



**Established 1988**

**SUN LAKES  
COMMUNITY THEATRE  
POLICY  
BOOK**

## **PREFACE**

SLCT has adopted and developed many policies and procedures to facilitate the smooth operation of its theatre and business operations over the years. This handbook is intended to be an ordered, structured, unified presentation of these policies and provides a form that can be easily updated and tracked.

## CHANGE LOG

<b>DATE</b>	<b>CHANGE</b>	<b>DESCRIPTION</b>
02/14/14	CREATED	Consolidation and elaboration of previous list of policies into one book
03/13/14	UPDATED	Added ticketing, publicity, and house management standing committees. Updated will call and comp ticket section Updated production cancellation policy
07/07/17	UPDATED	PLAY AND DIRECTOR SELECTION
11/30/17	UPDATED	BOARD LIABILITY INSURANCE
09/05/18	UPDATED	ADDED BULLET POINT TO MISSION STATEMENT
01/08/20	UPDATED	PRODUCTION LIGHTING PARAGRAPH ADDED
01/21/20	UPDATED	EDUCATION POLICY ADDED
02/08/20	UPDATED	ADDED PARAGRAPHS ON DONATION MANAGEMENT
10/07/22	UPDATED	REVISED NAMES OF UNRESTRICTED DONATIONS LEVELS AND ADDED BENEFITS WORDING TO DESCRIPTION

## INTRODUCTION

### A. MISSION STATEMENT

The mission of the Sun Lakes Community Theatre (SLCT) shall be to:

- present live theatre that is produced and performed by residents of the Sun Lakes communities
- provide specialized productions for targeted audiences
- create educational opportunities for residents to develop and enhance their skills
- support the development of live theatre in the surrounding community.
- provide equal opportunities for all populations and diversities to experience the arts through our performances.

### B. AFFILIATIONS & MEMBERSHIPS

SLCT is a 501(c)3 tax-exempt non-profit organization in accordance with the regulation of the Arizona Corporation Commission and the Internal Revenue Service.

### C. DEFINITION OF TERMS

- a. Fiscal Year – this is the financial operating year for SLCT and runs from July 1 to June 30.
- b. Production Year – same as fiscal year
- c. Membership Year – term of membership of members is a standard calendar year of January 1 to December 31.
- d. Hard Copy Document – this is defined as a paper copy of any document
- e. Soft Copy Document – also known as a machine copy, this is the digital version of the document, primarily in the following preferred formats:
  - i. Microsoft Word – suffix is .doc or .docx
  - ii. PDF – printable version of a document, suffix is .pdf
  - iii. Microsoft Excel – spreadsheet, suffix is .xls or .xlsx
- f. Document Control – this is the mechanism used to preserve the definitive copy of important documents such as Board meeting minutes, financial documents, etc. This mechanism is usually a external digital storage vault. Can be web server behind a firewall or in the “Cloud”.

## **D. OVERVIEW OF THIS DOCUMENT**

This is a Policy document which covers high level activities of SLCT. More detailed description of procedures and tasks will be described in another manual.

This organization is composed of three major components: Administration, Membership, and Production.

This document will describe the Administration and Membership policies of each of these entities in sequence.

## **II. ADMINISTRATION**

### **A. PERSONNEL**

The administration of SLCT serves to handle the business functions of the organization to ensure that operations are handled in a responsible manner. The following sections describe these functions.

### **B. BOARD OF DIRECTORS**

- a. The Board of Directors of SLCT are required and described in the organizational bylaws. It currently consists of seven members elected by the members for terms of three years. The Board meets after each election and names a President, a Vice-president, a Secretary, and a Treasurer. The remaining members are considered Members-At-Large
- b. The Board is primarily responsible for maintaining the vision of the organization, overseeing and reviewing the operations, and adjudicating issues within operations that cannot be resolved at any other level.
- c. The Board of Directors must be covered by a Directors and Officers liability insurance policy each year.

