MANUAL OF OPERATIONS & PRODUCTION GUIDELINES

Sun Prairie Civic Theatre

Contents

General Operating Guidelines 5
Position and Role Descriptions 5
Season Producer 5
Production Guidelines 7
Production Team Positions and Roles 7
Director 8
Producer 9
Stage Manager 11
Production Board Liaison 13
Vocal Director 14
Pit Director 15
Choreographer 16
Costume Designer 17
Lighting Designer 19
Sound Designer 20
Props Designer 21
Hair & Makeup Designer 22
Set Designer 23
Set Construction Manager 24
Scenic Artist 25
Set Dresser 26
Scheduling Performance Facilities for Stage Productions: 27
Timeframe to reserve school facilities: 27
Standard hours to reserve facilities for full-length stage productions: 27
Standard hours to reserve facilities for youth productions of 60 – 90 minutes: 27
Standard hours to reserve facilities for Penguin Production: 27
Key Timeframes 28
Rehearsals to Performance 28
Ticket On Sale Dates 28
Production Honorariums 29
Baseline Honorarium Amounts (as of January 2026) 29

Honorarium Guidelines 29
Position Agreements: Distribution & Collection 29
Payment Process for Honorariums 30
Background Checks 31
Who's involved: 31
Who requires a Background Check 31
How it works 31
What's checked 31
How Information is handled 31
Next steps if concerns arise 32
Auditions and Casting 33
Auditions: 33
Callbacks 33
Casting 34
Complimentary Ticket Policies 35
Comp Tickets for Promotions 35
Comp Tickets for Volunteers 35
Comp Tickets for Production In-Kind Donations of Goods or Services 36
Comp Tickets for SPASD Staff 36
Pre-Show Announcements 36
Programs 38
Standard Contents 38
Disclaimers 38
Quantities to Order 38
Trade Advertising 38
Facility Rentals 39
Sun Prairie Area School District 39
Other Community Facilities (e.g. Churches, Community Centers, etc.) 39
Board Positions, Roles and Operating Committees 40
Transition steps after new Board members are selected 40
Additional duties of SPCT Board 40
President 40
Vice President 40

Secretary 41
Treasurer 41
Members-at-Large 42
Board Appointed Positions and Roles 42
Accountant 42
Backgrounds Check Coordinator 42
Admin 42
Grant and Donor Development Manager 42
Operating Committees 43
Building & Grounds 43
Marketing & Communications 43
Front of House 43
Member and Volunteer Engagement 44
Fundraising 44
Creative Resources 45
Technical Resources 45
Administrative 45
Education & Outreach 46
Stage Productions 46
Weapons 47
Policies 47
Sponsorships, Donations and Grants 47
Resources 47

General Operating Guidelines

Position and Role Descriptions

These are key responsibilities not covered in the By-Laws, along with roles that support core operations across all productions and programs.

Season Producer

The Season Producer works with the Board of Directors to kickstart each season's productions (Mainstage, Youth, Penguin, Outreach). They secure performance rights, facilitate the recruitment of key team members, arrange venues and coordinate production budgets to ensure a smooth start for each production. While not directly responsible for the day-to-day management of productions or recruiting of assistants or crew members, they play a pivotal role in helping productions be successful.

It's the Season Producer's responsibility to:

- **Work with the Treasurer and Accountant** to create production budgets and assist with post-performance reporting as required by licensing agreements.
- **Facilitate, under Board direction, the recruitment process** of each production's senior leadership team (Director, Producer, Stage Manager)
- **Support the Director, Producer or Stage Manager** as needed in filling out the rest of the production team (Designers, Choreographer, Vocal Director, etc.).
- **Create, distribute and collect** the productions' Position Agreements
- **Recommend adjustments to honorarium amounts** when appropriate based on the scope or complexity of the show.
- **Review the approved budget and available resources** with each Director and Producer.
- **Serve as one of the main contacts for scheduling and billing** with the Sun Prairie Area School District (SPASD) or alternative performance venues.
- **Share contact details** for the Director, Producer and Stage Manager with venue staff – and venue contacts with these production team leads.
- **Ensure Directors, Producers and Stage Managers understand procedures** for using the SPCT Barn and any rented venues.
- **Review licensing agreements and contractual requirements** with the Director and Producer, calling out anything out of the ordinary that may need special attention.
- **Maintain a list of volunteers** who have served in or expressed interest in production or crew roles to support future recruitment efforts.
- **Coordinate the setup and access to appropriate emails, software and tools** outlined in the procedures (e.g. CRM system, Production Folders, Forms, etc.)
- **Serve as a resource for the production team**, helping to identify potential volunteers, connect them with resources or answer questions about policies, procedures or timelines.

- **Facilitate clear and timely communication** between productions and the broader organization throughout the season.
- **Model professionalism and set the tone.** Lead with respect, clear communication, and flexibility—especially since many production staff members may be balancing other commitments.

Production Guidelines

Production Team Positions and Roles

How these roles are used:

- While every production is different, these are the core roles typically needed for most large-scale mainstage shows. Smaller or less complex productions may not require every role listed here.
- The Season Producer (or Program Director) leads the process of recruiting volunteers to serve in these roles — working closely with the production's Director and other members of the organization to build the team.

Flexibility in how roles are carried out:

- These descriptions outline the baseline responsibilities for each role. Teams are encouraged to adapt how those responsibilities are fulfilled, as long as any changes are discussed and agreed upon by the production team.

  For example, if a Stage Manager prefers not to call cues from the booth, they must still coordinate with the team to decide which cues will be visual, auditory, or called manually from backstage due to sightline restrictions.

- Each position may delegate specific tasks to members of their crew or team. However, even when delegating, the individual in the primary role is still accountable for ensuring those responsibilities are completed on time, within budget, and in alignment with the production's needs.

- The Season Producer and Director will determine which roles are needed for each production. If a role isn't filled, the Director is responsible for ensuring the duties are covered by other members of the production team.

  For example, if there's isn't a Set Dresser, the Director needs to coordinate with the production team to determine who will handle any set dressing needs for the show, so everyone understands their role and who is responsible for various activities.

Director

Reports to the Board of Directors

The Director leads the artistic side of the production and helps guide the show from early planning all the way through closing night. They shape the vision of the show and work with the cast, crew and production team to bring it to life. The Director is also a key leader in maintaining a safe, welcoming environment where everyone feels valued and respected.

It's the Director's responsibility to:

- **Lead the creative vision**
  Make final decisions about the artistic direction, including casting, staging and overall tone. Help guide the story and performances to create a strong, cohesive production.
- **Help build your team**
  Support the Season Producer in recruiting the production team – which may include the music director, choreographer, designers and other key roles.
- **Approve designs and technical plans**.
  Review and approve all artistic and technical designs (set, costumes, lighting, etc.) to make sure they align with the show's vision, work within the performance space and meet any facility requirements. If required, work with the venue to get any necessary approvals before moving forward.
- **Comply with licensing requirements**
  Ensure the production follows all terms of the licensing agreement, including casting restrictions and script integrity. If any modifications are desired, work with the Season Producer to request and obtain written approval from the rights organization before changes are made.
- **Create and manage the rehearsal schedule.**
  Set the rehearsal calendar and lead rehearsals in a way that helps actors feel supported and prepared, while using everyone's time well.
- **Foster a positive and respectful process**
  Make sure everyone involved in the production honors SPCT's code of conduct. Help create a space where people treat each other with kindness, professionalism and care.
- **Collaborate with the production team**
  Maintain ongoing communication with the Stage Manager, Producer and other team members throughout the process so everyone is working together toward a shared vision.
- **Be a main contact for the performance venue.**
  Along with the Stage Manager and Producer, serve as one of the three main contacts for the venue when it comes to any production-related communications, issues or needs.
- **Be present when the performance space is in use**.
  Make sure either you, the stage manager or the producer is always on-site when the cast or crew is using the performance space.
- **Model professionalism and set the tone**
  Lead by example through clear communication, a calm presence and a positive, respectful attitude. Help create a productive and welcoming environment for everyone involved in the show.
- **Approve payment of production team honorariums** according to production guidelines.

Producer

Reports to Board of Directors

The Producer helps make sure everything behind the scenes runs smoothly, from the very beginning of the production process to the closing performance. They handle the business side of putting on a show and serve as a key point of contact for the cast, crew, venue and Board. The Producer plays a vital role in supporting the creative team and helping everything come together for a successful production.

