

POSITION DESCRIPTION – Production Manager

TITLE	Production Manager		
DEPARTMENT	Artistic Operations	VERSION D ATE	June 2026
TEAM	Artistic Operations	REPORTS TO	Director of Production
DIRECT REPORTS	☐ None	INDIRECT REPORTS	☐ None
KEY INTERNAL WORKING RELATIONSHIPS	☐ Director of Production ☐ Production Coordinator ☐ Senior Producer ☐ Company Manager ☐ Head of Learning & Participation ☐ Operations Coordinator ☐ ASBWT team	KEY EXTERNAL RELATIONSHIPS	☐ Creative teams including directors & designers ☐ Production's Crews ☐ Production personnel from other organisations
WORKING CONDITIONS	☐ Based at ATC rehearsal studios at Balmoral ☐ Access to pool vehicles as needed for work purposes ☐ Regularly required to be at ASB Waterfront Theatre ☐ Occasional out-of-town travel as required ☐ Required to be on-call after hours for emergencies ☐ Regular attendance at evening and weekend events ☐ This is an office-based role with work-from-home flexibility if required	KEY SUPPLIER RELATIONSHIPS	☐ Equipment suppliers
INTERNAL MEMBERSHIPS	☐ Health & Safety committee	EXTERNAL MEMBERSHIPS	☐ ETNZ
DELEGATIONS	To be advised		
The position exercises these delegations under the Delegations of Authority:			

AUCKLAND THEATRE COMPANY

Auckland Theatre Company (ATC) introduced itself to the world in 1993 under the leadership of Simon Prast with the world premiere of David Geary's *Lovelock's Dream Run*, directed by Raymond Hawthorne at the Watershed Theatre. The company was led by Artistic Director Colin McColl from mid-2003 to 2021 who created an unprecedented 18 seasons during a highly productive period in which ATC established a permanent rehearsal base at Balmoral and set the scene for a theatre to call home.

In 2016, after a decade of dreaming, planning and fundraising, the company opened the ASB Waterfront Theatre in Wynyard Quarter, creating a new platform where theatre-makers could work at scale.

From the small beginnings of two annual productions and a full-time staff of two in 1993, ATC has gone from strength to strength and over 200 productions later, in 2023 ATC celebrated 30 years of producing theatre in Tāmaki Makaurau. Now with an annual subscription season of 6-8 works, a thriving Youth Company, digital classroom and education programmes, new work in development, a suite of arts industry partnerships, rehearsal studios on Dominion Road and a 675-seat theatre to call home, ATC looks ahead to the next 30 years ready to embrace the new challenges of creating and presenting theatre for an ever changing audience in the context of Aotearoa's largest multicultural city.

Our purpose of '*powerful storytelling that connects communities and enriches lives*' is manifested in five programme strands. We:

- Produce theatre of scale and ambition, presenting outstanding New Zealand and international work that thrills audiences and builds community.
- Develop new work by New Zealand theatre artists, reflecting the community of which we are a part and nurturing the next generation of New Zealand storytellers.
- Inspire and engage young people, through initiatives in which young people can participate through school and independently.
- Provide leadership for the performing arts sector, offering professional development and resources that nurture theatre workers.
- Programme ASB Waterfront Theatre to fulfil its potential as a cultural asset for the benefit of Aucklanders.

POSITION PURPOSE

The Production Manager works closely with ATC's Director of Production and Production Coordinator, production designers (set, lighting, costume, sound, projection) and suppliers to deliver the technical elements required in each ATC production and event.

The core of the role involves working collaboratively with design teams to understand the production vision, solving issues as they arise, juggling a complex workload and delivering projects safely, on time and within the agreed budget to an exemplary standard.

1. WHAT YOU WILL DO....

HEALTH, SAFETY & WELLBEING

KEY AREAS	KEY RESPONSIBILITIES	EXPECTED OUTCOMES
Health, Safety & Wellbeing of Self & Others	❑ Ensuring ATC health & safety policies and procedures are followed. ❑ Engaging with each production's creative team & designers to actively promote a safe working environment, ensuring health & safety protocols are being followed, hazards are identified and any incident reporting is completed. ❑ Investigate, action or escalate any health & safety production or event concerns.	❑ Health & safety planning documentation is completed for each production. ❑ You work in a safe manner and communicate regularly with the Director of Production to raise any concerns and clarify procedures.
Balmoral Health	❑ Participate as a member of the	❑ Balmoral health & safety

