

**Sun Prairie Civic Theatre**

**Production Crew Guidelines  
and  
Operations Manual**

**AS THEY STAND AS OF December 8, 2018**

## Table of Contents

1.	Duties of Sun Prairie Civic Theater Board Officers	5
1.	President .....	5
2.	Vice President .....	5
3.	Secretary .....	5
4.	Treasurer .....	5
2.	Board Committees	6
3.	Show Producer	7
1.	General Responsibilities: .....	7
2.	Specific Responsibilities: .....	7
3.	Possible Timeline (Musical with EIGHT WEEK rehearsal schedule) .....	8
1.	2-3 MONTHS BEFORE AUDITIONS .....	8
2.	AUDITIONS .....	9
3.	REHEARSALS .....	9
4.	SHOW DATES .....	10
5.	STRIKE .....	10
6.	POST-MORTEM .....	10
4.	Move-In Check List (CHUMS) .....	11
4.	Technical Director	11
1.	General Responsibilities: .....	11
2.	Specific Responsibilities: .....	11
5.	Directors	12
1.	Artistic Director .....	12
1.	General Responsibilities: .....	12
2.	Specific Responsibilities: .....	12
2.	Vocal Director .....	13
1.	General Responsibilities: .....	13
2.	Specific Responsibilities: .....	13
3.	Choreographer .....	13
1.	General Responsibilities: .....	13
2.	Specific Responsibilities: .....	13
4.	Orchestra Director .....	13
1.	General Responsibilities: .....	13
2.	Specific Responsibilities: .....	13
5.	Protocols-Auditions/Casting .....	14

6.	Sample Audition Form.....	15
7.	Compensation for Musicians .....	16
1.	Directors for Musical will receive a stipend \$750 .....	16
2.	Directors for Non-Musical will receive a stipend \$500 .....	16
3.	Directors for Children’s show will receive a stipend \$500 .....	16
6.	Stage Manager .....	17
1.	General Responsibilities:.....	17
2.	Specific Responsibilities: .....	17
7.	Costumes .....	17
1.	SPCT Costume Shop Manager .....	17
1.	General Responsibilities:.....	17
2.	Specific Responsibilities: .....	18
2.	Show Costumer .....	18
1.	General Responsibilities:.....	18
2.	Specific Responsibilities: .....	18
8.	House Manager .....	19
1.	General Responsibilities:.....	19
2.	Specific Responsibilities: .....	19
9.	Ticket Chair .....	20
1.	General Responsibilities:.....	20
2.	Specific Responsibilities: .....	20
10.	Lighting .....	21
1.	General Responsibilities:.....	21
2.	Specific Responsibilities: .....	21
11.	Make Up .....	21
1.	General Responsibilities:.....	21
2.	Specific Responsibilities: .....	21
12.	Program .....	22
1.	General Responsibilities:.....	22
2.	Specific Responsibilities: .....	22
13.	Props .....	23
1.	General Responsibilities:.....	23
2.	Specific Responsibilities: .....	23
14.	Set .....	23
1.	General Responsibilities:.....	23
2.	Specific Responsibilities: .....	24
3.	Guidelines for Striking a Show: Set De-construction .....	24

4.	Striking of component pieces.....	25
5.	Striking of component pieces.....	26
6.	The Garage Workshop (In General) .....	26
15.	Sound Chair	27
1.	General Responsibilities:.....	27
2.	Specific Responsibilities: .....	27
16.	Guidelines for Rehearsals and Performances at the Civic Theatre Rehearsal Facility, the PAC, & Cardinal Heights Upper Middle School.	28
17.	Code of Conduct	30
18.	SPCT Policies for show with large youth casts	32
1.	Definitions .....	32
2.	Policy/Procedures: .....	32
3.	Reporting of incidents .....	33
4.	Draft SPCT Intern Guidelines.....	33

## **1. Duties of Sun Prairie Civic Theater Board Officers**

### **1. *President***

The President shall supervise and control all the business and affairs of the organization. The President shall preside at all meetings of the members and of the Board of Directors. The President shall have authority, when granted by the Board of Directors, subject to such rules as may be prescribed by the Board of Directors, to appoint such agents or members of the organization as the Board shall deem necessary; to prescribe their powers, duties, and compensation, and to delegate authority to them. The President shall have authority to sign, execute, and acknowledge on behalf of the organization, all deeds, mortgages, bonds, contracts, leases, reports, and all other documents or instruments necessary or proper to be executed in the course of the organization's regular business, all of which shall have been authorized by resolution of the Board of Directors and except as otherwise provided by law or the Board of Directors. The President may authorize the Vice President or other officers or agents of the organization to sign, execute, and acknowledge such documents or instruments in his/her place. In general, the President shall perform all duties incident to the office of President and such duties as may be prescribed by the Board of Directors from time to time. Other specific duties shall be outlined in Sun Prairie Civic Theatre's Manual of Operations.

### **2. *Vice President***

The Vice-President shall ensure that financial and business-aspects of the Corporation, other than record keeping, are properly attended. In the absence of the President, the Vice-President shall preside at meetings of the Corporation and shall perform the duties normally performed by such an Officer. He/she shall also annually review the Manual of Operations for the Association and make recommendations to the Board regarding such revisions as necessary. Other specific duties shall be outlined in Sun Prairie Civic Theatre's Manual of Operations.

### **3. *Secretary***

The Secretary shall: (a) keep minutes of the membership and Board of Director's meetings in one or more books provided for that purpose or other electronic location; (b) see that all notices are duly given in accordance with the By-Laws; (c) be custodian of the organization's records; (d) chair the Communications Committee meetings if that committee is so exists; and (e) in general perform all duties incident to the office of Secretary and have such other duties and exercise such authority as from time to time may be delegated or assigned by the President or Board of Directors. Other specific duties shall be outlined in Sun Prairie Civic Theatre's Manual of Operations.

### **4. *Treasurer***

The Treasurer shall: (a) have charge and custody of and be responsible for all funds and securities of the organization; receive and give receipts for moneys due and payable to the

organization; and deposit all such moneys in the name of the organization in such banks, trust companies, and other depositories as shall be selected in accordance with the provisions of Article VIII of these By-Laws; (b) disburse funds on behalf of the organization and be responsible for an accurate and up-to-date accounting of such disbursements; (c) chair the Continuity Committee meetings; and (d) in general perform all of the duties incident to the office of Treasurer, and have such other duties and exercise such other authority as from time to time may be delegated or assigned by the President or the Board of Directors. Other specific duties shall be outlined in Sun Prairie Civic Theatre's Manual of Operations.