It's the Producer's responsibility to:

- **Make sure everything stays on budget**
  Track the production budget, monitor spending and get Board approval for any expenses that go beyond the original plan.
- **Handle licensing requirements and show materials**
  Ensure the production follows all contractual requirements, including:
  - Distributing scripts or scores to cast and crew
  - Collecting refundable deposits when needed
  - Making sure all rented/licensed materials are returned after the show closes
  - All other production team members are aware of any contractual requirements related to billing, promotional restrictions, concessions, etc.
- **Lead production meetings and communication**
  Help keep everyone in the loop by scheduling regular production team meetings, creating and inviting team members to a shared Google Drive folder on the production's email, and putting together a contact list for the production team.
- **Check the production email regularly**
  Manage the show's email inbox, respond to questions and forward messages to the right people.
- **Report to the Board**
  Provide regular updates to the SPCT Board during the production process, including key milestones, needs and progress toward opening night.
- **Support staffing and recruitment**
  Help recruit production staff and backstage crew members when needed, helping fill gaps and ensuring every role is covered.
- **Coordinate auditions**
  Set up audition events in the theatre's system, manage check-ins and tracking, and make sure everyone who auditions receives timely communication about casting decisions.
- **Handle key paperwork**
  - Ensure that the crew and production team have signed SPCT's Code of Conduct
  - Work with Background Checks Coordinator to complete any background checks
- **Support communication across departments**.
  Check-in regularly with the Director, Stage Manager, Designers and Promotions team to make sure everyone has what they need and nothing is falling through the cracks.
- **Maintain production timelines**
  Help keep everyone on track by monitoring key deadlines (like design sign-offs, program submissions and print dates).

- **Support show promotion**
  Work with the Promotions/Marketing team, cast, crew, volunteers or vendors to:
    - Coordinate interviews with media (cast, crew or production team)
    - Designing and ordering show T-shirts
    - Distributing printed promo materials (like posters or flyers)
- **Create, proof and plan the program**
    - Manage the creation of the show program
    - Coordinate collection and editing of cast and production team bios
    - Review and proofread the program before it goes to print
    - Determine how many programs to order based on expected audience size and the approved budget.
    - Get quotes if needed from multiple vendors.
- **Coordinate pre-show announcements**
  Working with the production team, develop the script for the pre-show announcements. And determine if this will be delivered onstage, via a live announcement or with a pre-recorded announcement prior to each performance.
- **Manage volunteers**
    - Recruit and coordinate volunteers for things like concessions, ushers or stage parents, making sure every need is covered for each performance.
    - Set up comp ticket discount codes in the ticketing system for qualified volunteers.
- **Be present when the performance facility is in use**.
  Make sure either you, the Director or Stage Manager is always on-site whenever the production cast or crew are using the performance space.
- **Be a main contact for the performance venue.**
  Along with the Director and Stage Manager, serve as one of the three main contacts for the venue when it comes to any production-related communications, issues or needs.
- **Coordinate move-in and strike**
  Oversee the move-in and load-out process at the performance facility, including:
    - Coordinating schedules with the team
    - Ordering food and refreshments as needed
    - Making sure both the performance venue and rehearsal space are treated with care and restored properly after use
- **Celebrate your team**
  Organize the strike party for the cast, crew and production team and the end of the show.
- **Help set the tone**.
  As part of the leadership team, model professionalism and a positive attitude. Help create a friendly, respectful, and well-organized environment where everyone feels supported.

Stage Manager

Reports to the production's Director

The Stage Manager helps keep everything running smoothly from rehearsals through performances. This person is the communication hub for the cast and crew, makes sure everyone is where they need to be, things happen when they need to happen, and helps the director bring the show to life both onstage and behind the scenes.

It's the Stage Manager's responsibility to:

- **Keep everyone informed and organized**
  Share updates and changes to the rehearsal or performance schedule with the cast and crew. Make sure everyone knows where to be and when.
- **Create and maintain the show's "prompt book."**
  This includes cues and notes on lighting, sound, scene changes, blocking (where actors move) and other key information to keep the show running smoothly
- **Attend rehearsals**
  Be at rehearsals as needed to take notes, track blocking, support the director and stay in the loop.
- **Coordinate the move-in process at the performance space**
  Help plan and manage the transition into the performance space — evaluate backstage areas; decide where set pieces, costumes and props should be stored for efficient transitions; set up work tables; position curtains once the set is in place; and make sure backstage is functional and safe.
- **Lead the technical side of rehearsals and performances**
  Help run tech rehearsals and make sure everything works together — lights, sound, props, scene changes and costume changes.
- **Support and guide crew members**.
  Mentor assistant stage managers and other backstage crew by helping them learn the ropes, giving them clear direction and encouraging teamwork and growth throughout the production process.
- **Coordinate performance call times**
  Work with the director and production team to create a clear schedule so everyone knows when to arrive at the venue for each performance
- **Track attendance**
  Check that cast and crew have arrived and follow up with anyone who hasn't checked in.
- **Coordinate pre-show technical process**
  Work with the production team to develop the schedule and manage the pre-show process including mic checks, fight calls, dance calls, intimacy calls, weapons checks and vocal warmups.
- **Coordinate with the House Manager**
  Work together to decide when to open the house for audience seating, when to start the show, and when to resume after intermission — so everything stays on schedule and the audience has a great experience.
- **Call or coordinate all technical cues during performances**

Make sure everything happens at just the right moment during the show. Whether calling from the booth or working backstage, coordinating the "go" for lights, sound, scene changes and more with the team is the primary role of this position during each performance.

- **Keep things running smoothly during the run.**
  Communicate with the production team about any technical issues that come up and need fixing between performances.
- **Communicate technical updates throughout the rehearsal and production process.**
  Share any changes to set design, tech requirements or backstage logistics with the cast, crew and production team so everyone stages on the same page.
- **Ensure safety on set**.
  Make sure everyone uses props and set pieces safely and follows smart practices, especially when weapons, special effects or physical scenes/set pieces are involved.
- **Be a main contact for the performance venue.**
  Along with the Director and Producer, serve as one of the three main contacts for the venue when it comes to any production-related communications, issues or needs.
- **Be present when the performance space is in use**.
  Make sure either you, the director or the producer is always on-site when the cast or crew is using the performance space.
- **Make sure the performance space is in order before leaving**.
  At the end of each tech rehearsal or performance, check that the stage, backstage areas and dressing rooms are tidy, props and costumes are put away, and nothing is left behind — leaving the space safe and ready for use.
- **Model professionalism and set the tone**
  Lead by example through clear communication, a calm presence and a positive, respectful attitude. Help create a productive and welcoming environment for everyone involved in the show.

Production Board Liaison

The Production Board Liaison serves as the connection between the Board of Directors and an assigned production. This role supports clear communication, provides a neutral sounding board for cast and crew, and helps address concerns early so productions run smoothly. The liaison supports the production team but does not manage or direct the production.

The liaison must be a member of the Board of Directors who is not directly involved in the assigned production as a member of the production team (director, producer, stage manager, designer role) or cast member.

If no one on the board volunteers, the liaison will be assigned to the production by the President no later than the first rehearsal of the production.

The liaison supports the production team, cast and crew but does not manage or direct the production. The liaison is responsible for:

- **Attending key meetings throughout the production process** including the:
    - Initial kickoff meeting between the season producer and production leadership
    - Handoff meeting with the season producer and production team
    - Auditions and callbacks (and any meetings focused on casting discussions)
    - First cast meeting to introduce the liaison role and share contact information (or an all-cast rehearsal in the first week)
- **Serving as a neutral and accessible point of contact for cast, crew, and production staff** who have questions or concerns they don't feel comfortable discussing with the director or producer
- **Attending occasional rehearsals** to stay familiar with the production environment and progress
- **Participating in meetings addressing personnel concerns** when appropriate, involving the Board of Directors if needed, and maintaining confidentiality to the extent allowed when concerns are raised
- **Coordinating and facilitating the production post-mortem survey or discussion.** And sharing key insights and recommendations from the post-mortem with the Board.
- **Serving as a supportive resource for the production team, cast and crew** while representing the interests of the Board and organization
- **Helping to foster a collaborative, respectful production environment**.

