etc)—such as by a phone tree, or more likely, by email or Facebook posting and follow up calls to people who do not respond.
- Have a public communication plan to tell theatre-goers about the cancellation and rescheduling. A sample communications plan follows:
  - text of a message about cancellation and the alternative arrangement
  - what channels to be used, with contact numbers/addresses
  - persons assigned to handle each channel
  - a plan for notifying and refunding ticket holders if the show cannot be rescheduled

**Sample Communications Plan for notifying about Cancellation** *(note that any contact information should be checked and updated as needed.)*

**Statement:**

The PEI Community Theatre Festival is postponed by one day. It will proceed on Sunday afternoon, April 7th, starting at 1:00 pm, at the Carrefour. Info: Rob Thomson 628-6778, email: xxx@yyy.com

**Post the notice to:**

CBC StormCentre ... 1-877-236-9350

CFCY ... <http://cfcy.fm/cancellations.php> - 'Submit a cancellation' ...  
'StormWatch/Cancellation' ... type message

Magic93 ... <http://q93.fm/cancellations.php> - 'Submit a cancellation' ...  
'StormWatch/Cancellation' ... type message

Ocean ... <http://radio.ocean100.com/WeatherCancellations.asp>

Hot 105 ... <http://hot1055fm.com/WeatherCancellations.asp?>

SPUD ... <http://spud.fm/cancellations.php> - 'Submit a cancellation' ...  
'StormWatch/Cancellation' ... type message

CBAF ... 629-6571

ACT Facebook pages & website

**Notify by phone/email:**

The venue

Actors

Technician & other stage crew

Front-of-house volunteers

Ticketing agent

**Put up signs** at the venue

## Chapter 26: Party

*Purpose: To discuss the producer's role relative to a post-production cast and crew party.*

### **General:**

The producer is **not** and should not be responsible for planning or organizing a cast and crew party. Traditionally, with ACT, this responsibility is taken on by one or more cast or non-production-team crew members.

The producer should ask cast and crew whether a post-production party is desired and if there is agreement, ask for volunteers to organize it. The producer should ensure that the party organizers invite all members of the show's team including crew, musicians and behind-the-scenes volunteers (e.g. seamstresses).

If the party is to be held immediately following the final performance, the producer should ensure that it will not start until after the set is struck, items are moved out of the venue, and transportation to offsite storage has been completed.

### **Cost/ Budget:**

Parties are to be self-funded. In other words, they are not budgeted for in the show's estimates, nor paid for by the show's revenue. Attendees to the party should be asked to chip in money or food or provide the venue to make the party happen.

If a producer wishes to include a small amount (say \$50-\$100) in the show's budget towards party costs and the ACT Board approves it, go for it!

### **Good to know:**

Past parties have included a time to thank and possibly reward key contributors through serious or not-so-serious gifts.

Parties have ranged from a gathering in a restaurant in a space set aside for the team, to gatherings at cottages, houses, backyards or rooms adjoining the venue theatre.

Sometimes the parties have involved watching a video of the show. Often the video or a digital photo show are not available in time for a post-production party, so a second gathering could be held when they are ready.

## Chapter 27: Follow up

*Purpose: To list all the follow-up tasks that a producer needs to do or ensure are done before closing the books on a show.*

### **Budget**

- Closely examine statements from a venue, make corrections as needed and authorize payment by, or give cheques to, the treasurer.
- Authorize honorarium payments as budgeted or bonuses if warranted and within budget.
- Turn over all revenue to the treasurer: e.g. ticket sales, advertising payments, shirt purchases.
- Collect all outstanding receipts and authorize payments by the treasurer (e.g. printing, costume materials, advertising, hardware, t-shirts).
- Check to see that all the bills have been paid.
- Prepare a final statement on the show's expenses and revenue.

### **Physical Stuff: Set, Props, Costumes, scores etc.**

- Return the venue to the state you found it in: check for left-behind items, return keys, fill graves (Hamlet!).
- Sort items that were deposited at the Beach House after the last show and return to owners, shelve, recycle or trash—as appropriate.
- Repair or clean items that need it before retuning or storing.

### **Administrative**

Send thank-you notes to sponsors and anyone else who deserves special recognition.

- Hold a “post mortem” meeting with the production team and one or two representatives of the cast, or crew or musicians. Go through each aspect of the show and note what worked well, what could be done better and recommendations for future shows.
- Present the post mortem report to the ACT Board along with the final financial statement.

### **Fun**

- Organize and hold a video or photo-viewing party if neither video nor a digital photo show were available in time for the likely post-production party (Chapter 27).

# Chapter 28: Sanity-Saving Tips

*Purpose: To offer a few ideas on how to keep everything under control*

## **General**

A number of producers have burned themselves out. It's a lot of responsibility to carry, and usually some things will go wrong. Here are a few tips and recommendations from previous producers.

## **Write it down!**

- Keep track of things to do, things decided, assignments given, tasks completed
- Make a calendar or timeline chart of major events and deadlines—e.g. finalize budget, return loaner script, first production meeting, preview evening, rehearsals start, move-in to theatre, etc...
- Make a master checklist for all elements—a list like the 'Production Tasks' one in Chapter 2, with a column or two to be able to check it off or make notes about progress
- Have a master contact list of all the production people (phone, email)
- Have a master list of volunteers, organized into groups like set-building, sewers, props, front-of-house, crew etc.
- Create an email group list in your mail program of all production people and another of cast
- Keep and sort emails into production task categories so you can go back to previous exchanges in case you forget something. Do the same with electronic documents.

## **Network**

- Get help, advice, comparisons, perspective by talking to other people
- Talk to former producers;
- Contact someone who has built a set or done the publicity for previous shows. Even if someone turns you down and cannot take responsibility this time, they are probably happy to give you tips.
- See what you can find online from other theatre groups or elsewhere in the arts community
- Create a closed Facebook Group for the show, to include all cast and crew, where ideas can be shared or questions posed

## **Share the work and worry!**

- Do things in pairs and teams, and make others' jobs easier by recruiting in pairs and teams
- Solve problems at production meetings: Six or eight heads can be better than one.
- Solve problems through online discussions or a Facebook Group