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THE BARN THEATRE PROCEDURE MANUAL

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THE BARN THEATRE PROCEDURE MANUAL

A Master Capstone Project

Submitted to the Faculty

of

American Public University

by

Zachary John Thelen-Liebl

In Partial Fulfillment of the

Requirements for the Degree

of

Master of Public Administration

November 2017

American Public University

Charles Town, WV
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DEDICATION

I dedicate this Capstone Project to Josh. Without his motivation, patience, support, and understanding, this work would not be possible.
ACKNOWLEDGMENTS

I would like to thank the countless volunteers that have worked to make The Barn Theatre a success for over 54 years. Additionally, I would like to thank Sally Carlson and Nicole Dyson for their support, this project, and their unwavering work for The Barn Theatre. It is because of people like these that the arts will continue to flourish throughout Minnesota.
ABSTRACT OF CAPSTONE PROJECT

THE BARN THEATRE PROCEDURE MANUAL

by

Zachary Thelen-Liebl

American Public University System, November 26, 2017

Charles Town, West Virginia

Professor Christi Bartman, Capstone Professor

Willmar Community Theatre, Inc. (DBA, The Barn Theatre), is a non-profit based in Willmar, Minnesota. It was establish in 1964 as a community theatre. Since then, it has grown to become the largest arts organization in that region of the state. The theatre has never had a completed procedure manual for the organization since its inception. The Barn Theatre has had policies and some procedures written out and approved by the Board of Directors. However, it has been very minimal and not as extensive as is recommended by non-profit managers and business experts. This procedure manual was created for the theatre in order to give the “how-to” for many of the procedures and tasks that happens at the theatre. The procedures in this manual were written by conducting research, re-writing past procedures, conducting interviews with staff, and by using other non-profit organizations procedures as basis for some of the tasks. This manual is designed to be a ‘living document’ and subject to updating frequently in order to be current and applicable to The Barn Theatre.
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INTRODUCTION

Willmar Community Theatre, Inc. is a non-profit community theatre and arts center based in West Central Minnesota, which locally is known by its DBA, The Barn Theatre. This organization was organized in 1963 and incorporated in 1964. The Barn Theatre has grown to become the largest arts based organization within the 19-county region, encompassing the West Central and South West portions of Minnesota. The organization has a staff of three (3), a Board of Directors of nine (9), over 200 volunteers annually, and averages 9,000 to 11,000 patrons annually. Though this organization has a long history and is a staple in the community, it lacks a large component of how to conduct its operations.

The Barn Theatre currently has no official procedure manual for the organization. The organization has articles of incorporation, bylaws, and a modest policy handbook recently adopted by the Board of Directors. There are pieces of past written procedures compiled in a few small 3-ring binders, but the organization has no resemblance of a comprehensive procedure manual that is beneficial to the organization. The Barn Theatre needs a comprehensive procedure manual in order to keep consistency organization-wide, make operations more efficient, and hold everyone accountable to ensure the organization is maintaining ‘checks and balances.’

LITERATURE REVIEW

Procedure manuals are essential to a proper functioning organization. A proactive organization needs to have a clear and thorough procedure manual because staff is likely to have turnover. In addition to that, nonprofits are typically heavily volunteer based organizations and likely to have new volunteers working in roles they
are unfamiliar with. With these two likelihoods, it behooves the organization to have a centralized ‘go-to’ in order to ensure the proper processes are being followed. As Mildred Rathie (1990) notes, having a procedure manual available is necessary because it allows someone in an emergency to find the answer needed to get the job done. Rathie goes on to note that studies show that even though someone might have a job description, much of that description does not give a ‘how-to’ for many of the position’s responsibilities. This lack of ‘how-to’ leaves people without the knowledge needed to complete tasks, and with a small staff it is hard for volunteers to get answers quickly and efficiently on how to complete various common tasks.

To set people up for success in an organization, research proves that by giving them the tools needed they are much more likely to reach that bar of success (Maquire, 2014). Joey Novak (2017) wrote an article covering studies conducted on nonprofit functionality. He concludes that nonprofits should not simply rely on having their bylaws and job descriptions as ‘go-to’ spots for employees. Organizational bylaws do cover many components of the organizational structure and job descriptions cover many responsibilities of employees. Yet, these two documents clearly leave out the “how to” for conducting duties within an organization. Employees and volunteers deserve to know how the organization wants them to complete tasks. Novak goes on to note that it leaves room for legal issues to come about for an organization if there is no proper procedure manual.

Maintaining ‘checks and balances’ within an organization is a major beneficial reason to have a completed and current procedure manual. Lal Balkaran (2013) notes that auditors look to organizations’ procedure manuals to help ‘see’ the organization’s
rules and expectations for the individuals involved in operations. Nonprofits know that they undergo audits typically every year in order to maintain government compliancy, and to be eligible for grants. By having the processes laid out for employees and volunteers, it helps the auditors see where the weaknesses and strengths are for an organization. By finding the strengths and weaknesses, they can work to their strengths and also correct their weaknesses as an organization. The research has upheld that by having a procedure manual in place, it makes less room for human errors. Karen Maquire (2014) notes her research on internal controls for nonprofits and how having a completed procedure manual is a major component to having the best accountability on all fronts of an organization. This includes daily operations and the financial aspects of an organization. Nonprofits, having limited staff and new volunteers, continuously rely on strong internal controls in order to mitigate risk of being taken advantage of or fraud. There is significant research conducted on the importance of maintaining a procedure manual in relation to finances and auditing.

Having vulnerabilities to financial matters can be detrimental to any organization. Having controls in place helps to reduce the threat from both inside and outside the organization. Edward McMillan (2003) has conducted extensive research and compiled information on best practice procedures for nonprofits when it comes to financial matters. These legal issues are still relevant today, and auditors continue to point to the importance of proper procedures being written out (Christianson and Associates, pgs. 3-5, 2016). Legal issues have the potential to become extremely ‘muddy’ if proper procedures are not written out for employees, board members, and volunteers. A large component of a non-profit organization is volunteers. Linda Andrews (2001) compiled
research on effective procedures to use in a nonprofit organization that helps the volunteer management aspect of operations. Training volunteers is a huge hurdle for an organization and with a proper comprehensive written procedure manual, it can make that process easier for all people involved. This is not only for the benefit of the organization, but the volunteers too. Which, in turn makes it a benefit for the organization and the people it serves.

Ensuring strong internal controls are written out in a procedure manual not only helps to reduce risk, but it also works to build the organization up. A nine year study of 27,495 nonprofits concluded that an organization that has clearly written internal controls helps to give assurance to donors and granters (Petrovits, Shakespeare, & Shih, 2011). Major donors and foundations (grantors) often look at the financial audits of a nonprofit. If they see weaknesses within the organization, they are less likely to place money there, and instead give to organizations with better standing. The study goes on to note that the weaknesses in internal controls and procedures are strongest in smaller organizations, growing organizations, or financially unstable organizations. These two findings show how an organization can begin to fail if it does not take a proactive approach to establishing a clear, concise, and thorough procedure manual.

