

Producing in the Loeb Experimental Theater

The following are categorized checklists of basic tasks that Loeb Experimental Theater 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. 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. You may also contact the Ex Coordinator at ex@hrdctheater.com with any and all Ex-related questions or concerns.

Financial

Email the Treasurer at treasurer@hrdctheater.com with questions or concerns.

1. Make a preliminary budget according to cost estimates from your designers and tech director.
2. If you have not accepted HRDC funding, apply for grants. See 'Applying for Grants' in the 'Finance' section of 'Info for Producers' for information on grants to apply for.
3. Contact Diane Borger to ensure that the A.R.T. has purchased the rights to your show.
4. Meet with Kat Nakaji and your director, set designer, and tech director to have set design and budget approved and to order lumber and paint.
5. Look at 'Budgetary Guidelines for Loeb Shows' in the 'Finance' section of 'Info for Producers' to ensure that you understand the budgeting and reimbursement processes.
6. Email treasurer@hrdctheater.com to set up a copy code (use this to copy scripts and programs)
7. Give staff members their budgets and the HRDC tax exempt number and explain the reimbursement procedure (see 'Budgetary Guidelines for Loeb Shows' in the 'Finance' section of 'Info for Producers').
8. Order as many props and costumes as possible as early as possible through Kat Nakaji (see 'Budgetary Guidelines for Loeb Shows' in the 'Finance' section of 'Info for Producers').
9. Check in on expenditures throughout the production process and reallocate budget as needed.
10. Collect reimbursement forms and receipts from your staff and cast and meet with the HRDC treasurer to file for reimbursements (see 'Vendor Reimbursement Form' and 'Budgetary Guidelines for Loeb Shows' in the 'Finance' section of 'Info for Producers').

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, 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 during tech week to ensure the show is ready to open.
7. Maintain staff morale.

Publicity

Email the Publicity Coordinator at publicity@hrdctheater.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

Email the Ex Coordinator at ex@hrdctheater.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. Determine house size with your set designer; do not begin responding to ticket requests until you know how many seats will be available to patrons.
3. 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.
4. 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 Ex. Send a reminder email the morning of the show.

5. 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.
6. 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.
7. Decide who will serve as box office manager and who will serve as house manager at each performance.
8. 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.
9. 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.