Vocal Director

Reports to the production's Director

The Vocal Director helps bring the music to life by working with the cast on all singing and vocal elements of the show. They teach and guide performers to sing with confidence, clarity, and good technique—while also helping maintain vocal health throughout the rehearsal process and performance run. The Vocal Director plays a key role in shaping the overall sound of the production and supporting each cast member's growth.

It's the Vocal Director's responsibility to:

- **Support the casting process**
  Attend auditions and help evaluate vocal abilities to provide input for casting decisions
- **Lead vocal rehearsals**
  Teach and rehearse the musical score with both lead and ensemble performers, making sure everyone feels confident and prepared with their parts. This includes understanding when exactly to come in, who's singing what part and how their role fits within the full musical number.
- **Warm up the cast**
  Lead vocal warmups during rehearsals and before each performance to ensure performers are vocally ready to sing.
- **Coach vocal technique**
  Help cast members build good vocal habits, including breath control, diction, projection, pitch accuracy, and expression.
- **Offer individual support**
  Work one-on-one with performers who may need extra help learning music or strengthening their vocal performance
- **Promote vocal health**
  Share tips and advice for taking care of the voice throughout rehearsals and performances to help prevent strain or fatigue.
- **Provide feedback during rehearsals and run-throughs**
  Watch run-throughs, tech rehearsals and dress rehearsals to give notes on vocal delivery, harmonies and ensemble blend.
- **Encourage muslcal storytelling**
  Work with the cast to connect the vocal performance to character and emotion, helping tell the story through song — not just sound.
- **Stay in sync with the creative team**
  Coordinate with the Director, Pit Director and Choreographer to make sure the vocal elements align with the overall vision for the show
- **Collaborate on performance logistics**
  Help the production team make decisions about microphones or vocal sound support if needed. And be available during tech rehearsals to offer feedback on balance and clarity.
- **Model professionalism and set the tone**
  Help create a positive, encouraging, and respectful environment by showing up prepared, leading with kindness, and supporting the cast as they grow

Pit Director

Reports to the production's Director

The Pit Director leads the live music for the show—guiding a group of musicians through rehearsals and performances to ensure the music supports the cast and tells the story. They help shape the sound of the production, lead all pit rehearsals, and conduct the orchestra or ensemble during the show.

It's the Pit Director's responsibility to:

- **Plan and lead the pit**
  Organize and rehearse the orchestra or ensemble so they're well-prepared and confident going into tech rehearsals and performances.
- **Make the music work for your team**
  Adjust the score as needed and allowed—such as cutting sections, changing keys, or simplifying parts—based on the instruments and skill levels of your musicians.
- **Collaborate with the production team**
  Attend production meetings and coordinate with the Director, Vocal Director, and Stage Manager to stay aligned on cues, timing, and show flow.
- **Coordinate with the Sound Designer**
  Work closely with the sound team to make sure vocals and music are balanced, and that amplification meets the needs of the show and venue.
- **Communicate clearly with musicians**
  Share rehearsal schedules, performance call times, and expectations to keep everyone on the same page.
- **Support musical storytelling**
  Lead musicians in delivering expressive, dynamic, and well-timed accompaniment that enhances the emotional arc of each scene
- **Ensure cue readiness**
  Help the pit be prepared for musical transitions and entrances, and coordinate with the Stage Manager to keep the timing tight during performances.
- **Conduct live performances**
  Lead the pit ensemble during each show, adjusting as needed in real time to stay in sync with the performers on stage.
- **Coordinate setup and strike**
  Work with the Producer, Stage Manager and Technical team to ensure the pit area is properly set up for tech and performances, and returned to order after the run ends.
- **Troubleshoot as needed**
  Address any last-minute challenges during tech week or performances, whether it's a missing musician, an instrument issue, or a timing adjustment
- **Model professionalism and set the tone**
  Lead with respect, clear communication, and flexibility—especially since many pit members may be balancing other commitments.

Choreographer

Reports to the production's Director

The Choreographer creates the movement and dance for the show in a way that brings the story to life, fits the music, and works well for the cast's experience levels. They collaborate with the Director and Vocal Director to make sure the movement fits naturally into the world of the show and helps tell the story clearly and creatively.

It's the Choreographer's responsibility to:

- **Create movement that fits the story**
  Design original choreography that reflects the show's themes, characters, and emotional moments—while staying true to the Director's overall vision.
- **Make it work for people of differing abilities**
  Adjust choreography to match the comfort and skill level of the cast, especially if some performers have little or no dance experience.
- **Help with casting**
  Assist during auditions by evaluating dance and movement abilities to support casting decisions.
- **Teach and rehearse routines**
  Lead rehearsals to teach choreography clearly and safely, clean routines, and help performers build confidence with timing, technique, and expression.
- **Give notes and feedback**
  Offer clear, helpful feedback to performers throughout rehearsals and tech week to help them feel confident and polished in their movement on stage.
- **Collaborate with the team**
  Work closely with the Director, Vocal Director, and Production Team to make sure choreography fits smoothly with the music, blocking, and pacing of the show.
- **Adapt and be flexible**
  Make changes to choreography as needed based on feedback or technical limitations of the stage or set.
- **Support stage readiness**
  Make sure cast members are performance-ready by reviewing all movement in costume, adjusting for spacing, and helping everyone feel comfortable and confident before opening night.
- **Model professionalism and set the tone**
  Lead with encouragement, respect, and patience—especially when working with volunteer performers. Create a rehearsal space that feels fun, welcoming, and supportive.
- **Be part of the creative team**
  Attend production meetings to stay informed about the big-picture goals of the show and help problem-solve as needed.

Costume Designer

Reports to the production's Director

The Costume Designer is responsible for bringing each character to life visually through costumes. This includes designing or selecting clothing and accessories that reflect the time period, personality, and journey of each character—while staying within the show's budget and using available resources.

It's the Costume Designer's responsibility to:

- **Read the script and make a plan**
  Identify what each character wears in every scene, track costume changes, and begin imagining how costumes can help tell the story.
- **Research and design with purpose**
  Look into the setting, time period, and tone of the show to help guide costume choices—even if it's a stylized or creative interpretation.
- **Create a costume plot**
  Map out each character's costume changes across the show to keep everything organized and avoid surprises during tech week.
- **Collaborate with the team**
  Attend production meetings. And work closely with the Director and Production Team to make sure the costume design fits the overall look and feel of the production.
- **Find or build costumes**
  Shop, rent, borrow from stock, or construct costume pieces as needed—using creative problem-solving to stretch the budget and keep things on schedule.
- **Manage fittings**
  Make sure every cast member has costumes that fit well, are safe and comfortable to perform in, and support their character on stage.
- **Accessorize thoughtfully**
  Choose appropriate shoes, hats, jewelry, and other accessories that help complete each costume and match the tone of the show.
- **Be present during dress rehearsals**
  Watch for costume issues under stage lights and in motion. Make adjustments if something needs tweaking to look or feel better onstage.
- **Keep costumes in good shape**
  Repair damaged costumes, handle basic cleaning or laundering needs during the run, and ensure costumes are performance-ready for each show.
- **Stay within budget**
  Track spending and get approval for anything that goes beyond the initial plan.
- **Help during move-in and strike**
  Oversee the transportation and storage of costumes, boxes and racks. And manage the costume breakdown process—clean what needs to be cleaned, return rentals on time, and make sure reusable pieces go back into storage.
- **Coordinate backstage quick changes**
  Help plan and rehearse any fast costume changes backstage to make sure they happen smoothly and safely.

- **Recruit and support costume crew or dressers**
  If additional volunteers are involved, mentor or guide them in how to help with costume creation, organization, changes and maintenance during the run.
- **Model professionalism and set the tone**
  Lead with patience, positivity, and collaboration—especially when working with volunteers or cast members who may be new to theater or costuming.

Lighting Designer

Reports to the producton's Director

The Lighting Designer is responsible for creating a lighting design that helps tell the story, sets the mood, and supports the director's vision. This includes planning how lights will be used in each scene and working with the rest of the production team to bring everything to life in the performance space.

