

SUMMER SAVOYARDS, INC.

POLICY AND PRODUCTION MANUAL

POLICIES

1. No Board meetings at parties, no parties at Board Meetings.
2. The Board of Director meetings should be held on the third Sunday of the month but may be changed as necessary with approval by the Board Chair. Locations may vary, and information about the meeting may be obtained from Board members.
3. A general meeting shall be held during the Christmas-New Year season and prior to the first rehearsal of any production. Additional General Meetings may be called by the Board of Directors at any time.
4. The Executive Board shall, during the course of the summer show, inform the General Membership, either in writing, by committee, or by announcements, what the duties of the Board of Directors entails: the positions of the Board of Directors, and an approximation of time involved, and they shall also inform the General Membership of the duties and positions of the Advisory Board.
5. The Executive Board is encouraged to consider non-returning or former Board members for appointment to the Advisory Board, even if only for specified, limited terms, for the purposes of training successors.
6. All participants in a Summer Savoyards production are encouraged to attend any and all social functions.
7. The Summer Savoyards recognizes that all members are not equally talented, but the organization shall endeavor to bring out the best in all our members.
8. Performers in costume shall not leave the designated rehearsal/performance areas without the permission of the Stage Manager. For further details, refer to the Attendance and Rehearsal Policies outlined later in this document.
9. Any renting of equipment or materials must be approved by the Board of Directors, preference being given to Summer Savoyards members.
10. Attendance policies shall be established and enforced by the Directors, and/or the Rehearsal and Stage Managers.
11. Differences of opinion, particularly those between persons in authority should be settled in private, not in front of the general assembly.
12. Alcohol:
 - o No Summer Savoyards money may go to the purchase of alcoholic beverages, and no alcoholic beverages may be purchased under the auspices of the Summer Savoyards.

- Any persons partaking of alcohol or drugs during a rehearsal or performance, or showing any signs of being under the influence shall be dismissed from the production. This decision shall be made by the Producer and Directors, and supported by the Board of Directors.
13. All company members are strongly encouraged to help in the construction, painting, and loading in of the set.
 14. All company members are required to lend their help to the tear down and load-out of the set.
 15. All company members are urged to participate in at least one of the production committees or crews.
 16. All cast and crew members are required to sell at least one ad.
 17. Parliamentary Procedure:

The Summer Savoyards Board of Directors has decided to adopt stricter Parliamentary Procedure, including the following: The Chair has control of the floor, and the debate. The speaker may speak only twice on the same issue, and is limited to three (3) minutes for each speech. The speaker shall yield the floor to another person when done, and the Chair shall give the floor to whomever hasn't spoken, and especially to a person with the opposite point of view. These rules apply to all issues unless the Chair waves the rules and throws the floor open to general discussion.

18. Scheduling of Events:

All scheduled events must have the knowledge and the permission of the Board of Directors. Committee chairs are empowered by the Board of Directors to set up dates for Savoyards events, however, tentative and alternate dates should be approved by the Board of Directors. The Board of Directors should be notified before a final commitment is made; if a decision is needed quickly, the Chair must be contacted. It is the responsibility of every member of the Summer Savoyards to keep the welfare of the organization in mind, including the presenting of opportunities of promotions to the Board of Directors.

19. Debriefings:

- The Producer, the Musical, Stage and Technical Directors, and the Costume and Set Designers shall be "debriefed" by the Executive Board after the final performance of the production. Other positions may be debriefed as deemed necessary by the Board of Directors on a "production-by-production" basis. It is preferable that the Producer(s) be debriefed last, if logistically feasible.
- The purpose of said "debriefings" is for the Executive Board to obtain information from the designated production staff regarding the production. This information, given by those directly involved with essential elements of the production, shall enable the Board of Directors to properly plan for future productions. Any production staff member whose position warrants debriefing may not be present during another production staff member's debriefing, regardless of any position held on the Executive Board. Future production staff shall not be selected until

debriefings from the previous production have been completed, reviewed and addressed by the Board of Directors.