& Safety Committee	Balmoral health & safety committee, attending meetings regularly and raising relevant health & safety matters in relation to productions.	committee is supported by your active contribution to safe productions and a safe worksite.
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PRODUCTION DELIVERY		
KEY AREAS	KEY RESPONSIBILITIES	EXPECTED OUTCOMES
Deputise for the Director of Production	- During any period that the Director of Production is absent due to sickness or leave. - In rotation and consultation with the Director of Production, be onsite for each technical or production rehearsal and each performance.	- The workflow of the Production Team continues uninterrupted. - The technical standards of the shows are monitored and supported.
Production Planning & Support	Work with the Director of Production and the Production Coordinator to identify what is required for the smooth running during each stage of the show-making process. (pre-production planning, rehearsals, pack-in, production rehearsals, performance season, pack-out & storage/returns).	- Barriers to success are identified and plans are prepared to overcome them. - Productions are well planned in consultation with the Director of Production with clear roles and responsibilities identified across the team.
Scheduling	- Collaborate with the artistic operations team on the annual schedule of productions, advising production requirements and identifying pinch points for production planning and personnel resourcing. - Create individual productions and event schedules as required. - Ensure production schedules remain current and accurate. - Lead communications amongst various teams (artistic operations, creative, designers, etc) ensuring regular scheduling updates, incorporating feedback into schedules and resolving clashes, overlaps and issues. - Agree deadlines and deliverables with the creative team and ensure timelines are adhered to, providing regular status reports to the Director of Production and agree resourcing levels across schedules.	- Annual scheduling and individual production scheduling is well supported by the Production Manager's oversight and input. - Artistic Operations team can trust in Production Manager's accuracy and attention to detail. - Creative teams are kept regularly informed and updated regarding schedule changes. - All production scheduling is maintained and communicated in a timely manner. - The Director of Production is well supported with timely and effective schedule management.
Creation of production documentation	- Ensure designers have the necessary plans and documentation required by them to complete their designs in a format that is required by ATC. - Ensure documentation for each	- Designers have clear information to complete their designs with their required timeframe. - Production documentation is correct, current and

	show's design elements (set, costumes, lighting, sound & projection) is created that will allow for the construction, sourcing, painting, dressing, hireage and installation to be completed in advance of agreed deadlines. ☐ Ensure updates and changes are tracked through all documentation and circulated to all relevant parties. ☐ Develop the risk assessments and management procedures for each production and event.	communicated in a timely manner. ☐ Productions and teams are well resourced with in-depth risk analysis and mitigation planning.
Production elements execution & delivery <i>(Set, Lighting, Costumes, Sound & Projection)</i>	☐ In liaison with the creative team and designers (Set, Costume, Lighting, Sound, Projection) for each ATC production and event, plan and procure all technical requirements. ☐ Monitor the construction of set, props and costumes to ensure deadlines are achieved, coordinating between designers, builders, makers, sewers and construction providers. ☐ Liaising with ASB Waterfront Theatre team to identify show crew requirements for all ATC productions. ☐ Work with suppliers to source equipment according to production requirements and budget. ☐ Ascertain and book freight for the delivery and removal of all technical elements to the venue & rehearsal space. ☐ Support the Stage Manager to ensure that the production period runs smoothly and efficiently, with technical notes being actioned in a safe, considered manner, within allocated budgets. ☐ Plan the storage, return and disposal of production elements post season with a focus on recycling and reusing wherever possible.	☐ Production elements are delivered according to the design, on-time and within budget. ☐ Variations are known in advance of deadlines and agreed to in writing with planning in place. ☐ Change requests are actioned within agreed time frames and all parties are coordinated to achieve outcomes smoothly.
Production budgets	☐ Scope and monitor production budgets across production elements. ☐ Source quotes for all production elements expenditure including sets, lighting, costumes, sound & projection, forecasting expenditure against budgets.	☐ Expenditure on production elements remains within budget. ☐ Expenditure is approved for all production elements. ☐ Finance approval for expenditure is completed in a

	❑ Manage and approve production expenditure within agreed budgets, working closely with the Director of Production to report budget variances and scenario planning. ❑ Complete budget reconciliations for each project including receipts and invoice processing and reporting.	timely and appropriate manner.
Staffing	❑ Liaise with the ASB Waterfront Theatre Team to identify show crew requirements for all ATC productions. ❑ With the Director of Production, develop a programme for the delivery of training and skill development for personnel involved in ATC productions and events. ❑ Demonstrate by example the skills, traits and behaviours that reflect ATC professional production management conduct requirements.	❑ Production staffing is well planned and resourced allowing for completion of onboarding. ❑ An engaged and returning workforce with the abilities to deliver show requirements. ❑ A role model for the newer entrants to the industry.
ATC technical inventory	❑ Working with the ASB Waterfront Theatre team, build on and help develop the system for tracking the ATC technical inventory. ❑ Working with the ASB Waterfront Theatre team and Production Coordinator ensure the ATC technical equipment is maintained in working order, has the appropriate licences and is regularly tagged and tested.	❑ ATC inventory is fully specified for each production and in the correct place at the correct time. ❑ ATC inventory is maintained, current, well stocked and safe.
Sustainability	❑ Lead the greening of ATC productions. ❑ Investigate ways for ATC to reuse or refresh production elements, familiarise with recycling programmes, sustainable materials and practice across all productions and events.	❑ Production wastage is reduced. ❑ Sustainable practice is developed at ATC and knowledge exchange and collaboration is enhanced within the live performing arts sector.