It's the Lighting Designer's responsibility to:

- **Read the script and identify lighting needs**
  Note what each scene calls for—like changes in time of day, mood, location, or special effects (e.g., lightning or magical moments).
- **Create a lighting plan**
  Design a lighting plot that shows where each light goes, what kind it is, what color gels or filters to use, and what area it will focus on.
- **Provide documentation for the lighting plan**
  If needed, include cue sheets or tech notes for board operators and stage management
- **Collaborate with the team**
  Attend production meetings and check in regularly with the Director, Stage Manager, and other designers to make sure your lighting plan fits with the rest of the show..
- **Work within the constraints of the performance space**
  Understand the capabilities and limitations of the performance space's lighting system, and adapt your design as needed
- **Program the lighting board**
  Be on-site during load-in to program cues into the lighting console and test (and set) all the equipment to make sure everything works correctly
- **Work through tech rehearsals**
  Attend technical and dress rehearsals to fine-tune cues, timing, and light levels. Adjust anything that isn't working or doesn't support the scene the way it should.
- **Oversee operation of the light board**
  Operate the lighting board during the run of the show—or train someone else to do it and make sure they feel confident and prepared
- **Support smooth cue integration**
  Stay in close communication with the Stage Manager to ensure lighting changes are timed well with other technical elements like sound, set changes, and special effects.
- **Model professionalism and set the tone**
  Work respectfully and calmly with others, including volunteers who may be learning. Be a reliable presence during tech week and performances.

Sound Designer

Reports to the production's Director

The Sound Designer is responsible for creating the sound world of the show—from designing sound effects and ambient audio to ensuring that voices and music are clear and balanced for both the performers and the audience. This role plays a big part in supporting the storytelling and enhancing the audience's experience.

It's the Sound Designer's responsibility to:

- **Read the script and identify sound needs**
  Look for sound effects, ambient sounds, pre-show or transition music, and any audio moments that help tell the story.
- **Collaborate with the creative team**
  Work closely with the Director and other designers to make sure the sound supports the overall vision of the show.
- **Assess available equipment and needs**
  Determine what equipment the group owns, what the venue provides, and what might need to be rented or borrowed for the production.
- **Create or source sound effects**
  Gather or build audio files — these might be recorded, purchased or created from scratch.
- **Ensure legal use of all sound files**
  Make sure you have the proper rights or licenses for any non-original music or effects
- **Program sound cues**
  Use a playback system to build a cue list and set up smooth, timely audio transitions
- **Attend tech and dress rehearsals**
  Test and refine all audio elements, balancing sound levels and syncing cues with other design elements.
- **Set up and test microphones**
  If body mics are used, determine the best placement for each actor to ensure clear sound and reduce the risk of interference.
- **Train actors and crew**
  Show performers how to wear and care for their microphones to avoid interference or damage. And train the sound board operator if you're not running the board yourself or executing audio cues.
- **Maintain mic equipment**
  Keep an eye on batteries, handle any technical issues, and ensure everything runs smoothly during rehearsals and performances.
- **Monitor sound during performances**
  Listen actively and make small adjustments if needed to maintain audio quality.
- **Oversee audio strike**
  When the show wraps, coordinate the safe take-down and return of all audio equipment.
- **Model professionalism and set the tone**
  Be calm, respectful, and supportive when working with performers and tech crew—especially volunteers who may be new to theatre or sound.

Props Designer

Reports to the production's Director

The Props Designer is responsible for designing, finding, creating, and managing all props used in the show. This includes any items the performers use that helps bring the world of the story to life. You'll make sure the props support the artistic vision, work well for the cast, and fit within budget and safety considerations.

It's the Prop Designer's responsibility to:

- **Read the script to identify prop needs**
  Make a list of all props mentioned in the script, and take note of anything additional that might help tell the story.
- **Collaborate with key team members**
  Work with the Director, Scenic Designer, and Stage Manager to finalize the props list and make sure it aligns with the show's overall look and feel.
- **Design or select appropriate props**
  Choose or create props that reflect the setting, time period, and characters—and make sure they're practical for the stage
- **Source and build props.**
  Pull items from the SPCT stock, shop for items within budget, rent or borrow props, or create custom pieces when needed..
- **Modify or repair as needed**
  Adjust props to make them safe, durable, and easy for performers to use.
- **Attend production meetings**
  Stay in the loop on updates that may affect prop needs or deadlines
- **Create a props tracking system**
  Build a clear and organized list (like a spreadsheet or properties list) that shows when and where each prop is used.
- **Keep props organized and accessible**
  Set up backstage props tables or designated areas so everything is easy to find and ready for quick scene changes. Use labels or signage to help cast and crew keep track of props.
- **Maintain props during rehearsals and shows**
  Touch up, clean, or replace items as needed to keep everything looking and working great
- **Support tech rehearsals and performances**
  Be present during tech and dress rehearsals to troubleshoot any last-minute issues and ensure all props are being used correctly. Recruit and train crew members as needed.
- **Coordinate load-in, strike and returns**
  Oversee the setup of prop boxes and tables, movement of props to the performance facility and breakdown of the props area after the show ends. Make sure borrowed items are returned in good condition and all props are properly stored or returned to stock.

Hair & Makeup Designer

Reports to the production's Director

The Hair & Makeup Designer is responsible for creating the hair, wig, and makeup looks that help bring each character to life on stage. This includes designing styles that match the director's vision, reflect the time period or setting, and work well for the performers—all while staying within budget and using available resources.

It's the Hair & Makeup Designer's responsibility to:

- **Read the script and identify needs**
  Note which characters require special hair, wig, or makeup effects, as well as any quick changes or unique styling needs.
- **Research and design looks**
  Create hair and makeup designs that reflect the story's setting, time period, and character traits—whether historical, fantastical, or modern-day.
- **Source, create or style wigs and hairpieces**
  Prepare, modify, or build wigs as needed to match the designs and fit cast members securely and comfortably.
- **Apply makeup or train cast members**
  Apply makeup yourself or teach performers how to do it properly—especially if specific techniques or styles are needed.
- **Support consistency across shows**
  Supervise hair and makeup during performances to make sure looks remain consistent throughout the run
- **Manage backstage transitions**
  Plan and oversee quick hair or makeup changes during scene changes or intermission
- **Care for materials during the run**
  Maintain and clean wigs, brushes, makeup supplies, and styling tools to keep them in good condition and safe for use.
- **Pack and transport supplies**
  Ensure all makeup tables, mirrors, and hair styling tools are brought to the venue and set up where needed
- **Coordinate and recruit volunteers**
  Work with the Production Team to identify hair and makeup volunteer needs, build a team, then help train them in safe and effective application and styling techniques
- **Attend production meetings**
  Stay aligned with the rest of the creative and technical team and adapt your designs based on costume, lighting, or staging needs.
- **Work within budget**
  Stick to the allocated hair and makeup budget, and seek approval before making any large or unexpected purchase above budget.
- **Lead strike for hair and makeup**
  Oversee the proper breakdown and return of all hair and makeup supplies. Ensure borrowed or rented items are returned in good condition, and reusable supplies are stored safely for future shows.

Set Designer

Reports to the producton's Director

The Set Designer is responsible for creating the visual world of the show by designing the scenic elements that support the story, reflect the director's vision, and fit the technical and budgetary realities of the venue. A strong design helps bring the production to life and gives actors a space that supports their performances.

It's the Set Designer's responsibility to:

- **Read the script and identify scenic needs**
  Determine what locations, transitions, and special features are needed for each scene.
- **Design the set**
  Create sketches, scale models or digital renderings to present your ideas and get input from the Director, Set Construction Manager and production team
- **Develop technical drawings**
  Provide detailed plans or measurements for building the set, including materials, paint treatments and special construction notes.
- **Ensure the set is practical and transportable**
  Work with the Set Construction Manager to make sure the design can be built within budget and can be transported easily. This includes factoring in door sizes, trailer bed space and the layout of the performance venue.
- **Attend production meetings**
  Collaborate with the rest of the design and production team to make sure the set complements lighting, sound, costumes, props and staging.
- **Observe rehearsals as needed**
  Attend rehearsals to see how the set is being used by the cast and adjust the design as necessary for performer safety and functionality.
- **Incorporate feedback**
  Make reasonable design adjustments based on input from the Director, Stage Manager or other team members.
- **Support set dressing and finishing touches**
  Assist with or coordinate the placement of finishing elements like furniture, wall art, curtains or scenic props, especially those that are part of the set design, helping to make the environment feel complete.

Set Construction Manager

Reports to the production's Director

The Set Construction Manager brings the approved set design to life by leading the team that builds, assembles, and installs the scenic elements. This role is essential for creating a safe, functional, and visually effective performance space, and it requires both hands-on skills and strong coordination with volunteers and other departments.

