

Producing in an Office for the Arts Venue (Farkas Hall, Agassiz Theater, or Adams Pool Theater)

The following are categorized checklists of basic tasks that Office for the Arts Venue producers are responsible for completing throughout the production process. Forms, lists, and samples related to each section are available on the main 'Info for Producers' page. The primary points of contact for questions about OFA Venue shows should be Dana Knox, Tom Morgan, Liz Dean, Andrew Gitchel, and Aubrey Threlkeld, but also listed at the top of each category is contact information for the HRDC board member who can answer questions and address concerns related to that facet of production.

Financial

Please note that you will be working closely with Dana Knox and his Production Assistants to develop your budget. For that reason, there is no 'Budgetary Guidelines for OFA Venue Shows' on this website.

Email Dana Knox or the HRDC Treasurer (treasurer@hrdctheater.com) with questions or concerns.

1. Make a preliminary budget according to cost estimates from your designers and tech director.
2. Apply for grants. See 'Applying for Grants' in the 'Finance' section of 'Info for Producers.'
3. Contact Dana Knox to coordinate purchasing rights.
4. Meet with Tom Morgan (Ag/Pool), Liz Dean (Ag), or Andrew Gitchel (Farkas Hall) and your director, set designer, and tech director to have set design and budget approved and to order lumber and paint.
5. Bring the budget to Dana Knox and set up budget spreadsheet.
6. Give staff members their budgets and explain the reimbursement procedure.
7. Check in on expenditures throughout the production process and reallocate budget as needed.
8. Collect reimbursement forms and receipts and meet with the Dana Knox to file for reimbursements

Staff Management

Email your HRDC board liaison with questions or concerns.

1. Fill staff holes and find auxiliary/assistant staff members.
2. Make a staff contact list, staff email list, and production calendar (see the 'Staff Management' section of 'Info for Producers' for samples).
3. Schedule regular production meetings to allow staff to communicate ideas and concerns in person. Invite your board liaison, and after meetings, distribute minutes to staff.
4. Schedule load-in and strike meetings (both with Tom Morgan (Ag, Pool), Liz Dean (Ag), or Andrew Gitchel (Farkas Hall)), paper tech, and cue-to-cue.
5. Send reminder emails for load-in, strike, and other important events.

6. Coordinate among the director, technicians, and designers, and Loeb Mainstage technical advisors (Tom Morgan, Liz Dean, Andrew Gitchel) during tech week to ensure the show is ready to open.
7. Maintain staff morale.

Publicity

Email the Publicity Coordinator at publicity@hrdetheater.com with questions or concerns.

1. Develop overall publicity plan specific to your show (see ‘Opportunities for Publicity’ in the ‘Publicity’ section of ‘Info for Producers’).
2. Make fliers for and organize staff presence at Pizza Q.
3. Publicize auditions through Facebook events and emails.
4. Work with poster designer, have posters printed, make a postering schedule, and lead postering runs (see ‘Opportunities for Publicity’ in the ‘Publicity’ section of ‘Info for Producers’).
5. Use campus resources such as table tents, sandwich boards, and classes related to your show for publicity (see ‘Opportunities for Publicity’ in the ‘Publicity’ section of ‘Info for Producers’).
6. Conduct online publicity, including making a Facebook group, spamming email lists, and sending personal publicity emails (see ‘Opportunities for Publicity’ in the ‘Publicity’ section of ‘Info for Producers’).
7. Design programs.
8. Give programs and posters to the HRDC historian for archiving.

Ticking and House Management for Farkas Hall and Agassiz Theater

Contact Dana Knox with questions.

1. Contact Jason Govostes (govostes@fas.harvard.edu) of the O.F.A. and the Harvard Box Office as soon as you have finalized your performance seating arrangement. Jason will reply to your email with an HBO ticketing form for you to fill out and bring to the meeting you will schedule with him. It is also available in the ‘Ticketing and House Management’ section of ‘Info for Producers.’ In your contact with Jason, emphasize that you want general admission seating (not pre-assigned seats). You can find more information about this facet of OFA ticketing at www.boxoffice.harvard.edu under the Producers’ Services tab.
2. Set a number of complimentary tickets available per performance. Let your cast and staff know to email you to reserve their complimentary tickets (recommended number per person: 3).
3. Your production team is responsible for house managing and box office managing each performance. Arrange for house managers and box office managers to be trained by Dana Knox well in advance of performances.
4. Pick up tickets from the HBO at 6:15 PM on the night of each performance and bring them to the box office at the theater.
5. Meet the OFA Venue Manager working your show before each performance. He/she will lock up the cash box at the end of each night.

6. Ensure that programs are printed and folded for each performance.
7. Your production team will take care of Box Office Management and House Management.

Ticketing and House Management for the Adams Pool Theater

Contact Aubrey Threlkeld (pooltheater@gmail.com) with questions or concerns.

1. Set up a Gmail account that patrons can email to make ticket reservations. Give the log in information to your publicity producer and ensure that the email address is listed on all of your publicity materials, including posters, email blurbs, and Facebook events.
2. Decide if you will hold producers' seats (seats held for you or your guests to watch the show) at each or selected performances and adjust the number of seats available per performance accordingly.
3. Check your ticketing Gmail regularly and respond to requests for tickets in a timely manner. Respond to each request by confirming how many tickets to which performance(s) you've reserved for patrons, inform patrons the time by which they'll need to pick up their tickets before you will release them to your waiting list (15 minutes before curtain is standard), and remind patrons what time the show will start. Once you've hit capacity for a performance, respond to requests for tickets by informing patrons that you've placed their request on the waiting list for that performance, at what time on show night you'll begin releasing unclaimed seats to the waiting list, and ask them to check in with the box office manager when they arrive at the Pool. Send a reminder email the morning of the show.
4. Maintain a Google Document with ticketing information for each performance. This document should list the names of patrons and how many tickets they've requested as well as the same information for your waiting list.
5. Decide whether you will create tickets or use programs as tickets and ensure that tickets and/or programs are printed and folded for each performance.
6. Decide who will serve as box office manager and who will serve as house manager at each performance.
7. Box office manager: be in constant communication with the house manager as to when the house will be open. As patrons approach the ticketing podium, hand them their ticket or program, inform them when the house will be open, and check their name off of your ticketing list. When patrons on the waiting list arrive, note that they are present. When it comes time to release tickets to the waiting list, give any remaining seats to patrons from the waiting list.
8. House manager: be in constant communication with the stage manager and ticket manager as to when the house will be open. Open the house as early as possible, and help patrons find seats and resolve seating problems.