## **2. Board Committees**

The SPCT Board is charged with the appropriate populating of the Committee needed for the function of the organization and of its productions. Committees are to be formed and populated at the beginning of each show season. The following Committees are recommended, but may be amended by the Board as it sees fit.

1. Building and Grounds,
2. Social
3. Publicity
  - 1) Season and show specific
  - 2) Webpage/Facebook, Twitter, Instagram, etc.
4. Digital presence
5. Membership (recruitment and database)
6. Patronage
7. Ticket committee
8. Production Related Committees
  - 1) Costumes
  - 2) Lighting
  - 3) Make-Up
  - 4) Orchestra
  - 5) Properties
  - 6) Sound
  - 7) Stage
  - 8) Set
  - 9) Scenic Arts
  - 10) Interpreters
  - 11) House
  - 12) Concessions
  - 13) Royalties-License –Facilities Rental

### **3. Show Producer**

#### **1. General Responsibilities:**

1. May be selected by the Artistic Director
2. Oversees staffing of the Show. Encourages both new and veteran staff. Ensure that house manager is added to production committee
3. Informs Season Producer and Board of staffing. Staffing decisions reside solely with the producer/artistic director
4. Ensures that current theatre guidelines (Item 16), policies for working with youth (Item 18) and Code of Conduct (Item 17) are adhered to
5. Reports to the SPCT Board during the run of the productions
6. Ensures budget is adhered to. Notifies Board of changes. Seeks board approval for expenses above the original approved budget
7. Provides Cast/Staff contact list: To be posted at the Barn or supplied by email to staff/cast
8. Coordinates with school custodian staff on rehearsal and shows nights
9. Coordinates with school so heating is provided on rehearsal and show nights (Contact Amy Frank to get current person in charge)
10. Make themselves aware to of SPCT resources that are available. Consults timeline guide for duties (see below)
11. Sends basic set floor plan to Amy Frank for approval

#### **2. Specific Responsibilities:**

1. Is present at all auditions
2. Provides the current SPCT audition form, collects and submitting them to the board and database coordinator
3. Chair at the first meeting of cast and crew
4. Ensures staff and cast have read and signed to the Code of Conduct (see appendix). [This may be done on a single sheet of paper.]
5. Reviews show etiquette with cast and crew (including headset etiquette).
6. Obtains signed contracts from all musicians.
7. Arranges to have show-shirts made, if desired by cast.
8. Works with publicity committee to arrange for design, printing, and distribution of show-posters/flyers, Star interview, show-billboard trailer, or other show specific publicity.
9. Arranges for headshots and rehearsal photos for the Marquee.
10. Monitors the safety and liability of the production
11. Brings relevant or unresolved issues to the Board of Directors
12. Is responsible for collecting a refundable deposit, for all musical scripts, vocal parts, orchestra parts, etc. Keeps a record of each script and the person assigned to this script. Is responsible for returning all rented materials to the licensing agency

13. Collects all materials loaned to the production by the strike of the show.
14. Check paper products at the barn – make sure there is enough to get through the run of the production’s rehearsal schedule.
15. Holds regularly scheduled production meetings
16. Arranges transportation of set and equipment for load in and strike
17. Consults check lists to be used for move-in, strike (see below)
18. Enforce video/photography rights specific for each play
19. Helps supervise striking of set (see guidelines page 20)
20. Assures final clean-up of venue and rehearsal barn and storage is completed after strike.
21. Conducts a post-mortem following the final performance and is responsible for inviting cast, crew, and board of directors

### **3. *Possible Timeline (Musical with EIGHT WEEK rehearsal schedule)***

#### **1. 2-3 MONTHS BEFORE AUDITIONS**

1. Set audition dates and times with artistic director. Important to give expected requirements of those auditioning. Also, best to give only start time of audition, not a range.
2. Promote auditions.
  - a. Madstage (currently Frank)
  - b. Mail chimp blast using the SPCT database. Contact publicity chair (current Brooke V.)
  - c. Place on webpage and Face book. (currently Frank)
3. Start putting together a Production Team.
  - a. Borrow a previous shows spreadsheet as a template for production positions
  - b. Ideally there should be a production meeting involving the Artistic Director, Musical Director, Choreographer, Stage Manager, and Set Builders before auditions. Might also include lighting, sound, props, costuming etc.
  - c. Create a contact list for communication among staff during production. Be sure to include the President of the Board on all communications.
4. Be sure you understand the Budget. Should have the contract for School District space rental before auditions.
5. Ask Board who the Committee Chairs are.
6. Work with a graphic artist to create artwork to use for posters-t-shirts etc.
7. Finalize set design and send to Amy for approval



## **2. AUDITIONS**

1. Must be present at all auditions including any call backs
2. Checks paper products – make sure there is enough to get through the run of the production’s rehearsal schedule. Assures clean bathrooms beforehand.
3. Assist the Artistic Director with casting and notification of those that audition with casting decisions.
4. When show is cast arrange to have cast list placed on website and Face book.
5. All audition forms are to be given to the Board.

## **3. REHEARSALS**

1. Read Through
  - a. Keeps a record of each script and the person assigned to this script
  - b. Is responsible for collecting a refundable deposit, established by the Board of Directors, for all musical scripts, vocal parts, orchestra parts, etc.
  - c. Ensures that performance space rules and rehearsal barn rules are presented to the cast in a timely manner and ensure rules are adhered to.
  - d. Review Code of Conduct with cast and have then sign sheet that they agree to comply.
2. Week 1-2
  - a. Work with Ameriprint Apparel (or current Vendor) to arrange for cast t-shirts (or other clothing). Allow for two- weeks from the time you’ve placed an order to when you get it. Be sure to collect money before placing order.
  - b. Work with Minute Man Press (or current vendor) for printing of posters. We typically have two sized printed (8X10) and 13X11). Allow at least a week from submission of order to picking up order.
  - c. Works with publicity committee to arrange for distribution of show-posters/flyers, Star interview, show-billboard trailer, or other show specific publicity.
  - d. Make arrangements for transportation of set to CHUMS or PAC
  - e. Keep filling out crew positions
  - f. Start having weekly tech meetings to be sure all the production team is having their needs meet.
3. Week 3-4
  - a. Be sure to review show etiquette with cast and crew (including headset etiquette).
  - b. Find out who will have keys to get into CHUMS or PAC.
  - c. Find out how staff will communicate to janitors during run.
  - d. Be sure to attend Board Meetings. Ask President to put you on email list for all announcements for Meetings and cancellations.
  - e. Obtain signed contracts from all musicians.

