

## Producers' Guide

ADC Theatre Production Handbook: <https://www.adctheatre.com/media/2113/adctheatre-production-handbook.pdf>

Corpus Playroom Production Handbook:  
<https://www.adctheatre.com/media/2114/corpus-playroom-production-handbook.pdf>

### **Applying to produce**

- Keep an eye out for vacancies on camdram:  
<https://www.camdram.net/vacancies/applications>
- Advertisements for the next term's plays are usually opened in the last two weeks of the term before

### **Budget**

#### *Applying*

- Keep an eye on camdram, especially towards the end of term, when funding bodies will start to open applications for the following term
- If you want to know more about funding bodies, email Jamie, the ADC Production Manager, at [jamie@adctheatre.com](mailto:jamie@adctheatre.com) and he can provide you with a list of contact details for currently active funding bodies

#### *Receipts*

- Remind your cast and crew members to keep the receipts for anything purchased for the show as these will be required to claim the money back from the funding body once the show is finished
- Note – if you are funded by CUADC you will need to fill out this expenses claims form: [https://docushare.cuadc.org/documents/cuadc\\_expenses\\_claim\\_form.pdf](https://docushare.cuadc.org/documents/cuadc_expenses_claim_form.pdf)

#### *ADC charges*

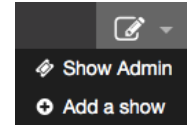
- If your show is taking place at the ADC, you will be required to pay a hire charge that is a total of 46% + VAT
- There may also be charges for your show on your settlement which will be sent to you once your show has finished. These include:
  - Skip charge. If you need to use the skip to get rid of set or furniture, the ADC will charge you per 10% increment of the skip used, depending on how much of it you fill. The charge of a full skip is £319.
  - Insurance charge. If your show isn't funded by CUADC or another society that has its own Public Liability Insurance, then a charge of £50 will be added to the settlement to have the show covered by the ADC's insurance policy.
  - PRS (payment for music):
    - Entrance/Exit/Scene Change music: £6
    - Incidental Music: £12.55
    - Interpolated Music: between £2 and £20 per performance, depending of what proportion of the show contains music (people can email me about this if they want more detail)
    - The charge will then add up the charges, i.e. a show with Entrance/Exit Music and Incidental music will be charge a total of £18.55

- Miscellaneous charges including printing, sundries and the cast party

## Production teams

### *Finding a production team*

- To do this your show needs to be added to camdram.net
  - Find this symbol on the right-hand side of the menu bar
  - Hover over it and select 'Add a show'
  - Fill in all the required information and wait until your show is approved
- To add an advertisement, log in and go to your show's page
- At the top in an orange box there will be options to open several advertisements
- Select the relevant one and fill in the required information, including an email address for applications and a deadline
- Note - if you are funded by CUADC, you need to have applications open for at least a week
- When sending out rejection emails, it is useful for the unsuccessful applicants if you offer them feedback. Do not forget to give them feedback if they take you up on the offer, since it will help them improve in future applications.
- Once you have confirmed your production team, add them to your show's camdram page



### *Meetings*

- Doodle polls are a quick and easy way to arrange production meetings: <https://beta.doodle.com>
- If your show is at the ADC, you can book rooms there by emailing Jamie ([jamie@adctheatre.com](mailto:jamie@adctheatre.com)) or by visiting <http://roombooking.adctheatre.com>
- If your show is at the Corpus Playroom, you can book rooms there by emailing Jamie or by visiting <http://roombooking.adctheatre.com/playroom>
- Most colleges have meeting rooms which can be booked out by college members, so ask your crew if they can do that

## Licences

- If your director hasn't already done this, you will need to obtain and pay for performance rights if it has been less than 70 years since the writer's death
- PRS forms for music
- Special effects
- Rights for having under 16s in your show must be secured at least 21 days before the show's opening night

See section 3 Licences of the ADC Handbook for more detail on licences

## Theatre deadlines

### *Key forms:*

- General Information Form
- Risk assessment
- SM/TR forms
  - SM = Stage Manager

- TR = Technical Representative. The TR is the person who is responsible for the safe planning and execution of a production. Typically a show has two people signed off as TR - someone like the Lighting Designer who will make sure that the lighting rigging and patching is done safely; and someone like the Technical Director who will make sure that the set construction is done safely. More details about what a TR should do is in the TR Guide in the Production Office.