- d. The Board ensures that SLCT has achievable organizational goals and a business plan and budget for each year. The Board is also responsible for communicating these to the Membership on a regular and timely basis.
- e. Vacancies on the Board are filled per Section 4.9 of the SLCT Bylaws.
- f. Candidates for open Board positions are filled by a vote of the Membership during an Annual Meeting (usually in March).
  - i. Qualified candidates are recruited by an ad hoc Nominating Committee that is composed of the Vice-President and at least two persons from the General Membership who are approved by the Board.
  - ii. It is not necessary to have more nominees than open positions, at the discretion of the Board.
  - iii. Nominations may also be taken from the floor at the General Membership meeting prior to the Annual Meeting.
  - iv. Absentee ballots may be used in accordance with Section 3-5 of the SLCT Bylaws.
  - v. Vote counting is done by the Nominating Committee in accordance with Section 3-5 of the SLCT Bylaws.

## **C. COMMITTEES**

All Committees of the organization ultimately report to the Board. They are generally staffed by the general membership with a Board liaison where necessary.

### **1. Education**

This committee is in charge of the educational program to provide members and friends training in the many aspects of stagecraft.

### **1. Social**

This committee is in charge of planning the dinners and special events for SLCT as well as planning and scheduling the entertainment for regular SLCT meetings.

### **2. Sunshine**

This committee or person is in charge of ministering to members who may be in ill health or grieving and informing the membership as appropriate.

### **3. Technology**

This committee is in charge of document control, email, websites, computers, and social media for the organization.

### **4. Communication and Outreach**

This committee is in charge of publicizing the activities of SLCT in surrounding communities. Production publicity is provided by the staff of a particular production and is handled separately.

### **5. Finance and Control**

This committee is in charge of the overseeing and reviewing the financial practices and documents of the organization. Specific financial policies are defined in the following section.

### **6. Ticketing**

This committee is in charge of ticket sales and administration for all events and productions of SLCT. This committee works with the directors to ensure that ticketing is conducted as advertised and that all money is properly accounted and all issues addressed for customers.

### **7. Publicity**

This committee is in charge of the publicity for all events and productions of SLCT. The committee works with the director of each production to ensure that publicity is conducted for maximum effectiveness.

### **8. House Management**

This committee is in charge of ushering, meal selection and contracting, venue decoration, and maintaining proper management and control of the venue during performances.

### **9. Ad Hoc Committees**

These are committees that may be established as necessary by the Board of Directors to address specific issues and then disband.

## **D. FINANCIALS**

### **1. Budgets**

#### **a. General Budget**

- i. The Finance Committee shall prepare a budget for approval by the Board of Directors prior to the beginning of each fiscal year.
- ii. Conformance to the budget shall be reviewed by the Board regularly during the year.

#### **b. Production Budgets**

- i. The Director of each production must prepare a budget and have it approved by the SLCT Board of Directors. This should be done before the start of rehearsals for the production.
- ii. The budget for each production is limited to \$4,000 for production expenses plus \$1,500 for the cast party.
- iii. The Director (or designated representative) is responsible for authorizing production expenditures within the agreed budget.
- iv. No expenditures in excess of the approved budget shall be made without the knowledge of the Board of Directors, who may, in unusual circumstances, authorize expenses in excess of the approved budget. Such action must be reported to the Board and included in the minutes of the next Board meeting.
- v. At the discretion of the Board, expenditures in excess of the approved budget may not be authorized for reimbursement.

### **2. Expenses**

#### **a. Production Expenses**

- i. These expenses are accounted for by the director of each production in its initial budget.
- ii. All expenses must be documented using the standard expense reimbursement form and approved by the director prior to reimbursement.

#### **b. General Production Expenses**

- i. These expenses relate to costs incurred for materials, tools, etc., in preparation for a production that will be also be used in subsequent productions.
  - ii. The sound, light, and construction crews are authorized to spend up to \$250 for repair and replacements materials without prior Board approval.
  - iii. These must be documented using the standard expense reimbursement form and approved by the Board, if they are more than the allocated budget for that item.
- c. General Administration Expenses
- i. These expenses relate to costs incurred for administration of club business. These include but are not limited to office supplies, website costs, parties and events for the members, and other costs not related to productions.
  - ii. These must be documented using the standard expense reimbursement form and approved by the Board, if they are more than the allocated budget for that item.
- d. Outreach, Donations, and Scholarships
- i. These expenses relate to financial donations and gifts that are made to outside entities as part of our charitable work for the community.
  - ii. These include but are not limited to the donations made to the theatre programs at the Chandler high schools in our area. These donations must be approved by the Board.
  - iii. These donations shall be taken from general SLCT revenue of our productions or from Unrestricted donations (see Revenue Section for more information).
  - iv. The annual SLCT budget shall indicate how much money is to be spent for this purpose each year as a percentage of expected total revenue,
  - v. If the actual net revenue is less than budgeted, the Board shall then determine the exact amount available to be donated.