- f. Arrange for headshots and rehearsal photos for the Marquee.
- 4. Week 5-6
  - a. Continue regular tech meetings. At the point be sure to bring in House and Tickets.
  - b. Find out who should be contacted about heat/air conditioning in CHUMS and PAC during the run.
  - c. Send out Mail Chimp request for help with move-in
  - d. Contact Hospitality Chairman to provide lunch at move-in
  - e. Create checklist for move-in.
  - f. Arranges for Concessions
  - g. Be in communication with Programs to be sure that is taken of.
- 5. Week 7-8 including tech weeks.
  - a. Be present at move-in
  - b. Be sure a lunch is provided to move in crew
  - c. Needs to be in communication with the stage manager to be sure they have everything they need to operate the show.
  - d. Needs to communicate with House, Marquee to be sure all bases are covered
  - e. Contact treasurer who will provide deposit bags and forms
  - f. After move-in and before strike is good time to clean and organize the Barn.
  - g. Be sure one poster is held back for cast and crew to sign at strike party

#### **4. SHOW DATES**

- 1. Enforce video/photography rights specific for each play
- 2. Arranges for Strike Party.
- 3. Arranges for Director(s) gift
- 4. Make sure all money collected is double counted and witness signs forms and money placed in deposit bags.

#### **5. STRIKE**

- 1. Helps supervise striking of set
- 2. Assures final clean-up of venue and rehearsal barn and storage is completed after strike

#### **6. POST-MORTEM**

- 1. Conducts a post-mortem following the final performance and is responsible for inviting cast, crew, and board of directors

#### **4. Move-In Check List (CHUMS)**

1. Sandbags as needed
2. Broom and dustpans
3. Ladders as needed
4. Stand lights to use backstage as stumble lights
5. First Aid Kit
6. Check Stage Decoration box for newspaper, drop cloths, and needed paint.
7. Be sure we have spike tape
8. Extension Cords as needed
9. Who has keys to prop, costumed boxes etc
10. Be sure one poster is held back for cast and crew to sign at strike
13. After move-in, sweep, clean and organize the barn
14. Make sure lunch is provided to move in crew on Saturday if indicated
15. Marquee transported
16. McFarland State Bank sign or other sponsor material
17. Tables for tickets and concessions
18. Piano and chair as needed
19. Music stands and stand lights as needed
20. Chairs for musicians as needed
21. Full length mirrors as needed

#### **4. Technical Director**

##### **1. General Responsibilities:**

1. Provides technical coordination between the production's directors and design staff
2. Recruits new volunteers as well as veteran crew members
3. Adheres to the budget established by the Board

##### **2. Specific Responsibilities:**

1. Monitors the safety of all production elements
2. Attends rehearsals prior to tech week as requested by Show Producer & Artistic Director
3. Works out smooth and efficient plans to follow during set change

## 5. Directors

### 1. *Artistic Director*

#### 1. General Responsibilities:

1. Is responsible for the overall quality and management of the production
2. Adheres to the production's budget established by the Board

#### 2. Specific Responsibilities:

1. Is responsible for reviewing and adhering to all SPCT policies, and production guidelines including the Rehearsals and Performances at the Civic Theatre Rehearsal Facility & Cardinal Heights Upper Middle School. (See appendix)
2. Assists with the selection of the production's directors and designers
3. With the artistic director and tech director, reaches out to and informs board production committee chairs on crew selection. Crew selection decisions reside solely with the producer/artistic director
4. Cooperates with everyone and takes the final responsibility for direction of show
5. Is responsible for reviewing, adhering to, and communicating to the cast and crew, the rules and requirements established by the performance's licensing company
6. Selects audition dates and creates audition postcard content, and submits content to the Show Producer
7. Leads auditions, casts the production, and promptly notifies all actors of casting decisions
8. Creates rehearsal schedule in coordination with the Show Producer and other directors
9. Responsible to the Sun Prairie Civic Theatre Board of Directors
10. Considers the safety and well-being of any persons involved in a production
11. Meets with the Show Producer prior to auditions to assure that audition times rehearsal schedules, designs, etc. are established
12. Will not videotape or otherwise electronically record rehearsals or performances unless in compliance with the copyright laws

## **2. *Vocal Director***

### **1. General Responsibilities:**

1. Is responsible for the vocal quality of the production.

### **2. Specific Responsibilities:**

1. Attends auditions and assists with casting the production coordinates with the Artistic Director and Choreographer to arrange a rehearsal schedule
2. Conducts vocal rehearsals
3. Assists the Artistic Director and Choreographer with putting the entire show together

## **3. *Choreographer***

### **1. General Responsibilities:**

1. Is responsible for the choreography of the production

### **2. Specific Responsibilities:**

1. Attends auditions and assists with casting the production
2. Coordinates with the Artistic Director and Vocal Director to arrange a rehearsal schedule.
3. Designs all dance numbers (solo or chorus) with consideration for the Artistic Director's over all concept
4. Conducts all dance rehearsals for both individuals and chorus.
5. Assists the Artistic Director and Vocal Director with putting the entire show together

## **4. *Orchestra Director***

### **1. General Responsibilities:**

1. Responsible for the orchestra of the production

### **2. Specific Responsibilities:**

1. Responsible for determining the necessity for specific instruments in the pit
2. Helps and selects those who will play in the orchestra
3. Arranges rehearsal schedules for the Orchestra both with and without the cast
4. Directs the orchestra during actual productions
5. Responsible for the care and storage of stands and stand lights.