Research also shows that once a procedure is created, the organization needs to maintain a proactive approach and be open to updating as the organization sees fit (Riley, Kovach, & Carden, 2013). John Riley, Jamison Kovach, and Lila Carden (2013) conducted a case study of a financial institution, and they concluded that they needed to use a well-thought out and researched approach to establishing new procedures. This approach included using a form of 'trial and error' because each organization is different
and a ‘one-size fits all’ approach is not able to be applied to many procedures within an organization. There are new frameworks to use when creating new internal controls for procedure manuals, which are designed in order to help reduce the amount of ‘trial and error’ (Turpen, 2015). Some of the new research helps to lay out a framework for organizations that works to help management and boards start with the most important matters, and work through each procedure. This helps the organization to not feel overwhelmed, or put very little work into many procedures. It is important to fix current procedures or create new procedure, however it is vital to not rush the process…which can result more harm than good if rushed.

When creating the procedure manual, each organization takes a different approach. Organizations are likely to use an approach that they are more comfortable with and make changes as needed (Turpen, 2015). When looking at procedure manuals of other organizations fairly similar in size to The Barn Theatre, there are drastic differences in what organizations have compiled for their procedure manuals. For example, in the procedure manual for Patio Playhouse Community Theatre (2008) they cover many details in a 43-page document. The manual contains information on job descriptions and committee descriptions, but is limited on much of the ‘how to’ accomplish daily operational tasks that employees and volunteers are likely to encounter. The Patio Playhouse’s procedure manual does have a copy of their bylaws, which would be a good appendix to have as reference for the reasoning behind some of why tasks are completed in a certain way, however it is not a requirement. Another organization, Community Performing Arts Center (2010), CPAC for short, has an extremely condensed procedure manual that is almost entirely focused on their rental
aspect of the organization. It covers little on the organization’s procedures, but rather their policies on using the building as a rental facility. When looking at both of these manuals, it shows that the line between a policy manual and procedure manual is often times blurred. However, a comprehensive procedure manual likely will have some policy shared in the ‘how to’, but a policy manual is simply policy and gives no ‘how-to’.

**ANALYSIS**

Researching the organization itself, it shows that there has been little thought or effort put into creating a comprehensive procedure manual for The Barn Theatre. (Barn Theatre, n.d.). This lack of processes being laid out has not set the organization up for success. The absence of work done in this area shows that the organization had not made procedures a priority in the past, which has the potential to hinder the organization in the future. However, it does provide them opportunity to find the best procedures to use in order to make the organization as efficient and effective as possible moving forward. Christianson and Associates (2016), an accounting firm that conducted an annual audit for the organization informed The Barn Theatre of a robust need to have a comprehensive procedure manual with financial procedures written out. The additional research above notes the importance of procedure manuals for non-profit organizations and it also gives some best practices. There is a lack of research when it comes to arts based nonprofits, specifically, however there is general research on nonprofits as a whole. By using the research available on important procedures, best practices from other arts based non-profits, input from a current employee of The Barn Theatre, and personal experience, a comprehensive procedure created for The Barn
The Barn Theatre Procedure Manual

Theatre was able to be accomplished. This process enabled a well-rounded approach to be taken when creating a procedure manual for an arts based non-profit.

By having a procedure manual that is complete and thorough, it can assist the organization in their continued growth as an arts center for the region. As the research shows, having a comprehensive procedure manual in place is a major factor in helping growth for an organization. This growth can be seen through the ability to help attract more funding opportunities, assist in giving employees and volunteers the ‘how to’ resulting in a more efficient and confident workforce for the organization, and it can help ensure internal controls are sturdy which makes the organization less susceptible to financial or legal issues. Also the research notes, major donors and grantors are more likely to support the organization with a comprehensive and enforced procedural manual (Petrovits, Shakespeare, & Shih, 2011). These funding opportunities are vital for an organization to remain stable or for continued growth. As noted earlier, when an organization has a comprehensive procedure manual, it gives anyone involved a better understanding of ‘how to’ get a task accomplished (Rathie, 1990). This in turn helps new employees and volunteers get quick answers, and helps give them the confidence needed when helping the people the organization serves (Novak, 2017; & Andrews, 2001). This confidence may lead to better retention of employees and volunteers because they feel they are not being ‘thrown to the wolves’ in situations. The final major benefit of an organization having a comprehensive procedure manual is to keep a grasp on internal controls and financial matters in order to make them more efficient and less susceptible to fraud, legal or future financial issues. Auditors look to find the weaknesses in an organization and by having the proper procedures covered, it makes
the process more transparent, accurate, and accountable (Balkaran, 2013). Ensuring procedures are written out for employees and staff helps to keep the checks and balances of the organization (McMillan, 2003 & Maquire, 2014). These major reasons are why organizations such as The Barn Theatre need to have and keep a procedure manual. It is for the benefit of the organization, the people that work and volunteer there, and the people the organization serves.

**PROJECT DETAILS**

The completion of the procedure manual was possible because of the research conducted on procedure manuals overall, analyzing procedure manuals from other arts based organizations, talking with staff of The Barn Theatre, and personal experiences. With all of these ‘tools,’ a comprehensive procedure manual was created. This manual follows a framework that is a hybrid of previous organizational documents of The Barn Theatre (n.d.), and a guide created for non-profits from Compass guide (2012). The Barn Theatre had several binders of raw data and documents of past policies and procedures from its 54 year history. This gave a great starting point as to where the organization traditionally focused, and where priority of procedures were. However, there were many ‘holes’ when it came to what needed to be there.

When conducting research on best practices and priorities for non-profit procedure manuals, these ‘holes’ became even more evident. Additionally, when looking at the past several years of audit reports from outside accounting firms, they consistently noted that the lack of written procedures was placing the organization in jeopardy and made it more susceptible to fraud (Christianson and Associates, 2016). Discovering best practices according to scholarly research and input from professional
accountants, it enabled an overall blueprint for the manual to be created. Then through an in-person interview with a long-time employee, it allowed for additional procedures to be identified that needed to be covered (Carlson, 2017). For example, much of the scholarly research states that the financial aspects are key to a strong procedure manual. Which is accurate, however by conducting the interview with the staff member, it allowed the identification of procedures that are often times done by volunteers, but are not currently written out. This aspect goes back to giving employees and volunteers the ‘how-to’ in order for the organization to be run efficiently. These procedures include front of house tasks that are done by volunteers (i.e. box office, concessions, etc.) and rental procedures. The organization owns and operates a 20,000+ square foot facility and handles many rentals for events, offers arts studio space, and owns an extensive costume and properties inventory available for rentals.

When looking at the other arts based organizations’ procedure manuals, they cover some of the same areas that the employee of The Barn Theatre made mention of being a need (CPAC, 2010; Patio Playhouse, 2008). This allowed for a template to be used for some of the procedures placed in this procedure manual. However, The Barn Theatre’s Procedure Manual goes into great depth on the procedures, while stating some policy in order for the ‘how-to’ to have reasoning behind it. Many of the procedures give the reader a step-by-step guide, which makes the document user friendly, and able to be adjusted or updated as needed more effortlessly.

This procedure manual is a ‘living document’ and it is designed to be reviewed frequently. The research conducted on procedure manuals noted that updating and editing is a key component to a good procedure manual. By creating the document in a
format that can be updated easily, it makes the process that much more likely to happen in the future. For example, as stated earlier, The Barn Theatre has never had a comprehensive procedure manual in its 54 years. This lack of a manual could be due to it being a daunting task for an organization that is run almost entirely by volunteers. This procedure manual gives the organization a solid base, a product that is currently relevant, and a product that can be updated easily, which allows the organization to take on the task of updating as needed, without feeling overburdened of creating an entirely new manual.