- Debriefings shall be scheduled within two weeks of the close of a production.
- Ordinarily, a party can be debriefed in one sitting, and attendance -by a particular party may not be required on two separate dates. Respective parties shall be notified of scheduled debriefings by a designated member of the Board of Directors at least one week before the date scheduled for said debriefings.
- If the party receiving said notice is unable to attend the debriefing on the date specified in the notice, said party later than one month after the final performance of must contact a member of the Executive Board at least 48 hours before the scheduled debriefing and arrange to reschedule the debriefing. No debriefing shall be rescheduled on a date a production, (except in the case of emergency.) The Board members contacted shall notify the other Board members of the scheduling problem so that a mutually convenient date may be selected. Parties selecting a date for the rescheduled debriefing shall consider the time limitations set forth above.

20. Conduct Policy:

All members of the Summer Savoyards, Inc. are expected to behave in a suitable manner and treat other people and property with respect. Any behavior that results in the disruption of rehearsals, performances or other aspects of a production is unacceptable. Examples of unacceptable behavior include:

- Bullying and any uninvited physical handling of others.
- Verbal or physically threatening behavior is forbidden.
- Any behavior that compromises the safety or security of other participants, their property or the property of the Summer Savoyards will not be tolerated.

Members of the Board of Directors and/or its designee have the responsibility and the authority to either suspend or cancel any function at which conduct policy is broken. The Board of Directors will then convene for the purpose of reviewing such an event. This review is likely to result in the violator being removed from membership.

21. Sponsorship Guidelines:

Sponsorship guidelines shall be enforced by the Producer(s). Any participant under the age of 18 during the production period shall be required to have a Sponsor, including technical crew and orchestra. It is preferable that the Sponsor be a parent or guardian. The Sponsor shall be required to be present for, including but not limited to, all Savoyard rehearsals, performances, functions and/or activities in which the minor is participating. If the parent/guardian is unable to be a sponsor, a sponsor shall be designated in writing by the parent/guardian to the Producer no later than the pre-production General Meeting/Read Thru or the minor's first rehearsal and/or activity. Under no circumstances will sponsorship be designated by a member of the Savoyards who is not the minor's

parent or guardian. The sponsor shall provide adult supervision and will be responsible for monitoring appropriate behavior, both by and towards the minor from other members of the Company. Company members may not sponsor more than one minor per production. Parents/guardians are exempted from this limit if they are sponsoring their own minors. Sponsors/parents/guardians and their minors will be required to sign a document outlining said sponsorship guidelines and shall turn it in to the Producer prior to their first rehearsal and or/activity. (See Appendix I)

Sponsors/parents/guardians will be required to sign in on the same sign-in sheet as other cast members at rehearsals so the Rehearsal Manager can verify their presence. The name of the sponsor/parent/guardian shall be in parentheses after the minor's name on the sign-in sheet for the Rehearsal Manager's reference. It is the responsibility of a sponsor to notify the parent/guardian if they cannot be present for a rehearsal and/or activity, in which case the parent/guardian must be present in their place. The minor shall also notify the Rehearsal Manager if their sponsor/parent/guardian cannot be present. As a one-time exception, the parent/guardian may designate a sponsor to the Rehearsal Manager by phone or electronic mail prior to the rehearsal and/or activity. If the sponsor/parent/guardian or designee cannot be present, the minor may not participate and this will be considered an excused absence.

22. All cast, crew, orchestra and staff will be required to sign a Waiver of Liability in order to shift apparent liability from a company-centered approach to a participant-centered approach. If the participant is under the age of 18, a notarized parent or guardian's signature will also be required on the Waiver. In lieu of a notary, a minor may sign the Waiver along with their parent/guardian in the presence of an Executive Board member. It shall be turned in to the Rehearsal Manager or Producer no later than the pre-production General Meeting/Read Thru. The Waiver shall be constructed so as to hold the company harmless and remove it from any liability and responsibility as allowed by law for actions, events and activities that the participant participates in as a member of the company. (See Appendix II)

23. Rehearsal Rules:

- Please be on time. Rehearsals are scheduled by the Rehearsal Manager in consultation with the Musical and Stage Directors.
- Notify in writing, either the Rehearsal Manager or the Directors if you are not going to be at rehearsal. Scheduled absences and pre-determined conflicts shall be taken into account in all casting decisions. Any additional conflicts shall be turned in to the Rehearsal Manager at the Pre-Production General Meeting/Read-Through.
- Participants are allowed a maximum of three (3) unexcused absences during the course of a production. Additional absences shall result in the removal of the offending participant from the production pending the decision of the Producer and the Directors. Decisions are final.
- Always bring your music and pencil.