## **5. *Protocols-Auditions/Casting***

1. It is the intent of Sun Prairie Civic Theatre to encourage community members to audition. To limit potential embarrassment, and to encourage a feeling of equity, anyone auditioning must be given equal opportunity to read, sing, and dance. This is true even if the Director(s) have mentally eliminated a person from contention.
2. Director(s) will notify all who auditioned of casting results both positive and negative in a timely manner.
3. Casting decisions will not be made known until after auditions (and call backs) are finished and all directors are notified of final casting.
4. All auditions will be open.
5. The Director, at his/her discretion, may arrange special auditions at the Civic Theatre Rehearsal Barn for anyone who cannot attend regular auditions. A Sun Prairie Civic Theatre board member should be present at any special auditions.
6. A Sun Prairie Civic Theatre board member shall be present at all auditions to advise and provide input.
7. Should a director, musical director(s), or choreographer(s) desire to be considered for casting in a show, approval is needed from the board of directors prior to auditions. An announcement indicating this possibility should be made at each audition session for the show. Casting of the director, musical director(s), or choreographer(s) should be done only in extreme circumstances. Directors, musical director(s), or choreographer(s) may be cast in a cameo role without board approval.
8. The first Monday night of rehearsals in the performance space will be a technical rehearsal for technical crews. A full cast rehearsal should not be planned until the Tuesday night of opening week. Exceptions may be made in consultation with the Show Producer and Director, the Vocal Director, Choreographer, Technical Director, and Stage Manager.

**6. Sample Audition Form**

1. Audition form should include all the information below, especially the release for pictures, videos and publishing of names.
2. All auditions forms are turned over to Publicity Chair after casting

Audition Form  
**SHOW NAME**



Name \_\_\_\_\_  
 Address (include City and zip) \_\_\_\_\_  
 Home Phone \_\_\_\_\_ (Cell) \_\_\_\_\_  
 Email Address \_\_\_\_\_

List your latest theatre experiences:

Show Title	Role	Group

I give Civic Theatre permission to use pictures and videos taken of me to be used for publicity, advertising, documentary, or other publicity related exposure. I also give permission to have my name listed in cast lists published on social media, website and programs

Signed (guardian if under 13) \_\_\_\_\_

I opt out of the above \_\_\_\_\_

Please list all conflicts (including time) on the calendar below.  
 Rehearsals will be typically be 6:30pm – 9:00pm Monday-Friday.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

--	--	--	--	--	--	--

**7. Compensation for Musicians**

1. The maximum compensation for the rehearsal/production pianist shall be limited to \$750 total for any single production. The per diem pay will be \$15.00 for rehearsals when the pianist is required to be in attendance, and \$20.00 per diem for each show performance. The performance/rehearsal pianist may be the same person, however, total compensation is limited to no more than \$750.00. Each rehearsal/performance pianist shall supply Sun Prairie Civic Theatre with his or her name, address, and tax ID number for reporting compensation as an independent contractor to the Internal Revenue Service.
2. Musicians for an orchestra or combo will be paid at a rate of \$15.00 per rehearsal and \$20.00 per performance. The total compensation shall not exceed \$175.00 per musician. Each musician will sign a contract for their services as an independent contractor and be responsible for reporting all income to the IRS. Musicians will further be given the option of returning their stipend to SPCT in exchange for a tax-deductible receipt for their services. The annual budget will determine the number of musicians needed for each production.

**8. Compensation for Directors (Starting 1-1-2019)**

1. Directors for Musical will receive a stipend \$750
2. Directors for Non-Musical will receive a stipend \$500
3. Directors for Children’s show will receive a stipend \$500



## **6. Stage Manager**

### **1. *General Responsibilities:***

1. Provides practical and organizational support to the Director, Designers, Technical Director, Stage Crew, and Technicians throughout the production process
2. Recruits new volunteers as well as veteran crew members
3. Adheres to the budget established by board

### **2. *Specific Responsibilities:***

1. Calls cues during the production
2. Runs technical rehearsals.
3. Attends rehearsals as required by the director
4. Communicates the director's wishes and/or changes during the rehearsal process to other crews
5. Coordinates the work of the crews
6. Is responsible for overseeing the entire show each time it is performed.
7. Makes sure rehearsal props and furnishings are available
8. Creates a "prompt book" which includes all blocking, and light, sound, and set changes cues and other important production notes
9. Works to assure a cohesive production
10. Establishes a contact with the custodial staff at each performance, so they can be contacted as needed [A walkie-talkie is now available in the light booth.]
11. Helps supervise striking of set (see guidelines page 17.)

## **7. Costumes**

### **1. *SPCT Costume Shop Manager***

#### **1. *General Responsibilities:***

1. Builds a comprehensive costume wardrobe as a permanent collection
2. Recruits new volunteers as well as veterans to the work in the shop
3. Adheres to the budget established by board

## **2. Specific Responsibilities:**

1. Maintains an inventory of all costumes on hand
2. Keeps costumes in neat condition, properly stored
3. Reports to the Board of Directors at least once a year
4. Lends costume items, not needed for current productions, for a donation
5. Keeps a record of all items lent out and money collected
6. Is responsible for the repair and maintenance of sewing equipment. If personal sewing machines, sergers are used SPCT will pay 80% of the yearly or bi-yearly repair or general maintenance of the equipment.
7. If laundry/maintenance is required of costumes lent out a cleaning fee will be charged to the group borrowing.
8. Certain high cost items may require a deposit at the time of the loan. This deposit will be equal to the replacement value of the item when borrowed from the SPCT Costume Shoppe.

## **2. *Show Costumer***

### **1. General Responsibilities:**

1. Is responsible for costuming the production
2. Recruits new volunteers as well as veterans in costuming
3. Adhere to the budget established by board

### **2. Specific Responsibilities:**

1. Costumes the production.
2. Determines costume requirements for any production - this should be done prior to the start of rehearsals or sooner.
3. Constructs as many of the costumes as possible. Where making some items is impossible or impractical, they can be borrowed, rented, or purchased.
4. Costumes for a production should be ready for use at rehearsals as determined in consultation with the Artistic Director
5. Takes and records all necessary measurements as soon as possible following casting
6. Sees that all rented costumes are properly packaged and returned to the owner
7. Returns to the shop all costumes made for the production or used from the permanent collection
8. Sees that mirrors are available to the cast for the show.
9. Sees that dressing rooms are cleaned each night when costumes are required.

10. Maintains costumes during production and rehearsals.
11. Empties and cleans all travel wardrobes after the strike of each production.
12. Coordinates with transportation to see that all necessary wardrobe equipment and supplies are moved to the performance venue.