The completed procedure manual is found in Appendix A of this document. Also, The Barn Theatre retains a digital copy on file in order for easier updating to occur when needed. Printed versions are available from staff, Board Officers, and in the Box Office. The completed manual covers a history of the organization and procedures for box office, concessions, ushering, house manager, rentals, financial and office tasks, and productions. This manual gives much of The Barn Theatre’s operations a ‘how-to’ in order to be a more efficient, transparent, and compliant organization.

This procedure manual covers the topics relevant to volunteer roles and tasks in the front-of-house, rental procedures, financial procedures, and office procedures. These procedures give staff, volunteers, and Board members the ‘how-to’ complete many tasks that are conducted at the theatre. These procedures assist in giving the knowledge needed to complete tasks correctly. Additionally, by having these procedures written out and adhered to, it facilitates operations to be done correctly and in a manner that is open and transparent. This transparency assists in mitigating the potential for error or for fraud to occur to the organization.
REFERENCES


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The mission of The Barn Theatre is to provide affordable, quality performing arts to west-central Minnesota. The Barn promotes community involvement, affords opportunities for personal growth for its volunteers, displays and develops artistic talent, and provides community leadership for the fine arts.
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PURPOSE OF THIS DOCUMENT

Throughout this procedure manual, the entity Willmar Community Theatre, Inc. may also be identified by its DBA (Doing Business As) The Barn Theatre. The purpose of this document is to establish operating procedures for The Barn Theatre in order for those involved with the organization to have a consistent procedure for operations, and to make operations more accurate and efficient. This document is encompassing of procedures that are conducted on a regular basis within the organization. This document may be updated as needed, which implies the most current addition supersedes any previous additions.

This procedure manual applies to all staff and volunteers of The Barn Theatre. Additionally, this procedure manual applies to organizations requesting the use of the facilities for rentals, all costume and properties rentals, and any Third Floor Studio rentals. If any person has questions regarding this document, or a specific procedure they should contact the Board of Directors or Executive Director. This document may be updated as needed, with review and approval of the Board of Directors.

This document was created using past organizational procedures, best practices from other non-profit entities, and recommended procedures from various other professional resources.
INTRODUCTION TO THE BARN THEATRE

The mission of The Barn Theatre is to provide affordable, quality performing arts to west-central Minnesota. The Barn promotes community involvement, affords opportunities for personal growth for its volunteers, displays and develops artistic talent, and provides community leadership for the fine arts.

The Barn Theatre operates as a non-profit community theatre that primarily serves the West Central Minnesota region. The Barn Theatre provides cultural and artistic opportunities for the public. These opportunities include, stage plays, musicals, children’s theatre, workshops, concerts, visual art displays, cultural and historical displays, and various other opportunities.

The Barn Theatre was organized in 1963 and received its incorporation on September 29, 1964. At the time, its volunteer Board of Directors purchased a show horse barn and lot on the southwest side of Willmar. Through community support, the labor and supplies needed for renovations where entirely donated. Due to the design of the structure, productions were offered only during the summer months. In 1984, major renovations were needed to keep the barn as a viable option. The Board of Directors decided to look at different options, and in the meantime from 1984-1987 The Barn Theatre rented space from Willmar Community College, now known as Ridgewater College. In 1987, the JC Penny building located in downtown Willmar became available and The Barn Theatre was able to acquire the space. This building was entirely renovated and in 1988 The Barn Theatre opened at their current location. That year they added a Winter Season to their Main Stage show line-up. During this renovation
process, there was the addition of the mezzanine art gallery space that rotates displays of original works of art by local artists.

Since taking over the JC Penny building, The Barn Theatre has been able to expand by offering children’s productions and workshops. This expansion in programming has greatly benefited the arts opportunities for the region. The Barn continued to expand by buying the other portion of the building formerly occupied by Willmar Electric which allowed for future space, plus the third floor to become art studio space for local artists. Then in 2014, the Board of Directors moved forward with An Encore Performance, a 3-year capital campaign. This campaign brought in over $700,000 and allowed for major renovations of the lobby to be made, expansion of the box office, creation of the Nancy Geiger Event Center, and updates to the Jennie-O Main Stage.

The Barn Theatre is a regional theatre and the largest arts organization in the 18-county region. Growing from its original roots of a community theater to a theater that draws from up to and beyond a 60 mile radius. The Barn offers volunteers of all ages an opportunity to participate in all aspects of theater, using their talents to enrich their lives and of the community.
BOX OFFICE PROCEDURES

General Procedures

To open the box office: open the retractable window, turn-on computer, turn-on ‘open’ sign, and obtain cash box from either staff member or house manager. It is good practice to ensure ticket envelopes are restocked (extras in back cupboard), pencils are sharpened, and ensure credit card machine is on. The box office is open Monday-Friday from 9:00am to 4:00pm and always open one-hour prior to curtain during performances. The box office is closed on holidays, except when a performance is schedule on a holiday (for example, Veterans Day).

Ticket Sales

Fill out ticket sale envelope for EVERY sale and ensure it is placed in black box after the sale is processed. Every person must have a ticket, children on laps is not authorized. The director will notify the age appropriateness of a show. Ticket sales are done in two parts, first the envelope and second on the computer.

*Filling out the envelope* (ensure it is done in pencil and is legible):

*Name*: Write last name first. Only put one name on the envelope, if it is a group sale, ensure the group knows what name the tickets are under.

*Phone*: Cell phone or home phone preferred, we need a good number in case of show cancellation.

*Date*: The date is the date of performance, not current date. If there are more than one performance that day, write the time of the performance.
**Ticket Types:** Note the number of tickets for season members, complimentary, adult, or student. Note- most shows tickets are $20 for adult and $10 for students, but some might differ so ensure you know the cost for the production. Write the total number of tickets and total amount due.

**Seat Numbers:** Once tickets have been entered in the computer, ensure the section – row – seat number(s) are written down.

**Ticket Pick Up:** Be sure to write date of pick-up and initial once the patron has physically taken the tickets. Leave blank if tickets are going to be at will-call.

**Payment:** Note the type of payment (cash, check, gift certificate, or credit card). If no payment is made, note payment due amount. Payments must be paper clipped to the envelope (cash, check, credit card receipt, and for gift certificate be sure to write down certificate number or if its expended simply attach it). No tickets can be picked-up until paid in full.

After the transaction, ensure envelope and tickets all match so that there are not duplicate tickets sold.

**Ticket sale in the computer system** (must be processed all the way and tickets printed out.

**Log-In:** Log-in to the computer and Vendini Ticket Sales *(password: ******)*.

**Ticket Sale:** Once Vendini is open, click ‘event’ on left side, select the production the tickets are for. Select the date the tickets are for. Once the seating chart loads, any seats that are green or blue (handicap assessable) are available for purchase. Red, gray, or yellow seats are currently sold or on hold. Select the seat(s) the patron wishes to purchase. Ensure you select “At Door Sale” at bottom of the page, and select adult or
student ticket (default is always adult). The next page allows for the patron’s information to be input. If they have bought tickets at the theatre before, select ‘patron search’ and locate their profile. If they are new patrons be sure to add name, address, phone number, and e-mail address. Also, always select ‘cash’ at the top of the page before moving on (all sales in the computer are listed under cash- or complimentary if the entire sale is complimentary tickets). On the next page ensure the date and seats match what the patron wanted (you can also add an additional discount or donation if it applies). Be sure to click ‘process order’ and then under tickets select “Print Thermal”. Tickets will be dispensed, and either place in envelope or tear and give larger portion to patron if they are taking them with them.