### **3. Revenue**

There are several sources of revenue for SLCT.

a. Ticket Prices and Sales

i. Regular Main Stage Productions

- 1) Individual ticket prices for Main Stage productions are approved by the Board.
- 2) There are no group prices.

ii. Dinner Theatre Productions (where all attendees must have a meal)

- 1) The meal is included in the price and shall be equivalent to what SLCT is being charged by the provider plus the cost of the show ticket.
- 2) The meal pricing must include any tax and gratuity.

iii. Other Productions

- 1) At the discretion of the Board, different prices may be established for alternative productions or special events.
- 2) Such rates should be included in all advertising, on the website and social media, and posted in various locations throughout the community.

iv. Season Tickets

- 1) There are no season ticket sales at this time.

v. Ticket Reservations

- 1) All tickets are sold in advance or at the door with immediate payment required.
- 2) Credit cards are accepted and an order processing fee may be added to the ticket price..

vi. Will Call

- 1) In extenuating circumstances, tickets can be ordered and picked up in Will Call, subject to approval by the Ticket Sales Manager.

vii. Online Ticketing

- 1) On-line ticketing is available through the SLCT website using credit card payments and automatic emailing of ticket to the buyer.

viii. Complimentary Tickets

- 1) Complimentary tickets may be allowed on a production by production basis, except for dinner theatre.
- 2) Each production will have a small number of comp tickets available for distribution to cast and crew at the discretion of the director
- 3) Comp tickets may be exchanged for show tickets after the director determines that a show will not be sold out and no more tickets are being sold at the door.

ix. Benefit Performances

- 1) These will be handled on a case by case basis and must be approved by the Board of Directors.

b. Membership Dues

- i. The annual dues must be paid to be considered an active member of SLCT and must be paid in full by February 1 of each calendar year in order to be included in the membership roster for the year.
- ii. Failure to pay the membership dues will result in loss of voting privileges for the year and the inability to perform in shows that are cast during the year.

c. Donations and Grants to SLCT

There are two types of donations or grants that can be considered revenue. The first is Unrestricted Donations which can be used by SLCT for any purpose. The second is Restricted Donations which can only be used for certain types of expenses as dictated by the Donor.

i. Unrestricted Donations

1. These donations are used to contribute to fulfilling our mission through equipment purchases, special productions, and other related items.
2. These are contributions that are freely given to SLCT by patrons and other supporters for general purposes as described above.
3. Unrestricted Donations will be made directly to SLCT and categorized by the Treasurer as a Donation Account, and will be allocated by a vote of the Board of Directors for specific purposes.
4. These donors are not considered voting members of SLCT unless they also join and pay membership dues

5. There are several special statuses that are based on Donations to the organization and these statuses and donations may be publicly cited in our production programs and at other appropriate events, and such rights, privileges and benefits shall from time to time be determined by the Board of Directors.
6. The donation categories are as follows:

**Producer.** Producers are those persons who contribute **\$500.00** annually to SLCT.

**Super Star.** Super Stars are those persons who contribute **\$250.00** annually to SLCT.

**Leading Role.** Leading Role are those persons who contribute **\$150.00** annually to SLCT.

**Supporting Cast.** Supporting Cast are those persons who contribute **\$100.00** or more annually to SLCT.

**ii. Restricted Donations**

These donations are used to contribute to fulfilling our mission through equipment purchases, rental of storage and rehearsal space, special productions, and other related items, as may be directed by the donor. These are typically grants that have been applied for by SLCT and awarded by a Foundation, Fund, or other benevolent organization.