It's the Set Construction Manager's responsibility to:

- **Works within the approved design and budget**
  Coordinate with the Set Designer and Director to ensure materials and construction plans stay on track from a financial and creative perspective.
- **Lead and organize build days**
  Schedule and supervise work calls for building and assembling set pieces, making the most of volunteer time and skills.
- **Supervise volunteers of all experience levels**
  Provide guidance, demonstrate techniques and promote a safe, welcoming environment for everyone interested in helping with construction.
- **Manage logistics**
  Source materials, track supply needs, handle tool maintenance, plus keep the shop organized and efficient throughout the build.
- **Ensure functionality and safety**
  Confirm the set pieces support the blocking, transitions and movement required by the cast – and that everything is structurally sound and safe to use.
- **Make adjustments as needed**
  Troubleshoot any construction or usability issues that arise during rehearsals or the run. And coordinate solutions with the Director and Stage Manager.
- **Plan for transport and installation**
  Coordinate how the set will be loaded, transported and installed at the performance venue. Make sure pieces fit through doors and onto trailers safely. Direct volunteers helping with build the day of move-in.
- **Support strike and clean-up**
  Lead the set strike at the end of the production. Determine which items should be preserved or reused. And ensure tools, supplies and materials are cleaned, returned or safely discarded.
- **Model professionalism and teamwork**
  Approach the work with a collaborative spirit and set a positive tone that makes every volunteer feel welcome, valued and empowered to contribute – regardless of their skill level.

Scenic Artist

Reports to the production's Director

The Scenic Artist is responsible for the painting, texturing, and artistic finishing of the set. This role brings the scenic design to life by adding depth, character, and visual interest to the set pieces, while also supporting a collaborative, deadline-conscious, and volunteer-friendly environment.

It's the Scenic Artist's responsibility to:

- **Bring the scenic design to life**
  Execute all painting, texturing and finishing work for scenic elements – such as flats, platforms, backdrops or specialty pieces – based on the Set Designer's vision
- **Create special effects and finishes**
  Use painting techniques to simulate textures like wood grain, stone, brick, aging or weathering – either realistic or stylized as needed for the production.
- **Plan work and stay on schedule**
  Organize and prioritize tasks to ensure all scenic work is completed before move-in and tech rehearsals.
- **Source paints and supplies wisely**
  Make the most of paint and materials already in stock or left from previous productions. Purchase only what's necessary, staying within the scenic arts budget.
- **Lead and support volunteers**
  Supervise volunteers helping with scenic work. Provide basic instruction in painting techniques to less experienced helpers and foster a fun, inclusive and productive environment.
- **Handle specialty projects**
  Take on more detailed artistic work, such as murals, faux finishes or one-of-a-kind surfact treatments when needed.
- **Support finishing and touch-up work**
  During move-in, complete detail work like taping and painting seams. Be available for touch-ups and repairs during tech rehearsals and performances to keep everything looking consistent.
- **Care for the spaces we share**
  Always use drop cloths when painting indoors and keep floors, walls and equipment protected. Clean brushes, rollers and other tools only in appropriate utility sinks. Help ensure rehearsal and performance spaces are left clean and well cared for.
- **Collaborate with other teams**
  Attend production meetings to stay connected with the Set Designer, Construction Manager and Stage Manager. And to ensure scenic work fits into the overall schedule and logistics.
- **Keep materials organized**
  Maintain the scenic arts supply box before move-in and throughout tech and performances, making sure everything is stocked and read for use.
- **Model professionalism and a positive attitude**
  Set the tone for a supporting and enthusiastic environment that helps volunteers learn, contribute and have fun.

Set Dresser

Reports to the production's Director

The Set Dresser helps create the world of the play by enhancing the set with decorative elements that aren't handled by actors — things like rugs, curtains, wall art, or furniture. Working closely with the Set Designer, Scenic Artist, and Props Designer, this role brings warmth, detail, and realism to the stage while staying within budget and timeline.

It's the Set Dresser's responsibility to:

- **Support the vision of the show**
  Read the script and work with the Director to understand the look and feel of each scene. Help bring that vision to life through thoughtful design choices.
- **Work with the design team**
  Collaborate with the Set Designer and Scenic Artist to finalize what's needed for set dressing and ensure your work complements theirs.
- **Find the right pieces**
  Source or acquire decorative items like furniture, rugs, curtains, artwork and other non-interactive pieces. Use a mix of existing SPCT stock, borrowed or donated items, and cost-effective purchases.
- **Get creative on a budget**
  Manage the set dressing responsibly. Repurpose or modify items when possible to keep costs down and support sustainability.
- **Modify and prep pieces as needed**
  Paint, refinish or lightly construct items to match the desired look. Be willing to pitch in on small hand-on tasks that make a big difference.
- **Arrange and adjust items on stage**
  Carefully place all set dressing elements according to the Director's and Set Designer's vision, ensuring each scene looks polished and intentional.
- **Document the setup for consistency**
  Take detailed photos and notes during the initial setup to help maintain visual consistency across all performances.
- **Repair or replace items during the run**
  Keep an eye on set dressing throughout the production, making small fixes or updates as needed.
- **Coordinate with the Props Designer**
  Stay in close communication about shared elements like furniture or tabletop items so nothing gets overlooked.
- **Help during move-in and strike**
  Assist with transporting, placing and securing set dressing during move-in at the performance venue. After the final show, help return borrowed or rented items, and store reusable materials properly for future productions.
- **Attend production meetings**
  Stay in the loop on any changes in blocking, staging or scenic needs. And adjust work as needed.

Scheduling Performance Facilities for Stage Productions:

Timeframe to reserve school facilities:

- Refer to the MOU with the School District for specifics on timing.

Standard hours to reserve facilities for full-length stage productions:

- Move-in (Saturday prior to first performance), 9 a.m. – 4 p.m.
- Sunday dry tech rehearsal, 12 p.m. – 3 p.m.
- Four Tech and dress rehearsals, 5 p.m. – 10:30 p.m.
- Brush-Up Rehearsal, the day prior to the second week of performances, 5 p.m. – 10:30 p.m.
- Evening Performances (7 p.m.): 5 p.m. – 10:30 p.m.
- Matinee Performances (2 p.m.): 12 p.m. – 5:30 p.m.
- Move-Out: extend rental time so it ends 4 hours after the start of the show (e.g. 6 p.m. for a 2 p.m. matinee)

If working with different performance times, reserve the facility 2 hours prior to curtain and 3.5 hours after curtain for a show with an intermission or 2 hours for a Junior show or Youth Edition.

Standard hours to reserve facilities for youth productions of 60 – 90 minutes:

- Move-in (Thursday prior to start of tech week), 5 p.m. – 8:15 p.m.
- Four tech and dress rehearsals (Mon – Thursday), 5 p.m. – 9 p.m.
- Evening performances (7 p.m.): 5 p.m. – 9 p.m.
- Matinee performances (2 pm): 12 p.m. – 4 p.m.
- Matinee & evening performances on same date (2 p.m. & 7 p.m.): 12 p.m. – 9 p.m.
- Move-Out: extend rental time so it ends 3 hours after the start of the show (e.g. 5 p.m. for a 2 p.m. matinee)

Standard hours to reserve facilities for Penguin Production:

- Rehearsals (two Wednesdays prior to start of tech week), 6 p.m. – 8 p.m.
- Move-in (Saturday prior to first performance), 9 a.m. – 4 p.m.
- Tech Rehearsals:
    - Sunday, 9 a.m. – 3 p.m.
    - Monday – Thursday, 5 p.m. – 9 p.m.
    - Evening performances (7 p.m.), 5 p.m. – 9 p.m.
    - Matinee performance + Strike (2 p.m.), 12 p.m. – 5 p.m.

Key Timeframes

Rehearsals to Performance

- Musical: 8 weeks
- Non Musicals: 6 weeks
- Youth Productions: 6 weeks
- Penguin Project: 5 months

Ticket On Sale Dates

- **For Performances with Reserved Seating**: 39 days before opening or 5 weeks before Tech Monday | Member sales prior (at least 3 weeks is the goal; minimum of one week)
-

Production Honorariums

Honorariums are voluntary payments given as a gesture of appreciation for various positions' roles in helping to bring productions to life and creating a positive experience for all involved. They are awarded at the discretion of the Board of Directors on behalf of the members upon the conclusion of a successful production.