Season Membership Note*—If the ticket sale if for a season member, be sure to select correct profile under ‘patron search’ it will note “Has membership”. This will automatically apply a discount to the order. If sale includes an initial season membership first, on the main page of Vendini select ‘membership’ instead of ‘events’. Select the appropriate membership and then membership level. Go through entering the patron’s info, just like a sale and select ‘process order.’ Ensure a paper form is filled out for the membership too.

**Ticket Exchanges**

_Envelope:_ Be sure to update the date of show and seating.

_Computer:_ Select ‘orders’ on the main page of Vendini. Type in order number found on the tickets and click on ‘search’. When the order comes up, on the right side click on ‘exchange’. Select which tickets are to be exchanged, select ‘next’. On the right side
navigate the dropdown for production, and the dropdown for the date of the new tickets. Select ‘next’ and then print the new tickets. Dispose of old tickets.

***Exchanges are only allowed once, any-more and a $2 fee per ticket is applied and must be paid at time of exchange***

**Ticket Refund**

No tickets will be refunded, except in extreme circumstance and only staff can approve the refund. When a refund is authorized, it will be refunded in the form of a gift certificate for a future performance.

The process for refunding a ticket sale is the same as an exchange, however select ‘refund’ instead of ‘exchange’. Staff will fill out the gift certificate and give to the patron.

**Season Membership Sales**

Season memberships are currently sold during two separate times each year, once in the autumn for winter season and once in the spring for summer season. A membership benefit is allowing each membership holder to attend a performance of each production during that correlating season. One person may purchase additional memberships to use for friends, family, etc. Membership holders are allowed to reserve their seats for productions immediately after purchase, however they can choose to wait. They are encouraged to reserve their seats a minimum of three-weeks prior to opening night of a production in order to get the best seats. Once tickets go on-sale
the public (three-weeks prior to opening) there is no guarantee for seating for season members.

    When selling a season membership, ensure the patron fills out the paper form available for that season. Once they turn that in, enter the information in the Vendini ticket system by clicking on memberships. Then select the appropriate membership and membership level and go to the next page. Enter their information if a new patron, otherwise conduct a patron search and find their profile (be sure to update contact information). Process the order and then write the confirmation number on the paper form. Once the purchase is complete, tickets can be reserved. If they wait to reserve their seats, ensure they know when to reserve their seats by.

**Gift Certificates**

    Gift certificate books are located in the box office. For every gift certificate sold, fill out a ticket envelope, but you only need to capture their name and phone number and amount of gift certificate. Be sure to write “Gift Certificate” under their name on the ticket envelope. In the gift certificate book, fill out the left tab with name or organization it is for, the purchaser’s name, the date, and amount. On the gift certificate itself, fill out the amount and name of ‘staff’ in ink. Place in an envelope and run payment for it. If ordered over the phone and they wish it to be mailed out, add an additional $1 to the transaction.
Waiting Lists for Sold Out Shows

If a show is sold out, people may come in on the day of the performance beginning one-hour prior to curtain and place their name on a waiting list in the box office. They must wait within the lobby. If a ticket is turned in, or there are no-shows, their name will be called and they may purchase the tickets at that time.

Snow Policy

Patrons may only call on day of performance for which they have reservations in order to cancel due to weather. There are no cash refunds. They are allowed to apply the money or season membership benefit to another performance of the same show, if seating is available. If no seating is available for the current show, write “snow cancellation” on the ticket envelope and place in black box. If the show is cancelled due to The Barn Theatre cancelling, follow the same policy as above. Staff will send them a refund in the form of a gift certificate to be used for another production. If a cancellation is needed, The Barn Theatre will place announcements on all local radio stations, Facebook, and website.

Ticket Donation Requests

Direct all ticket donation requests to staff. Every donation is decided on a case-by-case basis. However, The Barn Theatre tries to honor all requests as long as it is for the benefit of an honorable organization and the tickets will be used to assist in expanding arts opportunities to all people.
**Hearing Impaired Devices**

If a patron needs hearing assistance, they may request a device from the box office. These devices are located in the back cupboard. Ensure the batteries work prior to giving to patron. Also, be sure to put in clean earbuds. Notify the house manager that someone is using the devices so they can inform the sound booth. Let the patron know to simply turn-in the device at the box office or to the house manager after the show.

**Parking**

Often times patrons that have not been to the theatre recently or ever, have questions about parking downtown. The Box Office is typically their first point of contact and should be able to assist in this area. All public parking downtown is free. However, street parking between 9:00am and 5:00pm, Monday through Friday is a 2 hour limit. After 5:00pm that restriction is removed. Also, there are several public lots scattered throughout the downtown area. Block 50 parking lot is the largest free parking lot, and it is the closest to The Barn Theatre. This lot has a 10 hour limit, so it is ideal for patrons to use. However, it is located adjacent to the Hospital, Public Library, Post Office, and Bethel Lutheran Church so parking can be limited during certain hours. The Barn Theatre does provide several on-street disabled parking spots located right by the main doors on 4th Street SW. On the following page, *Figure 1* shows the location of The Barn Theatre and Block 50 parking lot, along with other downtown locations to use for reference.
Figure 1 – Parking Lot
CONCESSIONS PROCEDURES

General Procedures

To open the concession booth, open the retractable window, locate cash box and concessions accountability sheet in top drawer, turn-on overhead lights, ensure product is stocked, turn on coffee pot (is preset, if additional pots are needed the ingredients are located underneath the pot in the cupboard), and unlock beverage cooler. The concession booth is open one-hour prior to curtain for events and during intermission.

Sales

For every shift of the concession booth being open, an inventory tracking sheet must be completed. This sheet is located in the gray binder in the top drawer next to beverage cooler. To fill out this sheet, simply fill out your name and date. Then count the cash box to ensure the opening balance matches the sheet total. When sales begin, make a marking for each item sold in the corresponding box. At the end of the shift, count markings and verify totals with cash totals in cash box. All pop, water, coffee, and snacks are $1 per item. Beer and wine is $4 each. Cash or check is preferred, however a credit card may be ran (go to box office to complete transaction) but there is a $5 minimum purchase. All cash, checks, and credit card receipts must go in the concessions cash box.

Stocking

When the shift is completed, re-stock items that are running low. All replenishment snacks are located on the shelves below the concessions counter. Paper
products are located in cupboards below the coffee maker. Additional water and pop is
located on shelving below the concession counter. Beer and wine is located under the
kitchen counter around the corner from the concessions room. If any items are out, or
running very low, write on the tracking sheet a note to staff. The tracking sheet is left in
the gray binder for the staff to retain.

**Beer and Wine**

When selling beer and wine, all ID’s of anyone that looks age 40 or younger will
be checked. If someone is buying multiple drinks, every person’s ID that is receiving a
drink must be checked. Beer caps must be removed by the concessions seller and kept
in concessions (this also helps to double check sales). When selling wine, pour entire
mini bottle portion into a wine glass (the entire pour is a legal serving amount and fits
perfectly in the glass). The mini wine bottles must be kept in concessions. Patrons are
never to be given a beer cap or a mini wine bottle.