## **8. House Manager**

### **1. *General Responsibilities:***

1. Provides counters and ushers for all performances of each production of the season
2. Find a substitute, if necessary, to assume the duties of the House Chair
3. Recruits new volunteers as well as veteran crew members
4. Recruits ushers for each production
5. Adheres to the budget established by board

### **2. *Specific Responsibilities:***

1. Find a substitute, if necessary, to assume the duties of the House Manager
2. House Managers will arrive at least 1 hour before curtain.
3. Volunteers should arrive 45 minutes before curtain.
4. Coordinates closely with the Ticket Chair to get an anticipated attendance for each performance
5. Records and maintains actual attendance.
6. Should be familiar with the tickets and seating arrangements of the facility
7. Instructs ushers on the procedures for ushering
8. Provides each usher and ticket taker with an appropriate nametag.
9. Ensures programs are on hand from the Program Chair.
10. Is responsible for the purchase and maintenance of a few flashlights for assisting late arriving audience
11. Provides signage for bathrooms, etc, and post prior to opening the house.
12. Coordinates with the Stage Manager for the opening of the house to audience members, and for timing the beginning of the show
13. Verifies that the auditorium is clear and presentable prior to and after each performance
14. Dresses in a clean and professional manner
15. Co-ordinates closely with the Ticket Chair to get an anticipated attendance for each performance.
16. Ushers should be assigned to this function before the performance begins.
17. After each intermission sees that the lobby is straightened and cleared of empty cups etc.
18. Promptly turn over all money to a treasurer for deposit.

19. Co-ordinate with the Stage Manager for the opening of the house to audience members, and for timing the beginning of the show and the length of 1st act and total length of the show.
20. Be sure programs are on hand from the Program Chair.
21. Provide signage for bathrooms, etc, and post prior to opening the house.
22. Verify that the auditorium is clear and presentable prior to and after each performance.
23. Provide each usher and ticket taker with an appropriate nametag.
24. Should be familiar with the tickets and seating arrangements of the facility.
25. Maintain a group e-mail list of all people that usher.
26. Ensure the First Aid kit is available.
27. Is responsible for the purchase and maintenance of a few flashlights for assisting late arriving audience
28. Create schedule.
29. Send list of ushers to the program chair for inclusion in the program.
30. Provides soda in disposable cups during intermission. A donation basket will be provided for patrons to donate for the soda. Ushers should be assigned to this function before the performance begins so they are ready to serve as soon as intermission commences. After each intermission sees that the lobby is straightened and cleared of empty cups etc.
31. A donation basket will be provided for patrons to donate for the soda.
32. Promptly turns over all money to the treasurer for deposit

## **9. Ticket Chair**

### **1. General Responsibilities:**

1. Adhere to the budget established by board.
2. Attend production meetings as directed.
3. Recruits new as well as veteran volunteers for each production.
4. Dress in a clean and professional manner

### **2. Specific Responsibilities:**

1. Counts money with associate and fills out proper forms before turning money in to treasurer

## 10. Lighting

### 1. **General Responsibilities:**

1. Sets and operates all lighting effects required for each production
2. Recruits new volunteers as well as veteran crew members
3. Adheres to the budget established by board

### 2. **Specific Responsibilities:**

1. Provides a check list and sees that all necessary lighting equipment and supplies are moved to the performance venue when required and returned after the strike of each production.
2. Extra spot bulbs
3. Prepares a lighting design
4. Sets the lights for each production following the lighting design
5. Operates the lights under the direction of the Stage Manager
6. Operates the lighting board and any required effects for each production
7. Obtains approval from the Board prior to the purchase of any new equipment.

## 11. Make Up

### 1. **General Responsibilities:**

1. Furnishes make up designs for each production or finds someone to complete the design
2. Provides for workers at each performance before, during and after each show
3. Recruits new volunteers as well as veteran crew members
4. Adheres to the budget established by Board

### 2. **Specific Responsibilities:**

1. Maintains an inventory of supplies on hand in the barn, and keeps these in neat, usable condition, properly stored between productions
2. Coordinates with transportation to see that all necessary make up equipment and supplies are moved to the performance venue when required, and returned to the rehearsal barn after the strike of each production
3. Each cast member will supply their own makeup in coordination with the Director and Make Up Chair. Any unusual make up needs may be supplied by SPCT

4. Establishes make up calls with the cast and under the direction of the Stage Manager
5. Provides for proper application and removal of make up for each show
6. Budget amounts allocated to this activity are to be used if needed only for supply items for a particular show. Procurement of these items is the responsibility of the chair.

## **12. Program**

### **1. *General Responsibilities:***

1. Assembles all data and designs layout of the programs for Sun Prairie Civic Theatre productions within the scope established by SPCT by-laws, SPCT Board of Directors, and National/International Copyright Laws
2. Recruits new volunteers as well as veteran crew members
3. Adheres to the budget established by Board

### **2. *Specific Responsibilities:***

1. Produces a program for each Sun Prairie Civic Theatre production
2. Prepares a preliminary draft and general layout for each program in conjunction with the Show Producer and Artistic Director
3. The program must include:
  - a. The name of Sun Prairie Civic Theatre and its logo on the front cover
  - b. Artwork for the show as approved by the Board of Directors
  - c. All legal notices as required by National/International Copyright Laws
  - d. All legal notices as required by Licensing Agencies
  - e. Special notices for each production regarding the use of strobe lighting, gunshots, explosions, fog, use of aisles by actors, etc.
  - f. A listing of all patrons and saints should be included on the back cover, unless there is a Show Sponsor in which case they get the back cover and patrons and saints should be listed on the inside of the back cover.
4. Obtains from committee chairpersons/directors necessary information for listing in the program
5. Submits final program proof to the Artistic Director and Show Producer for approval before sending to printer
6. Assures the programs arrive prior to the opening night of each production orders sufficient quantities of programs for expected attendance.