Honorariums are budgeted, approved by the SPCT Board and may be adjusted based on the size and complexity of a production. The Season Producer recommends any adjustments before position recruitment begins.

Baseline Honorarium Amounts (as of January 2026)

TYPE OF PRODUCTION	MUSICAL	YOUTH / JR	PLAY	PENGUIN	MURDER MYSTRY / RADIO PLAY
Director	$1500 (large) $1000 (small)	$1000	$600	$1000	$300 *(+$300 if author)*
Producer	$500	$500	$300	$500	$150
Stage Manager	$500	$500	$300	$500	-
Lighting Design & Operations	$250	$250	$250	$250	-
Sound Design & Operations	$250	$250	$250	$250	-
Pit Director	$275 for 5 performances +$25 for each additional performance				
Musicians	$175 for 5 performances + $25 for each additional performance				
BY LEVEL OF COMPLEXITY	**COMPLEX**	**AVG**	**SIMPLE**		
Scenic Arts	$750	$500	$200		
Choreographer	$750	$300			
Costumes	$750 (over 75) | $600 (50-75) | $400 (25-49) | $250 (15-24) | $100 (under 15)				
Vocal Director	$1000	$750			

Honorarium Guidelines

- Volunteers must sign a Position Agreement and fulfill their duties to receive an honorarium.
- If multiple people share a role (e.g. two choreographers), the Director decides how the honorarium is split.
- Unfilled roles will not receive an honorarium, even if budgeted.
- Individuals serving in multiple roles receive an honorarium for each role.
- Anyone eligible for an honorarium may:
    - Accept it.
    - Decline it,
    - Donate it back to SPCT (tax-deductible)
    - Direct it to another production team member (with their consent and required paperwork filled out).
- Any honorarium redirects must be communicated to the **Season Producer and Treasurer by the start of tech week**.

Position Agreements: Distribution & Collection

- **Season Producer**:
    - Prepares Position Agreements based on approved honorariums (including a Musicians Agreement if applicable)

    - Distributes and collects agreements for the Director, Producer and Stage Manager (if receiving honorariums).
    - Send remaining agreements to the Producer for distribution.
    - Submits all signed agreements to the Accountant
- **Producer**:
    - Distributes and collects agreements for the rest of the production team and musicians (if applicable).
    - Ensures all production team members are provided a copy of their position description with the agreement.
    - Returns signed agreements to the Season Producer in a timely manner.
- **Accountant:**
    - Issues honorarium payments after the show closes.
    - Keeps agreement records per SPCT's fiscal policies.

Payment Process for Honorariums:

- If a team member does not fulfill their role, the Producer must notify the Season Producer **no later than 24 hours after the conclusion final performance** to communicate any reduced payment in line with the terms of the position's agreement (such as a musician missing a performance) or to recommend non-payment.
- If a non-payment recommendation is received, the Season Producer will:
    - Notify the Treasurer and Accountant to pause payment.
    - Meet within 7 days with the Producer, Director and one at-large Board Member to review the situation.
    - Meet within the next 7 days with the same at-large Board Member and the person fulfilling the role in question to get their perspective on the situation.
    - Present a final recommendation to the Board at a closed meeting of the Board within another 7 days, at which time the Board will determine the outcome. And communicate the outcome to the involved parties. If the stage manager, producer or director for the production are board members, they will be required to abstain from any vote regarding the decision.
- If no concerns are raised, the Treasurer and Accountant may begin issuing payments **7 days after the final performance**.
- All honorariums should be paid within **30 days of the final performance**.

Background Checks

To help ensure the safety of all participants involved in a production where youth under 18 are involved, Sun Prairie Civic Theatre conducts basic background checks for adults involved in the production.

Who's involved:

- Show Producer
- Designated Background Check Volunteer
- SPCT President

Who requires a Background Check

Any adult (18 or older) who, in the course of the SPCT production, has or may have direct or indirect contact with a youth actor or crew member under the age of 18. This includes:

- Cast
- Crew
- Production Team Member
- Volunteers

How it works

Once a show is cast, the **Producer** will provide a list of cast, crew and volunteers to the **designated Background Check Volunteer**:

The following information is required for each adult (and can be pulled from registrations in the VBO system):

1. First, Middle and Last Name
2. Date of Birth (MM/DD/YYYY)
3. Current and former addresses from the past 5 years

What's checked

The Background Check Volunteer will use publicly accessible resources to complete a brief criminal background check, including:

- Wisconsin Circuit Court Access Program (CCAP)
- Wisconsin Sex Offender Registry (if warranted)
- VINElink (for other states, if warranted)
- Other state sex offender registries (if warranted)
- PACER – Public Access to Court Electronic Records (if warranted)

How Information is handled

All personal data and results and handled confidentially.

A **positive record check** may include:

- Convictions for crimes of violence
- Sexual assault
- Stalking
- Current, previous or lifetime registration on any sex offender registry

If a record is flagged, the **Background Check Volunteer** and **SPCT President** (or designated Board Member) will meet privately with the individual to discuss the findings and protect the confidentiality of the participant.

Next steps if concerns arise

If the background check or follow-up conversation raises concerns for the **physical**, **mental** or **psychological safety** of participants, the SPCT President (or designated Board Member) may remove the individual from the production. And, maintaining confidentiality, communicate the removal to the Season Producer, Program Director, Producer and Director as warranted by the individual's role in the production.

Auditions and Casting

These guidelines are designed to maintain consistent experiences across productions:

Auditions:

All auditions are open. Everyone in the community, regardless of experience, is encouraged to audition.

It is expected that the director and production team will make everyone feel welcome. And give every one at auditions an equal opportunity to read, sing or dance for the roles they are interested in or called back for.

The Director, at their discretion, may arrange special auditions for anyone who cannot attend regular auditions.

The SPCT Board Liaison or another independent SPCT Board representative must be present at all auditions.

Audition Registrations

Pre-registration for auditions is encouraged. All those auditioning must register using the theater's system of choice so that all necessary agreements are captured, such as agreement to the Code of Conduct, use of name and likeness in promotions and agreement to background checks.

Conflict Calendar

Modify this Google Form for the production's Conflict Calendar plus to include show-specific information the production team wants to convey or collect that's not included in the standard audition form: https://forms.gle/NCWBBoJLz7Y6SA9X6t

Consideration of a director, musical director, vocal director or choreographer

Should a director, musical director, vocal director, choreographer or producer desire to be considered for a role, approval is needed from the board of directors prior to auditions. An announcement of this consideration must be made at each audition session for the show. The person must also remove themselves from any discussion surrounding the role for which they are being considered.

Casting of one of these individuals in a lead role should only be done in extreme circumstances.

These individuals may be cast in a walk-on, cameo role without board approval. But again should only be done if opportunities aren't available to provide a community member the opportunity to perform the role and be involved in the production another way during the run of the show.

Callbacks

Callbacks may be held at the director's discretion. The date and time of which should be communicated in the initial audition announcement. Directors should only callback individuals who are being considered for a role. Individuals should not be called back only to make it appear as if more than one person is still being considered for a particular role.

Casting

The Director or Producer will notify those who auditioned of casting decisions (positive or negative) in a timely manner. Casting offers may not be made until after all auditions (and callbacks) are finished and the directing team is notified of final casting decisions. Because of the subjective nature of casting decisions, feedback about the decision should not be provided other than encouraging people to continue auditioning for future shows. Casting decisions may not be posted publicly until everyone who auditioned has been notified of the casting decision.

Use of Understudies or Swings

The decision to use understudies or swings in a production is at the discretion of the show's director. Understudies and swing performers are **not guaranteed a performance**; they will only go on if the originally cast performer is unable to appear.

Expectations regarding this should be clearly communicated when offering someone the opportunity to serve as an understudy or swing. If a performer is offered both a role and an understudy or swing opportunity, their decision about the understudy/swing assignment **may not affect their eligibility for the main role**.

Any use of understudies or swings must be accommodated within the existing production budget and **is not a valid reason to request a budget increase** from the Board.

Double Casting Roles

Because double casting adds complexity to rehearsals, performances, budgeting and promotion, any plan to double cast – whether for a single role or an entire production – **must be approved by the Board before auditions begin**.

Directors should first discuss their proposed approach with the Season Producer before bringing the plan and any changes to the production budget to the Board for approval. If plans to double cast are approved, they should be communicated clearly with the production team as well as to those auditioning at the time of auditions and again when offering roles.