**Merchandise**

From time-to-time, The Barn Theatre offers merchandise that is branded with
The Barn Theatre or correlates with the current production. When these items are
available there will be a price listed. Any sales of these items will be annotated on the
concessions tracking sheet.
USHER PROCEDURES

General Procedures

Ushers need to be located at their post 5 minutes prior to doors opening. Doors typically open 30 minutes prior to curtain. The house manager or stage manager will inform ushers of when to open doors. Do not allow people to seat prior to doors opening due to cast/crew still in the theatre.

Also, prior to doors opening double check to ensure that the Playbill boxes had been restocked (if more are needed, they are located in the Box Office). When doors are opened, pass out Playbills to patrons (try and limit 1 per couple if possible). Double check each ticket to ensure the date is the current date, and assist patrons in finding their seats if needed.

Seating Chart

*Figure 2 – Seating Chart*
Accessible Seating

Seating in the front row and back row of all three sections (A, B, C) are designated as accessible seating. These chairs have the ability to be removed to accommodate individuals in wheelchairs, electric chairs, or walkers. If someone is needing assistance, please assist them in locating their seat and then remove the chair and set over on the far platform next to Section C. If the seat is located in the back row, the seat is placed out in the upper lobby, out of the way.

Elevator

The elevator is located down past the main floor Jennie-O Main Stage entrance (heading towards Cardinal Square condo entrances). The elevator can accommodate up to 6 people at a time.

Restrooms

Public restrooms are located on the first and second floors. All restrooms are accessible. The first floor restrooms are single occupancy and second floor are multiple stalled. Recommend to patrons to use second floor restrooms during busy times.
Building Layout

The following gives the location of places throughout the entire building. Note:
The Cardinal Square Condos, though connected, are not part of the facilities.

Basement:
- Green Room
- Rehearsal Hall
- Dressing Rooms
- Makeup Room
- Costume Shop
- Storage

Main Floor:
- Box Office
- Staff Offices
- Restrooms
- Lobby
- Concessions/Bar
- Nancy Geiger Event Center
- Jennie-O Main Stage
- Set Construction Shop

Second Floor:
- Mezzanine Art Gallery
- Archive Room
- Restrooms
- Upper Level Entrance – Jennie-O Main Stage
- Willmar Area Arts Council Office

Third Floor:
- Properties Room
- Art Studios
- Directors’ Quarters
- Willmar Area Arts Council Art Workshop Room
HOUSE MANAGER PROCEDURES

General Procedures

The House Manager is the individual responsible when an event is occurring, and if a staff member is not present. The House Manager needs to plan on not watching the performance due to the responsibilities of the position. The roles of this position are: open facility and act as Site Manager for comfort and safety of all. The duties of the position are: answering the phone, handling issues and emergencies, and opening and closing the facility.

Opening of Facility

- Unlock all doors (Front, Box Office, Concessions)- Keys in Little Closet
- Turn on all lights (Only the light switches to the right in Little Closet)
- Place No Parking signs out front if space is available
- Place Handicap Parking sign out front if space is available
- Unlock all 3 theatre entrance doors (by stairs and second floor) and then open the lock button-twist to be sure it unlocked
- Unlock Light Booth-remind Techs to turn the Green Room monitor on and overhead mics (OH mics 1 & 2)
- Unlock second floor bathroom doors
- Turn on all three light switches on basement level, across from stairs on south wall (Stage manager might do this)
- Unlock the Green Room, dressing room, theatre entrance doors-again twisting button to keep unlocked
- Turn on lights in Green Room, dressing rooms, hallways, theatre entrances (door to alley keep locked)
- Unlock beverage cooler for the concessions volunteer-relock after it has been put away after intermission

Front of House Duties and Box Office
- Box office money tray and concessions money box are by beverage cooler in concessions (Ensure these are placed in concessions after intermission- lock door)
- Welcome Box Office person. Remain in lobby please, to greet and assist patrons and volunteers
- Box Office Manager will open and take care of sales, but help with Will Call if busy
- Devices for hearing impaired in the cupboard within the box office
- Welcome Ushers-Instruct to check ticket, help seat guests and relieve them if necessary (Playbills in baskets next to Main Stage doors- Extras under counter in Box Office)
- Talk with stage manager/booth operator to determine time to open the theatre doors, time to close doors for start of show, as well as intermission

Intermission and Act II
- Ensure doors are propped open at start of intermission
- Flicker lights after 10 minutes
- Ensure all guests have returned to theatre- check restrooms etc…. Shut doors to theatre once last guest is seated
- Help with any cleanup in concessions/bar
- Place cash boxes in concessions and lock concessions door
- Ensure box office window is closed and door is shut
- Pull parking/handicap signs in
- Lock front doors

Closing
- Ensure every door is locked & lights turned off
- Coordinate with stage manager for closing up lower level
- Double check bathrooms to ensure trash receptacles are not heaping (if full, simply close trash bag)
- Once all locked up and lights are off, talk with stage manager and feel free to leave… or leave with cast and crew

Additional Information
- Late seating is only permitted from the upper level to back rows and between scenes
- Should an accident occur, fill out the accident report (on clipboard in Box Office) as detailed as you can and leave for staff
- Do not try to adjust the temperature of the theatre. Please leave a note for staff. Adjusting the theatre heating/air can cause serious damage to the aging system.
- First-Aid kit is located in first lower cupboard to the left in concessions, flashlight too
RENTAL PROCEDURES

General Procedures

The Barn Theatre is proud to offer the community several different venue options for art exhibits, performing arts, conferences, meetings, and celebrations. The Barn Theatre works to provide all of these rental opportunities at an affordable rate. Rentals are coordinated through staff to ensure there are no scheduling conflicts. For every rental, there is a corresponding form that is filled out prior to the rental occurring. Payment is paid prior to the event.

Jennie-O Main Stage

The Jennie-O Main Stage is The Barn Theatre’s main stage that the public is familiar with. This theatre is a semi-thrust stage with stadium seating. The capacity is set at 221 guests. The stage is 42’ wide by approximately 35’ deep. The rental cost for using this theatre is $100 per hour, $300 for 6 hours, or $600 for a full-day. These are the base costs, and renters are expected to cover the cleaning of the theatre after the rental. This can be done by the renter or it can be hired-in by the renter. When someone rents the Jennie-O Main Stage, it is expected the lobby will be utilized and the public restrooms utilized. The renter is required to ensure the cleaning of these areas is completed too after the rental event is complete. If the renter needs additional assets such as tech support or dressing rooms, these will be determined by staff at an extra rate and will be annotated in the rental agreement.
**Nancy Geiger Event Center**

The Nancy Geiger Event Center is located on the main level of the facilities. It has the ability to be closed off and more private, or it has a retractable door that opens the room up to the lobby. This room has capacity of 100 people for a social event (standing only), 75 people for a seated event (concert/show), and 60 people for a tabled event. The Barn Theatre does have some seating available depending on the size of the event. However, for larger events it is encouraged to work with another organization or rental facility for more seating. The Barn Theatre does offer renters the use of their tables for free. There are ten 8-person round tables, 6 cocktail tables, 3 buffet tables, and 3 small tables in the theatre’s inventory for use. It is the renter’s responsibility for set-up and take down of events. This responsibilities need to be coordinated with theatre staff to find the best time for it to occur. Rental of the event center includes access to the public restrooms, the kitchen, and the side door (Becker Ave).