1. There may be reporting requirements of SLCT to show how and where the grant money has been spent per donor requirements.
2. SLCT's Treasurer shall sequester each Restricted grant with a special classification in the bookkeeping system that clearly tracks the money.
3. In order to achieve this rigor and transparency, the SLCT Board of Directors shall independently review and approve requests to spend grant money. This includes situations where the grant must be spent by a specific date.
4. It is important that this be done because many grants can be renewed if everything has been spent and tracked per previous grant requirements.
5. As a general rule, grant money donated to SLCT shall not be re-donated to any other entity unless otherwise permitted.

**d. Performance Fees**

- i. These are fees that are earned by an SLCT sponsored organization for performances done outside of Sun Lakes.
- ii. These fees are handled as general revenue to the club unless a separate agreement is made with the Board of Directors.

- iii. For example, the Sun Lakes Improvisational troupe earns fees for performances and these are to be held to cover the expenses of the troupe in making its productions.
- iv. The intent is to be self-supporting while being sponsored by the SLCT.

### **III. MEMBERSHIP**

#### **A. Requirements of Membership**

1. All persons who support the purposes of SLCT and are residents or property owners of any Sun Lakes community may become members with the payment of dues.
2. Annual dues must be paid and are good for a membership year of January 1 to December 31.
3. Membership is necessary in order to participate in SLCT productions.

#### **B. Lifetime Membership**

Lifetime membership may be granted at the discretion of the Board for exceptional services performed for the club.

### **IV. PRODUCTION POLICIES**

#### **A. Work and Crew Policy**

1. SLCT shall hold no liability for anyone who is involved in a production.
2. All members who perform, participate in set design, building, load-in, and strike do so at their own risk.
3. Alcohol and illegal substances are prohibited during such work periods.
4. Under no circumstances will anyone using alcohol or illegal substances be authorized to use power tools, ladders or scaffolding, or high-voltage equipment.

#### **B. Stage Access Policy**

1. Access to the light/sound booth shall be restricted to the director, crew, stage manager, and technical director.
2. No one shall be allowed backstage just before or during the performance of a production, except the cast, production staff, and crew for that performance.

3. The house manager will handle deliveries of flowers, refreshments, requests to visit actors, etc.

### **C. Keys Policy**

Keys to the various lockers, storage units, dressing rooms, light and sound closets, sound cabinet, etc., shall be held by the Board president. They will be loaned to production directors and light /sound crew (for use for San Tan events) and at the beginning of the rehearsals and must be returned to the Board president at the end of production.

### **D. Production Cancellation Policy**

1. Under certain conditions, the President or designee of SLCT and the production director may decide that a production or performance should be cancelled.
2. Final responsibility for a cancellation shall lie with the President or designee. Once it has been determined that a performance will be cancelled, it will be the director's responsibility to contact all cast and crew members. It will be the responsibility of the President or designee, the director, and the publicity manager to notify all other personnel scheduled to work the performance and to get the word out to the public, as well as, notify the facility where performances are scheduled to be held as soon as a cancellation is known.
3. Tickets for the cancelled performance or production may be exchanged for a future performance of the same production or refunded.
4. If a production is sold out, it may be rescheduled at the discretion of the Board of Trustees, the director of the production, the director of the upcoming production, and the venue manager. The director of the current production is responsible for contacting each member of the cast and crew to determine their availability for a rescheduled performance, prior to announcing that the performance will be rescheduled, as well as, notifying the facility where performances are scheduled to be held as soon as a cancellation is known.

### **E. Invited Dress Rehearsal**

1. The dress rehearsal before opening night (or another night before the opening) may be an invited dress rehearsal at the discretion of the director.

2. To produce an audience for the dress rehearsal, selected groups may be invited to attend.

#### **F. Season Scheduling Policy**

1. A standard season shall include at least one main stage production in the fall, one in the spring, and one in the summer.
2. Additional or alternative productions may be scheduled with the approval of the Board of Directors to ensure that there is no conflict with any previously planned production and there are adequate staff and resources to produce it.
3. It is recommended that a two-year production schedule always be maintained by the Board in order to secure venue space well in advance.