## **13. Props**

### **1. *General Responsibilities:***

1. Provides required properties for all productions, a props crew to function backstage during each production, and continues to build a comprehensive furniture and properties collection
2. Recruits new volunteers as well as veteran crew members
3. Adheres to the budget established by Board

### **2. *Specific Responsibilities:***

1. Forms a committee to assist in collecting, borrowing, making, refinishing, etc. All props needed for productions
2. Coordinates with the Artistic Director, Show Producer, Technical Director, and Set Designer to determine required props
3. Obtains props via donations, borrowing or creating them. If no other source is available, props may be rented or purchased according to the production's budget
4. Obtains Board approval before renting a prop with a replacement value of more than \$500.
5. Makes props available according to a schedule developed in conjunction with the Artistic Director
6. Returns all rented or borrowed props promptly following strike
7. Returns all props from SPCT's permanent collection to their storage location
8. Informs owners of borrowed or rented props that the objects will receive heavy use during the production
9. Sees that all necessary equipment and supplies are moved to the performance venue when required and returned at the completion of strike for each production.

## **14. Set**

### **1. *General Responsibilities:***

1. Operates the Sun Prairie Civic Theatre workshop to construct, transport, erect, maintain and repair all sets for the all productions
2. Recruits new volunteers as well as veteran crew members
3. Adheres to the budget established by Board

## **2. *Specific Responsibilities:***

1. Maintains flats, door frames, platforms, etc
2. Coordinates with the Artistic Designer, Show Producer, Technical Director, and Set Designer to determine the set requirements for each production
3. Ensures that set pieces are consistent with door clearances at the Barn and Chums (see list posted in shop)
4. Makes purchases using the Set Construction Budget
5. Seeks approval from the Board for purchases of capital items, such as stage curtains, scrim, drops, etc.
6. Establishes a definite schedule for completion of each step in set construction
7. Ensures proper tools, etc. are available
8. Arranges personnel to move the set to the performance venue at the scheduled times.
9. Coordinates on each production with all other production committees to assure smooth functioning of all dress rehearsals and performances
10. Directs the strike of the set after the final performance of each production using the stage crew, cast, and all other volunteers (Or have Producer assign a responsible point person to this duty)
11. Stores scenery properly
12. Ensures the workshop is kept neat, orderly, and ready for work on succeeding productions

## **3. *Guidelines for Striking a Show: Set De-construction***

1. Select a person who will be responsible for following these guidelines.
2. The Producer of the show is ultimately responsible to ensure that these processes and procedures are followed and will work in conjunction with the person noted above.
3. After show has closed and house is closed, begin set tear-down
4. As much as possible, take all of the set apart as far as possible and load onto vehicle for transportation back to the SPCT barn or garage.
5. While taking apart set, try and keep like materials together as this will make the organization tasks easier once back at the barn.
6. Scraps of lumber (2x4 or 2x6) shorter than 18" *probably* can be thrown away as scrap but check with the person in charge of the strike for final determination.



#### **4. *Striking of component pieces***

**(WHILE AT THE PERFORMANCE SPACE)**

**The Producer or Stage Manager (Or Board member) should supervise the loading of all material**

1. Platforms:
  - a. Remove all masking used to hide legs or other
  - b. Remove all legs and/or castors (And save)
  - c. Save bolts that are used to mount casters for reuse (And save casters!)
  - d. Remove and save any hinges or support pieces not part of the 'native' platform frame.
  - e. Do NOT remove the decking of the platform. (3/4" plywood)
  - f. When ready to move back to the barn, the unit should be a plain 4x8 or 4x4 or other platform size
2. Flats or other large masking pieces:
  - a. Remove as much of the masking seam tape as possible
  - b. Remove all hinges (And save)
  - c. Remove any 'build-out pieces' that were required for the show
  - d. Handle with care
3. Doors:
  - a. Leave the door in the basic frame but,
  - b. Remove all build up around the door frame into component lumber (2x4's)
  - c. Take door knobs off the door and return to the garage ASSEMBLED
  - d. Place a single long holding screw in from the side at about the doorknob height for transportation. (Also helps the door survive storage)
  - e. Leave the door hinged to the basic frame that is built around the unit.
  - f. Once back to the garage, the only thing that should be stored is a stripped down door base unit without any other show specific framing
4. Stairs:
  - a. Remove all legs that were used to support the stair unit.
  - b. If appropriate, remove the railing and newel post(s) as take back to the barn
  - c. Remove any hinges, screws or other items that are not part of the native 'raw' stair unit
  - d. Some stair units may be completely de-constructed into stringers and treads. Verify with set crew if this is warranted for the production strike

## **5. *Striking of component pieces***

**(BACK AT THE BARN / GARAGE)**

**The Producer or Stage Manager (Or Board member) should be back at the barn to supervise the unloading of all material and ensure that items are being stored in their proper locations.**

1. Platforms:
  - a. Take platforms back to garage and arrange the storage into a snug / tight fitting arrangement. Odd sized platform go in the basement of the barn.
  - b. Try to keep like sized units together in lumber area
  - c. All hardware should be off these unit at this time (Before storing)
  - d. Ask a board member if you should place a SMALL number of platforms up ON the rehearsal floor in the corner for the NEXT show.
2. Flats or other large masking pieces:
  - a. These are stored in the garage against the back wall (By size)
  - b. Store similar sized flats with each other! (Note size marking on the tall support beams: either 8 or 10 foot increments)
  - c. Do not store Doors in with wall flats
3. Doors:
  - a. Also stored in the garage. Usually along the far right wall but verify with person in charge for precise location.
  - b. Should only be a door in a basic frame with No doorknobs or other support structures (legs) unless otherwise approved.
4. Stairs:
  - a. Store at the far end of the barn – Directly under the ‘tomb’.
  - b. As much as possible, inter-stack the stairs so they take up less room
  - c. Keep safety in mind when stacking – We are NOT trying to create a “Jenga” structure. Please be mindful that the stack does not become unsafe.
5. Lumber – Luan (Thin masking panels) and other loose material:
  - a. All lumber should be nail, screw, and hinge free! (This is a safety issue!)
  - b. There are slots for lumber to be stored against the back far left wall
  - c. Please try and follow the rough sizing categories. (Eyeball is good)
  - d. Shorter pieces (under 3-4 feet) can go in the short lumber stack. We REALLY do use this a lot for other shows.

## **6. *The Garage Workshop (In General)***

1. Nothing should be left on the 2 big worktables. Just about everything has a place. On the table is not acceptable unless it will be addressed by the Producer and/or set builder within the next week.
2. The goal is to leave the space in good shape for the NEXT building crew that will be coming in to build and create.