The cost of renting the Nancy Geiger Event Center is $50 per hour, $200 for 6 hours, and $300 for a full-day. It is the renter's responsibility to ensure cleaning of the areas used. This can be completed by the renter or by hiring the cleaning to be done. If the renter needs additional assets such as tech support or dressing rooms, these will be determined by staff at an extra rate and will be annotated in the rental agreement.

**Lobby and Mezzanine**

For smaller events, The Barn Theatre offers the ability to rent the lobby area and second floor mezzanine combined. This space is perfect for smaller gatherings and is able to have the event seated or standing only. Some amenities in this area include art
displayed in the second floor mezzanine, and a grand piano that is available for use.
The Barn Theatre does have some seating available depending on the size of the event. However, for larger events it is encouraged to work with another organization or rental facility for more seating. The Barn Theatre does offer renters the use of their tables for free. There are ten 8-person round tables, 6 cocktail tables, 3 buffet tables, and 3 small tables in the theatre’s inventory for use. It is the renter’s responsibility for set-up and take down of events. This responsibility needs to be coordinated with theatre staff to find the best time for it to occur. Rental of the lobby and mezzanine includes access to the public restrooms, the kitchen, and the main doors.

The cost of renting the lobby and mezzanine is $50 per hour, $200 for 6 hours, and $300 for a full-day. It is the renter’s responsibility to ensure cleaning of the areas used are cleaned. This can be completed by the renter or by hiring the cleaning to be done. If the renter needs additional assets such as tech support or dressing rooms, these will be determined by staff at an extra rate and will be annotated in the rental agreement.

Third Floor Studios

The Barn Theatre facility has a third floor that is dedicated to storage, properties inventory room, and art studios. These studios range in size, but average about 12’ by 12’. Every studio does have a window providing natural light. These rooms are available to rent on a monthly basis of $50 each. Individuals are allowed to rent more than one studio at a time. Also, renters are allowed to bring the public to their studios for shows/displays. Renters sign a lease with staff to determine the length of the initial
lease. Once the lease is complete, the rent moves to a monthly basis. Renters must submit a 60-day notice of intent to leave the studio space when leaving.

The third floor does have bathrooms available, and has direct access to either Becker Ave or 4th Street without having to enter the theatre itself. Also, the floor is keypad controlled during evening hours. Renters receive the code to enter during evening hours from staff when leases are signed. Each studio does have locking capability, and renters receive a copy of the key. Staff retains a copy of a key for each room in cases of emergency. It is recommended that studio renters secure additional insurance for their belongings.
COSTUME RENTAL PROCEDURES

General Procedures

The Barn Theatre houses a 15,000+ costume shop in its lower level. This shop has donated and handmade pieces from all eras and is open to the public for rentals. Every rental must be pre-coordinated with staff. A staff member or volunteer must be present at all rentals in order to ensure proper accountability and to let the renter into the costume shop. All rentals must be paid for at time of rental, unless otherwise coordinated with staff. Volunteers are not authorized to waive this requirement. Rentals must be returned in good condition, and must be professionally dry-cleaned prior to being returned. Each item upon returning, is inspected by staff or volunteer before being placed back into the costume shop.

Rental Payment and Cost

Payment for rentals must be made at time of rental, unless otherwise coordinated with staff. Only staff is authorized to waive this requirement. Payments can be made in the form of cash, check, or credit card. Checks can be made out to The Barn Theatre. For credit card payments, transactions are done using the Box Office credit card machine. The Barn Theatre accepts Visa, MasterCard, or Discover Card. When a transaction occurs, no matter the payment, ensure the payment (signed receipt is credit card) is paper clipped to the completed rental form (Figure 3) and given to staff, or left in black box in Box office. If staff is not available, and the renter needs a copy of the rental form, simply leave a note on the rental form with renter’s mailing address and staff will take care of sending them a copy.
Rental Check-Out Process

Individuals and organizations seeking to rent costumes must contact The Barn Theatre staff. Staff will work with them to find a time that either staff or a trained volunteer can assist with the rental process. It is encouraged for renters to have an idea of what they will be renting prior to the appointment. Also, it is encouraged to send staff a list of the items they are seeking ahead of time too. This will allow the staff or volunteer to identify where items are likely to be located ahead of time by using the costume shop layout (Figure 4).

At the appointment, staff or volunteer will be with the renter at all times noting the items they are renting on the rental form. Each item needs to be noted on the rental form, with a short description, and cost. After the items are finalized as being rented, total the cost of the rental and have the renter fill-out the remainder of the form. While the renter is filling out the rental form, fill out an index card (instructions on each card) for each item being checked out, and place in corresponding folder in costume shop rental box (on counter in main room of costume shop). For large rentals, staff is authorized to allow the index cards to be waived, however a copy of the rental form must be placed in the check-out folder in the rental box.

Rental Check-In Process

When items are returned, staff or a volunteer must inspect each item to ensure no damage. If there is damage, renter is required to cover the costs for repair or replacement of item. If renter refuses to cover the costs, they and their organization will no longer be eligible to rent from The Barn Theatre. After items have been verified, pull
index cards to show items have been returned, and then return items to appropriate area of the costume shop.

**Rental Cost Structure**

The current rental costs are in effect, however this is updated frequently. These costs are for rentals lasting up-to 30 days. Any rentals longer than that, are charged by 30-day increments (every 30-days is equal to the first 30-days). For example, a hat is rented for $5 for first 30-days, so if the rental is between 31-60 days it costs $10.

- Hats- $5
- Shoes- $5
- Wigs-$10
- Shirts- $5
- Pants- $5
- Skirts-$5
- Dresses- $10
- Suits- $10
- Wedding Dress- $15
- Handmade/Vintage pieces- $10-$50
- Accessories/Misc. - $5
- Period Pieces- $10
- Animal Costumes- $10
Figure 3 – Costume Rental Form

Costume Rental Form

Name (Last, first): Thelen-Lick, Zachary
Organization: Willmar Community Theatre, Inc.
Date of Rental: Oct 12, 2017 Expected Return date: Nov 15, 2017
Phone: (320) 235-9628 E-mail: Zachary@wct.org
Purpose of Rental: One Act Play

Items Rented

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1920s Dress - black</td>
<td></td>
<td>$40</td>
</tr>
<tr>
<td>Piece Suit - gray</td>
<td></td>
<td>$10</td>
</tr>
<tr>
<td>1920s Hat - red</td>
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<td>$5</td>
</tr>
</tbody>
</table>

Total Rental Cost: $75.00

Signature of Renter: John Smith

Printed Name of Staff/Volunteer: John Smith

All items must be returned in same condition. Any items worn, must be professionally dry-cleaned before returning to The Barn Theatre.
Figure 4 – Costume Shop Layout

11
Shirts: men’s
+ women’s

10
Ethnic &
Chinese

9
Ancient,
Medieval +
Renaissance

8
Accessories

7
Hats

6
20s, 30s,
40s, 50s+
60s

5
1970s+1980s

12
Formal

13
1700s+1800s

(Wedding dresses,
Modern Formal,
Vests +
Petticoats)

14
Modern, Ambigous,
Plant

15
Uniforms

16
Fabric
Room

1
Costume Check-Out/

Returns Area

2
Costume Styling Area

* Main Hallways - Coats
PROPERTIES RENTAL PROCEDURES

General Procedures

The Barn Theatre houses a properties shop on the third floor, and it has over 8,000 stage props. This shop has donated and handmade pieces from many shows and time periods, and the shop is open to the public for rentals. There is a room on the lower level with furniture that is available for rental too. Every rental must be pre-coordinated with staff. A staff member or volunteer must be present at all rentals in order to ensure proper accountability and to let the renter into the properties shop. All rentals must be paid for at time of rental, unless otherwise coordinated with staff. Volunteers are not authorized to waive this requirement. Rentals must be returned in good condition, and must have prior staff approval if an item is to be altered. Each item upon returning, is inspected by staff or volunteer before being placed back into its designated location.