ORGANISATION		
KEY AREAS	KEY RESPONSIBILITIES	EXPECTED OUTCOMES
Policy	❑ Use and comply with ATC's Code of Conduct and policies, procedures, processes, systems and business conventions.	❑ You uphold Company policies and your behaviours are consistent with the Code of Conduct.
Time	❑ Manage your time, workload and stress effectively to keep yourself	❑ You are in control of your work and your workload.

Management	well, addressing pressures with your manager early to prevent burnout, fatigue or overloading.	☐ You are not chronically overworked or overstressed. ☐ You have a suitable balance between work and non-work life.
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CULTURAL COMPETENCY		
KEY AREAS	KEY RESPONSIBILITIES	EXPECTED OUTCOMES
Te Tiriti o Waitangi	☐ Have knowledge of, or a willingness to develop knowledge of, Te Ao Māori/the Māori world view, tikanga Māori/protocols and customs, Te Reo Māori/Māori language and Te Tiriti o Waitangi/Treaty of Waitangi.	☐ Understanding of the Treaty of Waitangi and its principles. ☐ Accurate pronunciation of Te Reo Māori. ☐ Full participation in cultural training.
Multicultural Auckland	☐ Understanding of protocols and sensitivities of different Auckland communities.	☐ Sensitivity and appreciation of the Auckland cultural context as it relates to ATC's work.
Accessibility and Inclusion	☐ A commitment to learn, grow and faithfully implement inclusive work practices and cultural change to create an open and welcoming workplace for all.	☐ You play your part in making ATC look and sound like Tāmaki Makaurau. ☐ Full participation in training and learning. ☐ Incorporate new practices, approaches and policies the Company develops to address inclusion.

2. WHAT YOU WILL BRING....

QUALIFICATIONS	
ESSENTIAL	DESIRABLE
Driver's license for motor car.	NZ Certificate in Entertainment & Events Technology Level 3 or 4. Bachelor of Performing Arts (Management), Toi Whakaari. Or equivalent tertiary training.
	Forklift Licence.
	Elevated Work Platform (EWP) Certificate.
	Current First Aid Certificate.
EXPERIENCE	

ESSENTIAL	DESIRABLE
At least six years' working in the theatre, live entertainment, event or film industry in a technical, production role that includes leadership of people and delivery of production elements.	Experience working within a large-scale theatre company, working across departments collegially to achieve shared outcomes.
Experience with researching, planning and delivering technical solutions for large-scale theatre productions, working with diverse teams to an exemplary standard of communication and execution.	A developed network of relationships and suppliers nationally with working experience and knowledge of the theatre industry in Tāmaki Makaurau.
Fully computer literate and conversant in Microsoft Office suite of applications.	Experience managing Prepared software.
Vectorworks or CAD drawing skills.	Project Management experience.
Knowledge and experience of theatre set building process and cycle from design drafting to build plans to set construction to install and deinstall.	
Experience juggling a broad portfolio of theatre projects and managing outcomes to an exemplary standard maintaining excellent working relationships and camaraderie with colleagues at all times.	
CORE COMPETENCIES	
ESSENTIAL	DESIRABLE
Ability to manage people and work collaboratively with creatives, maintaining regular communications, solving issues as they arise and lean into difficult conversations where resolution needs to be found.	Contract negotiation and preparation.
Ability to work unsupervised to deadlines.	
Ability to work on multiple projects concurrently.	
Ability to delegate and manage a complex workload.	
Budgeting and financial literacy. Ability to scope and manage budgets and find solutions to budgeting issues. Accurate financial forecasting and monitoring is essential.	
Reasoning and stress management skills.	
Outstanding personal presentation and grooming standards.	
Ability to production manage shows of scale and significance in collaboration with large creative teams and crews.	
Excellent and personable communication skills, ability to work with a wide diversity of people; expert collaborator, experienced at achieving outstanding outcomes under pressure and within resources available.	

...END...