- It is your responsibility to learn your own dialogue, music, and blocking by the dates set by the Directors. If you need help, please ask and some will be provided.
- Please be quiet in the rehearsal hall when you are not on the stage. Cell phones and pagers should be turned off or set to vibrate during rehearsals. Usage of said items is strictly limited to break times and such conversations should be held outside the designated rehearsal space.
- When you are not on stage, you will have an opportunity to practice your music, lines, or blocking in another area of the rehearsal building. Please make good use of your time. If you remain in the designated rehearsal space, then you are to remain silent, so as not to impede the work going on with the rest of the cast.
- After rehearsal, please return the rehearsal hall to its original condition.
- If at all possible, make every effort to notify the Rehearsal Manager of any absences by 3:00 pm if you are called for rehearsal.
- No conflicts during Production Week unless owing to extreme circumstances and with the Producer's approval.
- The Producer and the Directors have the final decision regarding the performance order of double-cast roles.

Production Staff	Appointed by :
Producer	Executive Board
Musical Director	Executive Board/Producer
Stage Director	Executive Board/Producer
Technical Director	Executive Board/Producer
Set Designer	Executive Board/Producer
Costume Designer	Executive Board/Producer
Lighting Designer	Executive Board/Producer
Choreographer	Stage Director
Make-up Designer	Costume Designer
Assistant Musical Director	Musical Director
Assistant Stage Director	Stage Director
Assistant Technical Director	Technical Director
Master Carpenter	Technical Director
Electrician	Technical Director
Properties Master	Producer and Stage Director
Rehearsal Manager	Producer
Stage Manager	Producer

Rehearsal Accompanist	Producer and Musical Director
Orchestra Manager	Musical Director and Producer
Fund Raiser	Executive Board
Production Fund Raiser	Producer
Publicity Director	Producer
Program Coordinator	Producer
Box Office Manager	Producer
House Manager	Producer

JOB DESCRIPTIONS

Producer

The position of Producer may be shared by more than one person. The primary responsibility of the Producer is to coordinate and oversee all aspects of production. The Producer is directly responsible to the Board of Directors, and must also work hand-in-hand with all production staff. The Producer is responsible for selecting positions for each production as specified in the table above.

The Producer shall have authority to exercise the powers of the Board of Directors, but only within the jurisdiction set forth by the Executive Board of Directors. His signature shall be required on all contracts and legal production documents, along with designated Board members' and other production staff members, signatures. Any person receiving a budgeted honorarium shall be given a contract for signature outlining his/her job description, dates of service and honorarium to be received. A copy of all contracts and legal documents shall be given to the Secretary of Board of Directors for filing.

With the assistance of the Business Manager and Treasurer, the Producer shall draw up and submit to the Board of Directors by October 31st, a budget proposal for their approval. The Producer shall authorize purchases made for shows, keeping within the respective line item budgets.

After a show ends, and by November 30th, the Producer shall submit, with the Business Manager and Treasurer, a financial statement to the Board, listing actual and budget amounts spent and received, reporting any net income or deficit, on a production. The Producer shall also be responsible with the Treasurer and Business Manager for fulfilling any responsibilities for end reports for Grants received.

A production schedule, drawn up by the Producer, shall be submitted to the Board of Directors before auditions, for their information. The Producer is also responsible for scheduling, and chairing production meetings with all staff throughout the run of the show. The Producer — if hired in time — shall attend all meetings dealing with the selection of the production staff, as

well as all auditions and shall provide the "tie breaking" vote on all such decisions as necessary. The Producer is also charged with notifying all such candidates of the decisions that have been made.

The Producer shall oversee the ordering and distribution of all music, and help to co-ordinate a show fund-raising campaign. Along with the Board, the Producer is responsible for procuring a set construction shop, rehearsal hall, and all other pertinent production needs of the Summer Savoyards.

The Producer is a member of the Advisory Board of the Board of Directors, if not currently a member of the Executive Board, and is expected to attend Board of Directors meetings.