Rental Payment and Cost

Payment for rentals must be made at time of rental, unless otherwise coordinated with staff. Only staff is authorized to waive this requirement. Payments can be made in the form of cash, check, or credit card. Checks can be made out to The Barn Theatre. For credit card payments, transactions are done using the Box Office credit card machine. The Barn Theatre accepts Visa, MasterCard, or Discover Card. When a transaction occurs, no matter the payment, ensure the payment (signed receipt is credit card) is paper clipped to the completed rental form (*Figure 5*) and given to staff, or left in black box in Box office. If staff is not available, and the renter needs a copy of the rental
form, simply leave a note on the form with renter’s mailing address and staff will take care of sending them a copy.

**Rental Check-Out Process**

Individuals and organizations seeking to rent properties must contact The Barn Theatre staff. Staff will work with them to find a time that either staff or a trained volunteer can assist with the rental process. It is encouraged for renters to have an idea of what they will be renting prior to the appointment. Also, it is encouraged to send staff a list of the items they are seeking ahead of time too. This will allow the staff or volunteer to identify where items are likely to be located ahead of time.

At the appointment, staff or a volunteer will be with the renter at all times noting the items they are renting on the rental form. Each item needs to be noted on the rental form, with a short description, and cost. After the items are finalized as being rented, total the cost of the rental and have the renter fill-out the remainder of the form. After the renter is done filling out the form, it is paper clipped to the form of payment and left in the black box for staff. Unlike the costumes, there is no need for an index card to be filled out for properties rental.

**Rental Check-In Process**

When items are returned, staff or a volunteer must inspect each item to ensure no damage. If there is damage, renter is required to cover the costs for repair or replacement of item. If renter refuses to cover the costs, they and their organization will no longer be eligible to rent from The Barn Theatre. After items have been verified,
leave a note with what items are returned for staff, and then return items to appropriate area of the costume shop.

**Rental Cost Structure**

The current rental costs are in effect, however this is updated frequently. These costs are for rentals lasting up-to 30 days. Any rentals longer than that, are charged by 30-day increments (every 30-days is equal to the first 30-days). This is the same cost structure as the costumes. Most items are rented at $5 and furniture at $10. However, there are a few specialty items that cost more to rent. Be sure to talk with staff if any item is a specialty item.
Properties Rental Form

Name (Last, first): ________________________________
Organization: ________________________________
Date of Rental: _______________ Expected Return date: _______________
Phone: ____________________________ E-mail: _______________________
Purpose of Rental: ________________________________

Items Rented

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</table>

Total Rental Cost: _______________________

Signature of Renter: _______________________

Signature of Staff/Volunteer: _______________________

Printed Name of Staff/Volunteer: _______________________

All items must be returned in same condition. Any modifications to an item needs prior approval from The Barn Theatre staff.
FINANCIAL AND OFFICE PROCEDURES

General

The following procedures pertain to The Barn Theatre’s financial tasks. These procedures are designed to give Board members, staff, and volunteers’ direction. These procedures also assist in giving more transparency to the organization’s dealings, and helps to mitigate risk of or perceived fraud. The organization’s financial and office procedures are distributed among multiple people to help ensure protection from fraud and error. The distribution of duties are designed for maximum protection of The Barn Theatre’s assets while also bearing in mind efficiency of operations. These procedures are subject to review and may be updated frequently.

Audit

At the Annual Meeting in October, the Board of Directors choose a qualified, third-party accountant that will conduct the annual audit and prepare the organization’s annual tax forms/annual report for Minnesota and Federal. This accounting firm cannot be chosen if it houses a trust of Willmar Community Theatre, Inc.’s, an employee serves on the Board of Directors, or there is a close relationship between the firm and Willmar Community Theatre, Inc. The Board of Directors and staff work with the accounting firm to ensure any questions are answered, and access to documents are given. The auditing process should be concluded by April of the following year.
Bank Accounts

The Board of Directors is responsible for authorizing all bank accounts and check signers. This is done on an annual basis at the Board of Director’s Annual Meeting in October. However, this may be done as needed when there is a change in staff or Board members. All financial institutions where Willmar Community Theatre, Inc. has accounts, are notified of the updated resolution on check signers, authorized account viewers, and authorized personal to make monetary transfers.

Additionally, the Board Treasurer or staff present financial reports to the Board of Directors on a monthly basis. These reports are to include account balances, deposit lists, expenditure lists, profit and loss statement, and balance sheet.

Cash Receipts

Only management, bookkeeper, or Board Members are authorized for handling cash receipts. Cash receipts must be deposited within 3 days of receipt (holidays and weekends provide exceptions), or when the deposit amount exceeds $1,000, whichever comes first. All checks written to the organization, Willmar Community Theatre, Inc. or The Barn Theatre, must be endorsed “for deposit only” and the organization’s account number written on the back. All cash received must be counted and deposits developed by two authorized individuals. These records of cash received must be totaled and initialed by both individuals. Bank deposit receipts are compared and attached to the original bank deposit slip. Cash collection documentation totals must be compared and reconciled to bank deposits on a monthly basis by staff and Board Treasurer. These numbers are re-verified by the outside accountant that assists with The Barn Theatre’s
daily accounting/bookkeeping needs. Any donations or grants received via Electronic Funds Transfer (EFT) will be posted to accounting software within 3 days of receipt by the bookkeeper, and receipt of transaction retained.

**Check Authorization**

The Barn Theatre management or Board of Directors must provide approval for all disbursements. Supporting documentation and initial of authorization must be attached to checks when presented for signature. Every check must be signed by two authorized individuals.

**Checks**

All non-reoccurring organization disbursements will be made by check. This is waived when a disbursement can only be paid using a debit card or by EFT. All checks will be numbered, and used in sequence. Checks are made payable to a specific payee, which is based upon the corresponding documentation and authorization. No check will ever be made out for ‘cash’ or ‘bearer.’ Checks are prepared on a bi-monthly basis, unless otherwise approved by management or Board Treasurer.

Prior to checks being prepared, the bookkeeper will compare to vendor invoices to ensure accuracy. Checks will only be prepared from the vendor invoice and not from a vendor statement. No signature stamps will ever be used. Invoices are marked ‘paid’ after a check has been prepared. Access to blank checks is limited to authorized personnel. Blank check inventory is locked in a secure place. Voided checks are marked “Void”, then shredded and disposed of.
Debit Cards

Only the Board of Directors can authorize a debit card holder for the organization. Debit card usage needs prior approval from management. When a transaction occurs, an accompanying receipt must be given to management for approval initial and then the bookkeeper will enter transaction into online software. These receipts are compared to account statements during the monthly reconciliation done by staff and Board Treasurer.