3. The Producer of the show should be asked to visually review the barn, lower storage area(s), and the garage for proper storage practices.
4. Tools should ALL be returned to the garage and put on the workbench just inside and to the left of the door.
5. If something gets broken, notify the producer so it can be addressed or replaced.
6. Screws can be reused if in good shape. (Sorted out by size and type where possible)

## **15. Sound Chair**

### **1. *General Responsibilities:***

1. Furnishes, sets, and operates all sound effects required for each productions
2. Provides pre-show, intermission, and post-show music for each production.
3. Recruits new volunteers as well as veteran crew members
4. Adheres to the budget established by Board

### **2. *Specific Responsibilities:***

1. Ensures that all necessary sound equipment and supplies are moved to the performance venue and returned after strike.
2. Operates the sound system and effects under the direction of the Stage Manager
3. Ensures that show budget amounts allocated to this activity are to be used if needed only for small supply type items and not repair
4. Should needed sound equipment be not available at the performance venue, specific prior approval of the Board of Directors must be obtained before the purchase of capital equipment.

## 16. Guidelines for Rehearsals and Performances at the Civic Theatre Rehearsal Facility, the PAC, & Cardinal Heights Upper Middle School.

Being selected to be in the cast of a Sun Prairie Civic Theatre production is an honor and a privilege. This selection brings with it certain responsibilities. The first and most important is RESPECT for others, their property, their rights, their needs, and their feelings.

1. There is to be absolutely no smoking, drinking, or drug use during rehearsals or performances. Alcohol may be consumed at after rehearsal parties and the strike party at the rehearsal barn.
2. Profanity will not be tolerated.
3. Take responsibility for the space, equipment, and belongings of others. Clean up after yourself.
4. Respect other performers, crewmembers, directors, and staff by being on time, paying attention, and remaining quiet during rehearsals and performances.
5. The director will assign an adult(s) to supervise minors during rehearsals and performances. Minors will have an assigned specific space when they are not needed during rehearsals and performances.
6. MINORS MAY NOT attend a party where alcohol is being served unless they are accompanied by a parent (guardian) over the age of 21.
7. Remember Cardinal Heights Upper Middle School is a public school, and we must act according to all rules and regulations of the school district.
8. No food, soda, or bottles in the auditorium, on stage, in the classrooms, choir room, or lighting booth. Water bottles are acceptable if they are picked up and removed.
9. At the end of each day we must leave the auditorium, dressing rooms, lighting booth, and make up rooms clean and neat. PICK UP AFTER YOURSELF!
10. There is no smoking/alcohol/drug use anywhere on school premises or school grounds.
11. Park in the back parking lot adjacent to the practice fields. Use door Number 22. Due to security issues these back doors are NOT to be propped open at any time!
12. Be respectful and courteous to the custodial staff and your production crews. We need to clear the building by 10:30 PM. This includes the need for crews to clean up and put things away. It is important for you to get out of costumes, microphones, and clean up quickly after performances and rehearsals so the crews can get their work done before 10:30 PM.
13. On set up day we have use of the building from 9 AM to 3 PM. We have use of the building from 5:30 PM to 10:30 PM for rehearsals and performances.

For matinee performance/strike we have use of the building from 12 Noon until 6 PM. Additional costs will be assessed if these times are not observed.

14. We have use of the auditorium space, choir room/make up room, classroom 420 & 421 for dressing rooms, and back hallway spaces. We need to remember these rooms are not ours. Do not wander around the school to other areas. Do not remove or use items from the classrooms. This includes chairs, pens, pencils, scissors, etc. Do not write on chalkboards. Always return the room to the condition you found it. We do not remove anything from them and do not write on the chalkboards/whiteboards, work/play on the computers or piano, or use anything but the things we have brought in ourselves.
15. Do not invite friends, family, or anyone else back stage before the performance or during intermission. There is enough to think about at that time. They can meet you in the lobby after the final curtain.
16. Remember body microphones and other theatrical equipment are expensive. Everyone needs to take special care of these items so they do not get broken or damaged. If you cannot take care of these items you may be assessed a replacement cost.
17. Invitational night is for Sun Prairie Civic Theatre members and immediate family of cast members only, not anyone you choose to invite.
18. In the event of an emergency, fire extinguishers are located in the back stage hall and hallways on either side of the auditorium. All emergencies are to be reported to the Stage Manager immediately. A First Aid Kit will be available in the make-up room.

**Infractions of these guidelines may result in being permanently dismissed from the cast of this production.**

## 17. Code of Conduct

### OVERVIEW & PURPOSE

To clarify the expectations of Sun Prairie Civic Theatre ("SPCT") on how members, performers, production staff and all volunteers should conduct themselves while involved in the activities of the theatre. By following this Code of Conduct, your reputation, and the brand and reputation of SPCT, will be upheld and protected. The Code also seeks to provide for a safe, enjoyable, and equitable environment for all, in the undertaking of their role within SPCT.

### BASIC INCORPORATION OF STANDARDS

- Treat everyone with dignity and courtesy
- Be fair, considerate, and honest in dealings with others
- Refrain from any behavior which may bring SPCT into disrepute
- Display control, respect and professionalism in all activities
- Observe proper meeting conduct and protocols
- Control one's temper: verbal abuse of others in the course of a SPCC activities is unacceptable
- Abide with the code of conduct or conditions of use, of the venue being used
- Use good judgment and demonstrate respect to other members and the SPCT organization as a whole, as it pertains to any/all postings/comments on both personal and SPCT social media sites

### DISCRIMINATION, SEXUAL HARASSMENT, AND BULLYING

Members, performers, production staff, and volunteers are expected to respect the rights, dignity, and worth of others regardless of their gender, ability, cultural background, or religion or of their physical or psychological disabilities.

SPCT will not tolerate discrimination. Discrimination is any behavior or practice which reflects an assumption of superiority of one group (or individual) over another or disadvantages people on the basis of their real or perceived membership of a particular group and includes such behavior as less favorable treatment, unfair exclusion and asking discriminatory questions. SPCT will not tolerate sexual harassment. Sexual harassment is any unwanted, unwelcome, or uninvited behavior of a sexual nature that makes a person feel humiliated, intimidated, or offended. Equally, SPCT will not tolerate bullying. Bullying is behavior that intimidates, offends, degrades, insults, or humiliates another person. Bullying can be physical or psychological. Examples of bullying include: aggressive or frightening behavior (e.g. shouting or threatening violence); threats of assault against a colleague or damage to their property or equipment; rude or belittling comments; and standing in someone's way or deliberately blocking their path in an intimidating manner.