#### *Publicity:*

- Posters and flyers need to be ready to print at least 4 weeks before the show
- Programmes (ADC Mainshows) need to be ready to print at least a week before the show

See section 7 Production Process of the ADC Handbook for more detail on deadlines

### Rehearsals

#### *Scheduling*

- There are several ways of organising rehearsals and sometimes, depending on the director, they may be happy to arrange rehearsals
- You can use a doodle poll, or a spreadsheet, or any other suitable method to find out the cast's availabilities

#### *Room bookings*

- As with rehearsal space, you can book rooms at the ADC or the Corpus Playroom to meet in
- Some colleges have good rehearsal space, so ask your cast and crew if they are able to book rooms for any given rehearsal

### Technical meetings

- The paper tech is a meeting in which the stage manager (and deputy stage manager if you have one) discusses lighting and sound cues in addition to scene changes with the lighting designer and the sound designer. Often the director will want to be in this meeting too.
- Liaise with the relevant crew members as to when suits them best, but usually the paper tech happens a week or so before the tech run

### Publicity

#### *Publicist*

- Having good marketing strategy is so important when it comes to selling your show, so you may want to consider hiring a publicist to manage this
- Bringing a publicist on board is becoming increasingly popular, especially with ADC Mainshows
- As a producer, there will be plenty of other things to do in the run up to the show, so it is incredibly helpful having someone solely focused on creating a good publicity campaign
- A publicist's role is not to design your publicity (that is the role of the publicity designer), but to manage your social media presence, liaise with student press by arranging previews and booking reviewers in well ahead of time, along with organising any other publicity events that will help promote your show.

- For a detailed breakdown of a good publicity campaign with a suggested timetable, see the ADC's Publicity Guide: <https://www.adctheatre.com/media/2188/publicity-guide.pdf>

### *Photographer*

- Production photographs are at the core of a good publicity campaign, and there are a few boxes you should aim to tick:
  - Headshots for all cast and crew
  - Photos of the dress rehearsal
    - These are very important as they are used in reviews
    - It is helpful to send dress rehearsal images with the relevant credits to reviewers before the opening night so that there is no delay in the reviews being published
  - You may want a photograph to be the centre of your publicity image
- Typically, there are two ways that photographers are involved in a production:
  1. Photographers are hired on a casual basis. You might want to work with one photographer for the different types of photos listed above, or work with various photographers who specialise in different areas. If you go down this route, make sure that you ask for their availabilities and arrange photo shoots with them well in advance. Don't leave things last minute!
  2. Photographers are hired as a full member of the production team. By bringing someone on full-time, you can get high quality photographs of rehearsals throughout the production period. There is also the opportunity to have an interesting photo shoot to promote the show, in addition to the regular headshots. This route is recommended for ADC Mainshows.
- Make sure that your photographer(s) is properly credited whenever their photographs are used.
- It is important to include them in the team by adding them to camdram, giving them a complimentary ticket to the show and inviting them to the post-show meal and celebrations.
- Advertise for a photographer on camdram and in the Cambridge Theatre Photographers Facebook group, where you can find many keen photographers on the lookout for the next photo opportunity!

### *Posters and flyers*

- Check your performance rights contract, but most rights companies request that they are credited on publicity and will provide a sentence to be used
- Back of flyer needs a blurb for the show
- If you mention the name of your show, put it in **bold**
- If you are at the ADC/Corpus Playroom, you will need to add a banner onto your poster which will be available here: <https://www.adctheatre.com/productionresources>
- Before you order anything, you need to send your design to Jamie for approval (and the CUADC Publicist - [publicist@cuadc.org](mailto:publicist@cuadc.org) - if they are your funding body)
- Popular websites for publicity are Instant Print and Solopress. If you choose Solopress, ADC Management can order through their account and add the cost to the show's settlement.
- GSM is paper thickness and something you have to decide on when ordering flyers. The thicker the paper the more expensive, but 250gsm or 350gsm do not feel flimsy and are usually affordable depending on your budget.
- The standard poster and flyer size is A3 and A6 respectively.
- Don't forget to include the logo of your funding body on your publicity design for posters and flyers! These may be available on their websites, or you can email one of the committee.

### *Distribution*

- If you do not have a publicist, you will need to make sure your posters and flyers get out and about in the town and colleges
- You can use the laminator in the ADC to laminate the posters you will distribute in town. Remember to note down your show's name and the number of posters you laminate on the clipboard next to the laminator
- Hole punch the four corners of the laminated posters and use cable ties to attach them to railings
- You can buy cable ties from ADC management
- An effective way of getting your posters out in colleges and faculties is to give your cast and crew three-five posters (depending on how many posters you have), one or two to keep and the others to distribute
- If your show is at the ADC, the theatre may ask to print an A1 poster to display outside the theatre
- The costs of any printing and laminating at the ADC are added to the show's settlement, which you will receive after your show has finished
- Create a flyering schedule to make sure you distribute all your flyers before your show opens. Most shows do this a week or two before their show.
- You can stand by the ADC box office or outside the Corpus Playroom and hand out your flyers to people leaving a show
- Get cast and crew involved in this as everyone can offer a different perspective to potential audience members

### *Programmes*

- If you are an ADC Mainshow, you will need a programme
- It is up to you and the programme designer what to include, but it is typical to have the following: show description, headshots, roles, names, year, college, subject, previous credits
- You need to include a blurb on the back written by the ADC, see the publicity guide for this
- As with posters and flyers, programmes can be ordered from Instant Print or Solopress
- Let Jamie know how much you would like to charge for the programmes, either £1 or £2

### *Previews*

- You can email Theatre Editors at The Cambridge Student (TCS), Cambridge Theatre Review (CTR), Varsity and The Tab to see if they have anyone who would like to preview your show
- Depending on where you are in the process, a preview could entail: performing part of the show, interviews with the director/actors/set designer, or anything that you think would help to publicise your show