Bank Reconciliation

Bank accounts are reconciled by the bookkeeper on a monthly basis for the previous month and reviewed by the management and Board Treasurer. Management receives the bank statements, including canceled checks, unopened from the bank. The management and Board Treasurer verify all check numbers are accounted for. Any checks that are outstanding over 90 days will be investigated by the management, then payment stopped. An entry made restoring such items to cash if appropriate is completed by the bookkeeper, with direction from management. All monthly documentation used for reconciliation is then given to the outside accountant for them to verify the information and ensure entry into the on-line software was done correctly.

Petty Cash

The management and bookkeeper will maintain a petty cash box, not to exceed $160. Petty cash is used to purchase small items needed for the office. It is a locked cash box and the key is retained by only authorized personnel. When cash is used, a
receipt must be placed in the cash box. The bookkeeper then enters the amount in the petty cash spreadsheet. When the funds are depleted, the bookkeeper submits a check request to management to bring the funds back up to $160.

**Mail Procedures**

Mail is collected on a daily basis, except on holidays and weekends, from the post office box. The mail is opened by both the management and bookkeeper to ensure accuracy. Management verifies all invoices for accuracy and verifies checks received. Non-essential mail (i.e. junk mail) is placed in the appropriate recycling receptacle.

**Budgeting Procedures**

The management will work with the other staff and Finance Committee to ensure the annual budget is an accurate reflection of the organization’s needs and goals for the upcoming year. Budget preparation begins in May or June, with a draft completed by July Financial Committee meeting. This gives the Finance Committee 30 days to adjust the budget as needed. The Finance Committee will submit a budget recommendation to the full Board of Directors 10 days prior to the September Board Meeting. At the September Board meeting, the budget may be passed as recommended, or it can be altered by the Board. The budget needs to be approved by the majority of the Board prior to October 1. The final budget is placed in the on-line accounting software in order for the staff and the Board to be able to verify expenses are in-line with the approved budget throughout the year.
Travel and Expenses

Staff, volunteers, or Board members must submit a detailed expense record, with supporting documentation, in order to be reimbursed for expenses; and initialed for approval by management prior to payment. It is recommended to have written authorization from management for expenses prior in incurring them.
PRODUCTION PROCEDURES

General Procedures

Each year the Play Reading Committee reads plays that have been submitted by individuals. The committee then narrows the list down to a complete season for the 6 Main Stage shows for the following year. This list is then presented to the Board of Directors. The Board is required to either accept all, partial, or none of the committee’s recommendation. The committee gives alternate shows if the Board requests them. Once the season for the following year is approved, the staff reach out to past and interested directors to see if there is interest in any of the shows by the individuals to direct. Additionally, it is up to the staff to take suggestions for Children’s Hayloft Players productions each year, and make the decision on the production.

Contracted Positions

All contracted positions for a Main Stage production receive a stipend for their work. This stipend is paid in two halves. The first half on opening night of the production, and the second half at strike when the production is over. Each contracted position signs a contract detailing their obligations/expectations for the work they are contracted for. The staff selects the director for each production, and the staff works with the selected director on filling the remaining contracted positions. Below is a list of each position, and the amount of their corresponding stipend.

All shows:

- Director- $1,500
- Set Builder- $1,100
The Barn Theatre Procedure Manual

- Costumer- $300
- Lights/Sound- $500
- Properties Manager- $150
- Stage Manager- $150

Additional Positions for musicals:
- Orchestra Director- $500
- Vocal Director- $750
- Choreographer- $750
- Pianist- $500

Auditions/Casting

Once directors have been secured, staff will work with them to set audition dates. The date is typically 9-10 weeks prior to opening. All productions will have open auditions/casting. Within one week after auditions, the director is responsible for communicating with those cast in the show, and those who have not been cast. The director is also required to submit the full cast list to staff within one week of auditions. If there is still casting needs, the director is allowed to reach out to past actors, and to work with staff to help fill casting needs. For musicals it is expected the director works closely with the vocal director and choreographer to have a well-rounded team deciding the casting.
Forms/Documentation

For every production, cast and crew are required to fill out and sign documents within the first week of rehearsals. These forms are continually updated to reflect current policies and insurance requirements. The forms usually consist of a liability waiver, contact information sheet, bio for playbill, photo release, and early ticket sales (cast and crew are allowed to pre-order tickets before they go on-sale to the public). If any person has a question about these forms, they should contact The Barn Theatre staff.

Playbill

Each Main Stage production has a full-length playbill that is distributed to the patrons. This playbill is compiled by staff and printed one-week before opening night. It is the responsibility of the cast and crew to turn in requested information for the playbill. This consists of a director’s note about the show, cast and crew biographies, and headshots. Staff will coordinate the evening with headshots, and if a person is unable to be there that day, they are allowed to provide an alternate headshot. If any information is not submitted by the due dates, the staff will work with that person to get the information. However, if any of the aforementioned is not submitted by printing date, it will not be included in the playbill.
Advertising/Underwriting

Prior to each season (winter season and summer season), staff sends out notices to each prior advertiser seeking to renew their advertising spot in the playbill. However, any business or organization is welcome to become a new advertiser. Also, staff works to secure an underwriter for each Main Stage production. Underwriters are entitled to a full-page color ad on the back of the playbill, their logo on all advertising for that production, and is given a private preview viewing of the show for up to 220 guests the night prior to opening night. Cast and crew will be notified if there is an underwriter for their production, and they need to treat the preview night as an actual production night.
APPENDIX B - IRB APPROVAL

American Public University System
American Military University
American Public University

Institutional Review Board (IRB)

Application Number: 08-2017-107
Application Title: The Barn Theatre Procedure Manual

August 18, 2017

Dear Zachary Thelen-Liebl,

The APUS IRB has reviewed and approved the above application as Exempt from further review.

Date of IRB approval: 08/18/2017
Date of IRB approval expiration: 08/17/2022

The approval is valid for five calendar years from the date of approval. Should your research using human subjects extend beyond the time covered by this approval, you will need to submit an extension request form to the IRB.

Changes in the research design (e.g., recruitment process, advertisements) or informed consent process must be approved by the IRB before they are implemented. If the revised research design is no longer Exempt, then the IRB committee will need to review the application and issue a new approval.

It is the responsibility of the investigators to report to the IRB any serious, unexpected, and related adverse events and potential unanticipated problems related to risks to subjects and others using the unanticipated problems notification.

Please direct any question to apus-irb@apus.edu. The forms mentioned above are available at http://www.apus.edu/community-scholars/institutional-review-board/apply.htm.

Sincerely,

[Signature]

Jennifer Douglas, PhD
IRB Chair
APPENDIX C - EMPLOYOR APPROVAL LETTER

American Public University System (APUS)
Institutional Review Board, IRB Chair
111 W. Congress Street
Charles Town, WV 25414

August 10, 2017

Dear APUS IRB Chair:

Willmar Community Theatre, Inc. (DBA The Barn Theatre) grants permission for Zachary Theien-Liebl to conduct human subject research at The Barn Theatre by interviewing employees, using company historical records, and using company servers to contact employees at our organization. Further, The Barn Theatre acknowledges that the results of this research will be used to fulfill the requirements for the master’s capstone at American Public University System.

Sincerely,

John Dean
Board Chair
The Barn Theatre
P.O. Box 342 | Willmar, MN 56201
jaydea@charter.net
320-235-0632
APPENDIX D - INTERVIEW QUESTIONS

Interview Questions

Date:

What current procedures do you feel work well for the organization?
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What current procedures do you feel hurt the organization?
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What current procedures do you feel need to be updated/altered?
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What procedures do you feel need to be added?
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