Complimentary Ticket Policies

Comp Tickets for Promotions

The Marketing & Promotions Lead is authorized to give up to 20 tickets away to each stage production as part of a promotion. These will be reported to the Board in an update from the committee. And the chair will set up or work with ticketing to set up the appropriate discount codes in the system.

The Chair may also give open-ended tickets away to community organizations to use in silent raffles or door prizes. These should last no more than 18 months and be valid toward the purchase of any stage production.

Comp Tickets for Volunteers

Volunteers that are involved with a heavy time commitment (20+ hours for the show) will receive 1 comp ticket to that production.

Those receiving an honorarium do not get a comp ticket unless they waive their honorarium. If a volunteer is offered an honorarium and declines (not donates) they will receive a comp ticket for every $100 worth of waved honorarium that has not been reallocated (rounding up to the next hundred).

On the procedure side of things, the producer will check in with this list of team leads to determine who needs to receive comp tickets (same as program acknowledgements):

- Props
- Set
- Costumes
- Scenic arts
- Makeup
- Lighting
- Sound
- Stage management
- Marketing
- Producer (Special comps for audition pianist, fight choreographer, intimacy, special building project, superscripts, etc.)

The Show Producer will be responsible for setting up the discount code for each individual receiving a comp ticket to the production in VBO and giving those codes to the team leads for distribution to their volunteers.

Anyone who receives monetary compensation or in-trade sponsorship in exchange for their time does not qualify for a comp ticket.

Cast members only receive a comp ticket if they qualify based on the number of hours volunteered to other areas behind the scenes (e.g. building sets, marketing, props, etc.)

Any requested variance needs to be approved by the President. And may require full Board approval.

Comp Tickets for Production In-Kind Donations of Goods or Services

Show Producers may give 1 comp ticket to the production to anyone who loans equipment or resources to a production (e.g. moving trailers) that would save the organization $100 or more in expenses. This should be done via a discount code set up in the system and is to be included in a post-show report to the Board.

Comp Tickets for SPASD Staff

The President has the authority to offer SPASD Performing Arts Center Staff and District Leadership (Superintendent, Asst Superintendent of Operations, Facilities Director, High School Drama Teachers) up to 2 comp tickets for each production.

Pre-Show Announcements

Pre-show announcements are a creative opportunity to set the tone, welcome the audience and share a few important reminders before the curtain rises.

Feel free to personalize the announcement to fit the style and energy of the production – but be sure to include the following key points:

- **Welcome message**
  Sun Prairie Civic Theatre welcomes you to today's performance of [Show Name].
- **Acknowledgement of sponsors and donors**
  Select the version (or create a similar one) to best fits the production:
  - **Standard version**:
    As a nonprofit, SPCT is fueled by the generosity of individuals and organizations who believe in the power of live theatre. We're grateful to our season sponsors [name them if applicable] and to the many donors whose support brings stories like this one to life. If you've been inspired by today's performance, we invite you to join our community of supporters. Your gift – of any amount – helps create meaningful experiences for audiences, actors and volunteers alike. Learn more at our website or by scanning the QR code in your program
  - **Emotional version**:
    As a nonprofit, we are lifted by the generosity of people who believe in the power of storytelling to connect us, inspire us and bring joy to our community. We're deeply thankful for our season sponsors [name if applicable] and for the many individuals whose donations make productions like this one possible. If this performance moves you, we invite you to be part of that magic – your support helps creates moments long after the curtain falls. You can learn more about giving at our website or by scanning the QR code in your program.
  - **Playful version**:
    As a nonprofit, SPCT runs on talent, teamwork – and a whole lot of love from our community. Big thanks to our fabulous season sponsors [name if applicable] and to every donor who helps makes live, local theatre possible. Want to be part of the magic? Donations of any size help us keep the drama onstage (where it belongs). Visit our website or scan the QR code in your program to learn how you can support the show behind the show.

- **Photography and Recording Policy**
  As a reminder, please refrain from flash photography for the safety of our performers and the comfort of those around you. Video or audio recording of this performance is strictly prohibited.
- **Phone and Device Reminder**
  At this time, please silence or turn off all cell phones, smartwatches and other electronic devices that might light up, buzz, beep or play a tune during the performance.

Programs

SPCT prepares and prints programs for all stage productions. The organization is currently using Playbillder.com to create the programs as it helps streamline the process by pulling in much of the standard and required billing for a show.

Standard Contents

- Billing (include Production Team on Billing Page if space allows)
- Songs or Scenes by Act (depending on whether the production is a play or musical)
- Cast & Orchestra List
- Production Team & Crew List
- Bios (optional)
- Special Thanks and Acknowledgments (People or Organizations who donated significant resources (e.g. a moving trailer) to support the production)
- Any disclaimers required by the licensing agreement (e.g. copyright and recording notices)
- Supporters of SPCT (Business and Individual Donor List)
- About SPCT (Misson & Values, Board of Directors, Membership, Ticket Information & Policies, Etiquette, Any Required Disclaimers, SPCT Address)
- Advertising (Season sponsors get the Inside Front Cover or Back Cover)
- Back Cover Ad promoting the next mainstage production or upcoming SPCT productions

Disclaimers

In addition to any disclaimers or notices required by the rights house, the following notice is to be included in all programs (currently built into the About SPCT information):

All dialogue and lyrics in this production are those of the playwright and do not necessarily reflect the views or opinions of Sun Prairie Civic Theatre, its members or board of directors. This production is not sponsored, endorsed, or affiliated with the Sun Prairie Area School District. SPCT is a independent community organization renting this facility from SPASD, which neither approves nor endorses the content of this performance.

Quantities to Order

As a general rule, if there are advertisers and sponsors for the season or show, we don't want to run out of programs. Using a projection based on advanced ticket sales, order:

- 85% of projected ticket sales if it is primarily an adult show
- 70% of projected ticket sales if the show is expected to have a large number of youth in the audience.

Trade Advertising

The Marketing Team (or Board) may decide to swap advertising with another organization (typically other theater groups). These are generally for one production's ad. And the producer or the person working on the advertising section of the program will be notified if an ad is to be included.

Facility Rentals

Sun Prairie Area School District

- Primary contacts for scheduling and billing:
    - President
    - Season Producer
- The President:
    - Communicates the primary contacts to the school district (and any changes to those contacts)
    - Submits ideal dates to and meets with the School District Representative (typically one of the PAC managers handling scheduling) following timelines and guidelines in the MOU to work out production dates for the season.
    - Serves as a back-up to the Season Producer if needed.
- The Season Producer:
    - Enters and manages the official facilities requests in the school district system (entered once performance dates have been established by the President)
    - Manages any updates to the facility requests due to schedule changes or ancillary room changes.
    - Communicates with the PAC management team once it is known if the pit will be used for a production (and no later than 3 months prior to the production)
    - Reviews billing for accuracy. And works with the school district team as needed to rectify any billing errors.
    - Provides the school district with the necessary insurance updates each year.

Other Community Facilities (e.g. Churches, Community Centers, etc.)

Board Positions, Roles and Operating Committees

Transition steps after new Board members are selected

- Update signatures for bank and checks.
    - Primary: Treasurer
    - Secondary: President
-

Additional duties of SPCT Board

Please refer to the organization's by-laws for a summary of the primary duties and responsibilities of each officer (President, Vice President, Secretary, Treasurer). Additional specific duties are outlined below:

President

- Standing contracts the President will review annually include:
    - The MOU with the Sun Prairie Area School District on use of facilities
    - The MOU with the City and School District on use and plowing of parking lot

- Leads programming strategies and initiatives for the organization and works with Season Producer and Program Directors on the organization's programming goals.

- Leads recruitment and nominations process for new Board members (as outlined in the By-Laws).