### *Reviews*

- A few weeks before your show opens, email the Theatre Editors at TCS, CTR, Varsity and The Tab to see if they would like to send someone to review your show
- Though not necessary, it is worth emailing the same editors the week before opening night to confirm they are still sending reviewers in
- Send photos of your dress rehearsal before your opening night if possible, so there is no delay in reviews being published

### *Facebook event*

- A Facebook event is a good way of drawing attention to your show on social media

- Note – if your funding body is CUADC, the CUADC publicist, Charlie, will create this event for you
- The Cambridge Theatre Facebook group is another platform where you can share information about your show

Check out the new Publicity Guide written by ADC Management for more detail on publicity: <https://www.adctheatre.com/media/2188/publicity-guide.pdf>

## Ticketing

### *Ticket sales*

- If your show is at the ADC or the Corpus Playroom, you can check your ticket sales at <http://ticketsales.adctheatre.com>
- You need a pass key to sign in which you can get from Jamie

### *Comps*

- Comps are complimentary tickets which are shared amongst your company
- You can allocate these as you see fit but usually it is one per person who is not involved in the daily running of the show.
- Usually the director and assistant director like to have comps for every performance.
- To book comps, email Jamie in advance of show week

### *Stewards*

- Check that you have the right number of stewards for each night of your show as your show week nears
- To sign up to steward, you need to complete this short form to be added to the system: <https://www.adctheatre.com/get-involved/stewarding/>

## Pre-show

### *Get-in*

- The ADC Mainshow has Monday and Tuesday for the get-in, tech and dress while the Lateshow has Wednesday
- There are two stages to a get-in: the overnight and the day
  - The overnight is when the lighting team rig and focus the lights
  - The day-time part of the get-in usually starts around 9am, but this depends on how complex your set is
  - Encourage all the crew to come to the get-in and as many of the cast members as are available
- There is a rule that no one can stay in the theatre for more than 16 hours in one go without an 8 hour break, so make sure your company is getting enough sleep! You must have a break lasting at least 8 hours or longer, you cannot pop out of the theatre for a couple of hours and return to continue working.
- If you are at the ADC or the Corpus Playroom, you will need to get the stage signed off by management before you begin your tech and dress

### *Tech run*

- The tech run is when you test all the technical aspects of the show
- You can do a tech run relatively quickly in a cue-to-cue, but for more tech-heavy shows a full run (with focus on the tech) would be better

- The tech runs can be surprisingly long as some cues will need to be repeated multiple times to ensure that tech, acting and set come together

#### *Dress rehearsal*

- Depending on what time your show opens, the dress rehearsal usually takes place either the day before or the morning of your opening night.
- You need to arrange who needs to be there and when ideally well in advance of show week so the required people can keep the day as free as possible.
- You should also book more time than you will need on the show night to account for problems with the set, technical issues or costume malfunctions.
- Try to leave time for the cast and crew to rest before the evening so you can open the show to the best of your abilities.
- The dress rehearsal is the best opportunity to get pictures to send to reviewers, so make sure someone is there to take some shots, even if this means arranging a photographer in advance.

### Post-show

#### *Dinner*

- If you are an ADC Lateshow or at the Corpus Playroom, you can begin your get-out straight after the show finishes.
- If you are an ADC Mainshow, however, you need to vacate backstage and the dressing rooms for the Lateshow.
- Going out for a post-show dinner with all the company is a good way to fill the time
- Pizza Express is most popular since it is just around the corner from the ADC, so once you know numbers, pop in and book a table. You can leave this as late as a week before the show.
- Given the number of people who will be eating just before the restaurant closes, they ask that you send them your order before you arrive. You can email them the day before your closing night at [cambridge2manager@pizzaexpress.com](mailto:cambridge2manager@pizzaexpress.com). It might be worth confirming the email address when you book the table in case it has changed.

#### *Get-out*

- Your Technical Representative (TR) is usually the Technical Director (TD) and they are in charge of the get-out.
- Your TR will need to decide on your timings for the get-out in advance and add them into the relevant section in the ADC/Corpus Playroom Production Handbook before checking them over with Jamie
- If there is a show on before or after yours, you should coordinate timings so that you have an efficient get-out
- Make sure none of your company has drunk alcohol after the show before the get-out has even started. Once the get-out has finished, the ADC bar will be open!

### Pastoral

- As producer, you are one of the only people (alongside the director) in contact with every member of your company. Therefore, another element of your role is to keep an eye out for your team and make sure they are happy with their role and responsibilities in the production.
- This is especially important when it comes to long runs, the Edinburgh Fringe and tour shows.

- Long runs in term time are exhausting for the entire company and it's important to keep morale and energy high on every night of the show.
- The Fringe and tour shows are even longer and involve a huge amount of travel for a lengthy duration and accommodation where you'll be living in close quarters with one another.
- One way to let your team know you are looking out for them is to make clear from the beginning of the process that they can come to you confidentially with any issues or concerns.
- There is no right or wrong way of looking out for your team's welfare but it has to be mentioned, as it is a crucial part of a producer's role.