Musical Director

The Musical Director is directly responsible to the Producer. The Musical Director shall work closely with the Stage Director, and other production staff members as necessary. His duties include:

1. Scheduling auditions with the Producer and Stage Director;
2. Auditioning and selection of leads and chorus, in consultation with the Producer and Stage Director;
3. Auditioning, selecting, and notifying orchestra members;
4. Selecting a concert master;
5. Selecting an orchestra manager;
6. Selecting an Assistant Musical Director, if desired;
7. Selecting and hiring a rehearsal accompanist

The Musical Director is responsible for the musical production of the show, including; vocal preparation of all cast members in consultation with the Stage Director; musical preparation of the orchestra; and conducting the rehearsals and performances.

The Musical Director shall schedule rehearsals with the Stage Director and Rehearsal Manager, and shall consult with the Technical Director and Stage Director before scheduling rehearsals in the theatre.

The Musical Director is also responsible for the musical preparation, and execution, of public relations and promotional events requiring such preparation. The Musical Director may not perform in a Summer Savoyards production except in extraordinary circumstances, and then only with the express permission of the Board of Directors.

The Musical Director is a member of the Advisory Board of the Board of Directors, and is expected to attend Board of Director meetings.

Stage Director

The Stage Director is directly responsible to the Producer. The Stage Director shall work closely with the Musical Director and other production staff members as necessary. The Stage Director's duties include:

1. Scheduling auditions with the Producer and Musical Director;
2. Auditioning and selecting leads and chorus, with the Producer and Musical Director;
3. With the Technical Director approving modifications of the set design;
4. Selecting a Properties Master with the Producer, and preparing a list with all specifications of all properties to be procured;
5. Reviewing the designs for costumes, make-up, and lights, in conjunction with the respective designers;
6. Selecting a Lighting Designer in conjunction with the Technical Director.
7. Selecting an Assistant Stage Director if desired;
8. Selecting a choreographer, if desired.

The Stage Director is responsible for the dramatic production of the show, including blocking, staging, choreographing, and dramatic execution, in consultation with the Musical Director.

The Stage Director shall schedule rehearsals with the Musical Director and Rehearsal Manager, and shall consult with the Technical Director and Stage Manager before scheduling rehearsals in the theatre.

The Stage Director is also responsible for the dramatic preparation, and execution, of public relations and promotional events requiring such preparation. The Stage Director may not perform in a Summer Savoyards production, except in extraordinary circumstances, and then only with the express permission of the Board of Directors. The Stage Director is a member of the Advisory Board of the Board of Directors, and is expected to attend Board of Directors meetings.

Technical Director

The Technical Director is directly responsible to the Producer. The Technical Director shall work closely with the Musical Director, Stage Director, and other production staff members.

The Technical Director is also responsible to the Producer for the completion of all technical aspects of the production, including: set, lights, set-up, tear-down, and storage of materials.

The Technical Director shall clear all purchases with the Producer and Business Manager, keeping within the guidelines of the budget, and is responsible for the maintenance of accurate financial records.

With the Stage Director, the Technical Director shall consult with the Set Designer and shall make any modifications necessary. The Technical Director shall select the Master Carpenter, Electrician, and crews. The Technical Director, in conjunction with the Stage Director shall also choose a Lighting Director. The Technical Director shall clear all staff managerial appointments with Producer. The Technical Director in conjunction with the Stage Manager, shall advise the

Musical and Stage Directors on the scheduling of rehearsals in the theatre.

The Technical Director is a member of the Advisory Board of the Board of Directors, and is expected to attend Board of Director meetings.

Set Designer

The Set Designer is directly responsible to the Technical Director. The Set Designer shall submit to the Stage and Technical Directors a scenic design and model for approval.

The Set Designer shall be available to the Stage Director and Technical Director to make artistic and logistic decisions regarding the building or usage of the scenery.

The Set Designer shall also be responsible for the ultimate artistic appearance of the set, including the painting and finishing touches such as greenery or set dressing.

Costume Designer

The Costume Designer is responsible to the Producer. The Costume Designer shall work with the Stage Director and Set Designer on the consultation of the design and color of the costumes. The Costume Designer's duties include:

1. Designing the costumes;
2. Working with the Producer to obtain a costume crew and a makeup crew;
3. Constructing and/or procuring all costumes;
4. Teaching case usage of the costumes;
5. Attending dress rehearsals and shows, and making last minute repairs and adjustments;
6. Coordinating with make-up personnel;
7. Gathering and preparing the costumes for storage after the show.