- Serves as the primary board liaison for the following committees and positions
    - Stage Productions
    - Buildings & Grounds

- Positions that report to the President:
    - Season Producer

Vice President

- Financial and business aspects the Vice President will ensure are properly attended to include:
    - Front of House operations (tickets, house management, marketing)
    - Non-traditional revenue sources (concessions, donation, grants and sponsorships)

- Leads front of house operations and initiatives for the organization, working with various leads of each area on the overall customer experience

- Serves as the primary board liaison for the following committees and

- Front of House
- Fundraising

Secretary

- Notices the secretary ensures are duly given according to the by-laws include:
  - Membership meetings
  - Nominations to fill upcoming Board vacancies

- Account administrator for organization's:
  - SignUp Genius Account
  - Email Service Provider (currently MailerLite)

- Serves as the primary board liaison for the following committees:
  - Membership & Volunteer Recruitment
  - Admin / IT Support

- Positions that report to the Secretary:
  - Background / Criminal Check Coordinator

Treasurer

- Works with the organization's bookkeeper/accountant to maintain the financials of the organization.
- Manages licenses, registrations and required reports for the organization, including but not limited to:
  - UEI license
  - Nonprofit 501(c)3 status
  - Raffle license (A & B license) – annual renewal in May
  - Annual DFI/corporation registration fees
  - Insurance policies (currently with Tricor)
- Ensure annual completion of income tax form 990
- Issue any applicable W-9s by January 31 of each year
- Manages distribution of the organization credit cards
- Ensures signatory for checks is up to date after each board transition
- Treasurer will disburse, pick up and reconcile any cash drawers or cash/check transactions from the ticketing lead, concessions lead or any other person or organization collecting revenue for the organization
- Serves as the primary board liaison for the following committees:
  - Technical Resources
  - Creative Resources
- Positions that report to the Treasurer:
  - Accountant

Members-at-Large

- Serve as a primary board liaison for one production or program a year (of which you are not in the cast or on the production team)
    - Attend auditions (or recruit another board member) to be present to handle any board-related questions or concerns
    - Attend the cast kick-off meeting and parent meeting (if one is held) as a board representative and to introduce yourself as the Board liaison
- Take a leadership role on a SPCT Committee or Special Initiative

Board Appointed Positions and Roles

The SPCT President (or Vice President if the president is not able) will recruit and appoint volunteers, who may but are not required to be Board Members, or, in some cases, independent contractors to serve in the following roles:

Accountant

Works with the Treasurer on the organization's finances and preparation of the annual budget. Manages:

- Bookkeeping
- Preparation of monthly and annual P&L and Balance Sheet reports
- Accounts payable, including reimbursements

Backgrounds Check Coordinator

- Volunteer needs experience or training in the collection and analysis of automated criminal records.
- Works with the Season Producer to determine if a production will involve youth as performers or in a production crew position.
- Maintains a list of adult actors or volunteers who have passed a criminal background check and the year of the check (as only one check is required in a calendar year).
- Manages the process of completing criminal background checks on adults as outlined in the guidelines.

Admin

- Creation and management of SPCT email addresses
- Management of domains
-

Grant and Donor Development Manager

Operating Committees

Operating Committees oversee major revenue areas, shared resources, or ongoing expenses that sit outside an individual production's budget (such as facilities, costumes, or marketing).

Committees are ideally led by Board members, but that is not required. Each committee is assigned a Board Officer to ensure clear communication and alignment across the organization.

Building & Grounds

Ensures SPCT's facilities (including the Rehearsal Barn, Scene Shop and Parking Lot) are safe, functional and well-maintained for year-round use

Key responsibilities include but are not limited to:

- Facilitating routine cleaning when an active production is not underway
- Utilities and services (phone, internet, pest control, snow removal)
- Building access, security codes and thermostat controls
- Coordinating repairs and maintenance
- Recommending capital improvements

Reports to: President

Budget: Production Indirect – Building & Grounds

Marketing & Communications

Promotes SPCT's program and productions to grow awareness, attendance and community engagement.

Key responsibilities include:

- Brand and style guidelines
- Website management
- Email marketing and list management
- Social media content and scheduling
- Printed promotional materials (posters, yard signs, banners)
- Paid advertising (digital and print)
- Show photography and video trailers
- Media relations and publicity
- Ticket donations to outside organizations

Reports to: Vice President

Budget: Production Indirect – Marketing

Front of House

Creates a welcoming, accessible and well-run experience for every audience member. Each functional area typically has a lead volunteer.

Areas include:

- **House Management**
    - Training ushers & greeters

    - Lobby signage and displays
    - Ticket scanner maintenance
    - Process documentation and shared resource organization

- **Ticketing**
    - On-site ticketing systems and equipment
    - Ticketing software administration
    - Training box office volunteers
    - Managing exchanges, refunds and event cancellations
    - Monitoring the ticketing email inbox
    - Process documentation and shared resource organization

- **Concessions & Merchandise**
    - Food, beverage and merchandise sales
    - Pricing and inventory management
    - Raffle coordination for the Scholarship Fund
    - Volunteer training
    - Process documentation and shared resource organization

Led by: Vice President

Budget: Production Indirect - ???

Member and Volunteer Engagement

Recruits, supports and recognizes the volunteers and members who make SPCT possible

Key responsibilities include:

- Volunteer recruitment and onboarding
- Matching interests with opportunities
- Promote and increase adult membership
- Manage member benefits
- Member and volunteer recognition events
- Annual Outstanding Service Award
- Managing the general info email inbox
- Maintaining contact lists and process documentation

Reports to: Secretary

Budget: Production Indirect - ??

Fundraising

Secures financial support beyond ticket revenue to sustain and expand SPCT's work.

Key responsibilities include:

- Donor growth and retention
- Business sponsorships

- Grant and foundation support
- Stewardship and recognition of supporters
- Fundraising and donor engagement events

Led by: Grant & Donor Development Manager

Reports to: Vice President

Budget:

Creative Resources

Maintains and manages the Costume Shop, costumes and performance-related visual assets so productions can efficiently use shared resources.

Key responsibilities include:

- Serving as a resource to designers in using existing inventory
- Costume, wig, makeup, prop and set dressing management
- Inventory storage, cleaning and organization
- Check-in/checkout processes for productions
- Donation intake and inventory disposition
- Costume and props rental program
- Emergency costume supply kit maintenance
- Shop and storage area upkeep
- Process documentation and shared resource organization

Reports to: Treasurer

Budgets: Production Indirect – Costume Shop, XXXX

Technical Resources

Oversees technical equipment and infrastructure to support high-quality productions.

Key responsibilities include:

- Supporting production teams with technical guidance
- Training production team leads on equipment and care
- Inventory management (audio, projection, scenic arts supplies)
- Check-in / checkout processes for productions
- Restocking tech and scenic arts carts
- Equipment repair, replacement and upgrades
- Process documentation and shared resource organization

Reports to: Treasurer

Budget: Production Indirect --

Administrative

Maintains the systems, records and tools needed for smooth, efficient and organized operations.

Key responsibilities include:

- Office supplies and administrative needs
- Data and records management
- Software and systems oversight
- Digital infrastructure (email, logins, shared drives)
- Archives and organizational records
- Ensuring shared access to tools, documents and processes

Reports to: Secretary

Budget:

Education & Outreach

Expands SPCT's impact through educational programs and community partnerships

- Special programs and partnerships such as:
    - Murder Mystery Dinner Theater with Buck & Honey's
    - Readers Theater / Radio Play with Sun Prairie Media Center
- Classes, workshops and camps (youth and adult)
- Community access initiatives (bringing theatre out into the community)
- Scholarship administration (Frank Peot Scholarship)
- Participation in local events and outreach opportunities
- Aligning outreach programs with stage productions

Reports to: President

Budget:

Stage Productions

Plans and oversees a balanced, high-quality season of ticketed stage productions

Key responsibilities include:

- Season planning and calendar development
- Scheduling performance facilities
- Production licensing
- Recruiting and vetting directors, stage managers and producers
- Oversight of mainstage, youth and Penguin Project productions

Led by: President

:

Weapons

Policies

Sponsorships, Donations and Grants

- Businesses and organizations support us in different ways through sponsorships, donations or grants.
- We give each contributor the opportunity to choose how they'd like to be recognized.

Sponsorships

- Given in exchange for a monetary or in-kind contribution (goods or services) equal to the value of the sponsorship package.
- Sponsors receive a pre-established package that may include advertising, free tickets or other benefits.
- Because there is an exchange of value, sponsorships are ***not* tax-deductible**.

Donations or Grants

- These are gifts with no strings attached and *not* done in exchange for goods or services.
- They are tax-deductible and tax receipts are available upon request.
- Donor receive recognition and benefits based on the total giving over the past 12 months.

Resources

- TDS Telecommunications Services (Phone Line & Internet)
    - Account 608-837-8217
    - Current Term ends December 2027

Borrowing

$500