#### **G. Staging Policy**

1. Staging types include auditorium style seating, theatre-in-the-round, three-quarter round, and dinner or cocktail seating.
2. All staging decisions must be made by the time a proposed show is presented to the Board of Directors for approval.

#### **H. Materials and Equipment Policy**

1. Materials and equipment include but are not limited to properties, costumes, furniture, set pieces, wig and makeup materials, sound, light and electrical equipment, orchestra stands and equipment, set design and construction equipment, and shop tools. Items included in this definition may be revised from time to time, as appropriate.
2. An inventory of materials and equipment should be prepared and maintained by the Board or designee. Such inventory shall include the quantity, size, brand and location of each item, as well as the date it was obtained. When an item is approved for disposal, that information will be added to the inventory, together with the date it was disposed of, the reason for the disposal, whether it was replaced, and the title of the person who authorized its disposal, e.g., Production Coordinator, consultant, etc. All items, when not in use, shall be clearly identified and stored to save space, to protect them from damage, and to allow for ease of location when they are needed.

3. All tools, appliances and wiring should be in usable condition before going into storage. Any item valuable enough to save for future use should be tagged and noted on the inventory as needing repair. The person who would be responsible for repairing the item (or arranging for such repair) should be verbally notified as well. Once the item has been repaired, the repair should be noted on the inventory, along with the date and the name of the person by whom it was repaired.
4. Materials and equipment of SLCT during a production are the responsibility of the director or appropriate designee. This includes their storage, maintenance, arrangement for loan, etc. Production staff of each show shall arrange with the appropriate representative for materials and equipment to be used for the production; thereafter, such materials and equipment shall be the responsibility of the production crew for that production.
5. Materials and equipment (costumes, properties, etc.) purchased for a specific production or previously owned by SLCT shall remain the property of SLCT and no arrangements shall be made with any cast or crew member to give, sell or otherwise dispose of such items without first obtaining the permission of the Production Coordinator or appropriate designee.
6. The loaning of SLCT owned equipment shall be done sparingly and only with the approval of the Board. The more we use equipment, the faster it wears out, in addition to the risk of loss or breakage by the borrower.
7. Production Lighting. When theatre lighting is needed in SLCT productions, three point lighting will be used. Lighting from both sides, front and/or ceiling will help minimize shadows, hot spots and reduce washout on actors faces. Three point lighting will enhance the overall technical quality of shows at all venues.  
SLCT has purchased the equipment to enable us to accomplish this. This includes easy lift tripods with five foot light bars, six LED Ellipsoids, and three LED Panels. This configuration will adequately light a stage show as well as three quarter round seating.  
The Director and lighting designer may add lights to this configuration as needed.

## **I. Play and Director Selection**

1. Any play being submitted to the Board for production approval must have been previously reviewed and approved by the Play Reading Committee.
2. Any past director or assistant director may submit an approved play for proposed production for the next scheduling vacancy.
3. If there is a vacancy on the production schedule and no director has applied to present a production, the Board may ask a qualified director to consider a production.
4. A qualified director is one who:
  - a. has directed a previous SLCT production.
  - b. has prior outside directing experience as well as has been an assistant director of a previous SLCT production.
  - c. has taken an SLCT directing class and has been an assistant director of a previous SLCT production.
5. If the selected play is on the approved play list (found on the website) or has gone through the Play Reading process and has been approved, the next step in the process is: the director must submit a formal notification to the President of the Board by email stating his/her request to produce the play.
6. If more than one director requests a specific production slot, the Board makes the final decision as to which director gets that slot. The Board will base its decision on the first director who has submitted an approved play along with a formal notification to the Board.

## **1. Education Policy**

SLCT offers classes and workshops that are open to members under the following guidelines:

1. The course description shall be submitted to the education chair at least two weeks prior to class information being disseminated.
2. The education chair along with the instructor shall set the dates and time. The Chair shall find suitable space.
3. The instructor shall determine the number of students, the fees (if any), and the criteria for entrance to the class. This shall be advertised with the class information.

4. All students shall be accepted based on those criteria, on a first come basis. It is the sole responsibility of the instructor to determine if the prospective student meets the criteria.
5. As with the Director's prerogative, decisions made by the instructor may not be appealed to the Board.