If anyone feels they have been discriminated against, bullied or harassed in any way they should immediately contact the President or any Board member for immediate and confidential assistance.

HEALTH AND SAFETY

Everyone has the right to participate in an environment that is physically and emotionally safe. Members, performers, production staff and volunteers are asked to take responsibility for their own health and safety, ensuring that their actions do not risk the health and safety of others. All should take reasonable care at all times by following all lawful instructions from those in authority at SPCT in its efforts towards providing a healthy and safe environment. All hazards, accidents, or injuries should be reported to the SPCT representative in charge of the activity.

ALCOHOL AND DRUG CONSUMPTION

Alcohol or prohibited drugs are not to be consumed by performers, production staff and volunteers while performing duties before or during a show\_that would leave them intoxicated during a performance. Exceptions to this are SPCT sponsored events on the premises or at other locations (i.e. Opening Night after-show parties, Official Social Mixers, etc.). Special consideration should be shown when minors are present (Abide by all statutes, if they will be present during such times they must have written permission from a parent or guardian). In the context of this provision, anyone exhibiting signs of being intoxicated or under the influence of alcohol, or an illegal or prohibited drug will be prevented from commencing, or continuing their activity in relation to the current production. Note also our performance space doesn't allow the possession, use, distribution, or sale of tobacco products on school property. This includes any device used for smoking purposes such as e-cigarettes, hookah pens, nicotine fluid or any other related items or substances.

SIGNATURE

*Disregard of any of the Codes of Conduct and Policies can/may jeopardize your ability to work at the theatre in the future.*

I, \_\_\_\_\_, have read and understand the Code of Conduct of Sun Prairie Civic Theatre.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

## 18. SPCT Policies for show with large youth casts

As of 7-1-18 this polices have been proposed to but not adopted by the Board.

### 1. *Definitions*

**Youth:** Any person involved with SPCT production who is 17 years old or younger. If they turn 18 during the production they are considered a youth for the entire time of the production. Any person still attending high school is considered a youth.

**Adult:** Any person involved with SPCT production who is 18 years old or older

**Super Adult:** Any person 25 years or older.

**Intern:** Any person Grades 10 through the summer of their senior year after graduation

**SPCT Production:** Begins at audition and runs to the end of the strike party.

**Private Space:** All spaces not accessible to the general public including the set building shop, dressing rooms, bathrooms, the kitchen, costume shop, prop and set storage areas.

**Public Space:** Common space accessible to the general public including lobbies, theatres and hallways at the school

**Rule of Three:** No Adult, Super Adult, or Intern will be one-on-one with Youth in Private Space.

### 2. *Policy/Procedures:*

1. The SPCT season producer should make the production staff aware of SPCT policy/procedures and answer any questions from staff.
2. Before the first rehearsal there should be a mandatory parent meeting where at least one parent/guardian of the Youth actor attends. The meeting should include the following:
  - a. Review of Code of Conduct, Policies, and Procedures for Kids Show
  - b. Collection of all fees for the show
3. Release Policy/Procedure. Production staff should both check Youth in at the beginning of rehearsals and check youth out as they leave. Youth should only be released to parents unless the parent has directly spoken to production staff ahead of time.
4. Each parent should be required to volunteer for supervision during rehearsal as determined by production staff.
5. During Tech week and Show dates there should 3 backstage parents helping out. One in the choir room, one in the back hallways of stage left and right entrances.



6. Fraternalization outside of rehearsals between youth and interns, super adults and adults
  - a. Interns, super adults, and adults will comply with the rule of three (see above). However, if Adults need to work one-on-one with youth such as at the beginning of rehearsal while waiting for others to arrive, at the end of rehearsal while waiting for Youth to be picked up, or for individual coaching THEN, the door to any Private Space will remain fully open providing visual and audio access.
  - b. Adults may not accept invitations to show related parties hosted by Youth or their family, unless the entire cast and staff is invited and/or the Youth's parents/guardian are present.
  - c. Interns, super adults, and adults are prohibited from dating Youth or encouraging an emotional and/or sexual relationship with a Youth who is in anyway connected with SPCT.
7. For all auditions, rehearsals, shows, or outside activities such as parades, farmer's market, fund raising events etc., there should be a minimum of 1 adult for every 10 minors present to ensure proper supervision.
8. If the Directorial staff does not include a Super Adult, then there should be at least one Super Adult present at all auditions, rehearsal, shows or any outside activities sponsored by SPCT.
9. Youth is prohibited from taking video during auditions.
10. Youth shall not create any social media "groups" that appear or imply that they are associated with a SPCT production.

### **3. *Reporting of incidents.***

If a serious concern or incident arises, a written account of what happened and how it was handled should be produced by show staff and provided to the season producer and the President of the SPCT Board ASAP.

#### **Questions.**

If any adult, youth, or intern (or parents of youth or interns) have questions concerning this policy/procedures they are encouraged to contact any SPCT board member.

### **4. *Draft SPCT Intern Guidelines***

1. The internship program is open to grades 10 through the summer following graduation from High School.
2. There may be a cap on Interns and Interns may be cut from the intern program if they cannot follow through with their commitments.
3. Interns should be constantly busy when at rehearsal. Interns are responsible for coming up with a list of jobs that need to be accomplished.

4. If they are not busy, they should either pull kids aside or work with them (following the Rule of Three) individually/in groups, or leave.
5. Interns cannot “hang out” at rehearsal, as this will distract the kids.
6. Tech week and strike are both mandatory attendance.
7. Interns shall not create any social media “groups” that appear or imply that they are associated with a SPCT production.
8. Behavior Expectations for Interns
  - a. No drinking/drug use
  - b. Follow SPCT Code of Conduct as it pertains to language treatment of others in the production
  - c. No “Public Display of Affections” during rehearsals or during show dates.
  - d. Be a role model for the youth involved in the kids show
  - e. Respect the SPCT rehearsal Barn, technical and performance spaces you are in.
  - f. Attend rehearsals only when you are required or called.
  - g. Follow the **Rule of Three** with other interns and youth