Lighting Designer

The Lighting Designer is directly responsible to the Stage Director and consults with the Technical Director. The Lighting Designer shall submit to the Technical Director a lighting plot for approval. The Technical Director shall consult with the Stage Director and Set Designer on the lighting plot.

He shall oversee the installation and focusing of the lighting instruments, as well as be available to the Technical and Stage Directors to make artistic decisions regarding the execution of the plot.

Choreographer

The Choreographer is directly responsible to the Stage Director. The Choreographer shall design, with the Stage Director, any dance, or dance-like action of the show. He is also responsible for instructing and rehearsing the cast members in such action.

Make Up Designer

The Make Up Coordinator is responsible to the Costume Designer and Producer, and shall work closely with the Stage Director. The Make Up Coordinator's duties include the following:

1. Checking existing make up inventory and updating as required;
2. Purchasing, with Summer Savoyards funds, make up supplies that are needed;
3. Instructing cast members in the application of their individual makeup;
4. Selecting assistants to help with application of the make up;
5. Working with, and at the direction of, the Costume Designer in forming a make up design to fulfill the artistic needs of the show;
6. Collecting, inventorying, and packing all make up and supplies for storage at the close of the show.

Assistant Production Staff

These assistants are responsible to the respective Primary Production Staff heads, and shall perform duties as requested by the primary Production Staff. In keeping with the educational mission of the Summer Savoyards, all Production Staff are strongly encouraged to have assistants.

Master Carpenter

The Master Carpenter is responsible to the Technical Director, and further, to the Producer. The Master Carpenter is responsible for the construction of all scenery. The Master Carpenter shall submit all requests for materials to the Technical Director before purchases are made.

Electricians

The electricians are responsible to the Technical Director, and work with the Lighting Designer. They are responsible for the installation, focusing, and the running of the lights as instructed by the Lighting Designer and Technical Director.

Properties Master

The Properties Master is responsible to the Stage Director. The Properties Master is responsible for the construction, and/or procurement of props, their use during rehearsals and shows, and for securing the props after the show and preparing them for storage.

Rehearsal Manager

The Rehearsal Manager is responsible to the Producer(s) and shall work closely with the Stage and Musical Directors, and other production staff members as necessary. The Rehearsal Manager's duties include, but are not limited to:

1. Making sure rehearsals start on time and stay on schedule as much as possible;
2. Making a contact sheet for cast, crew and directors and distributing to all;
3. Establishing a sign-in sheet for rehearsals;
4. Obtaining and distributing a rehearsal schedule and keeping it updated;
5. Sending out a nightly schedule via email for the following day's rehearsal;
6. Opening and closing rehearsal venue and setting up space as needed;
7. Maintaining conflict schedules;
8. Being reachable via phone and email and relaying information regarding absences, sickness, etc. to directors;
9. Contacting people who are late or missing;
10. Collecting ads and making announcements (limited to 10 minutes if possible);

11. Calling and enforcing 10-15 min breaks after every 1 hour and 15 min of rehearsal (or as needed) with a warning to the directors;
12. Reporting unexcused absences to producer(s) and directors;
13. Writing and distributing a rehearsal report;
14. Collecting and tracking dues, ads and program bios;
15. Procuring rehearsal props as needed in coordination with props master and stage director;
16. Collecting Waivers of Liability and making sure they are signed and notarized, if applicable;
17. Verifying minors have a sponsor in attendance.

Stage Manager

The Stage Manager is directly responsible to the Producer. During rehearsals at the theatre, the Stage Manager is responsible to the Stage Director, Musical Director, and Technical Director. During performances, the Stage Manager is directly responsible to the Technical Director. The Stage Manager's duties include, but are not limited to:

1. Calling light cues;
2. Scene changes;
3. Scheduling cast calls in the theatre in conjunction with other production staff as required;
4. Procuring, training, and overseeing runners;
5. Making "on stage" calls;
6. Relating the rehearsal order to the cast from the Stage and Musical Directors;
7. Coordinating with the House Manager on the opening of the house and the start of show;
8. Responsible for a smooth run of the show;
9. Must attend sufficient rehearsals to be familiar with the staged production before moving into the theatre.

Rehearsal Accompanist

The Rehearsal Accompanist is responsible to the Musical Director. The Rehearsal Accompanist shall provide piano accompaniment at all non-orchestra rehearsals and promotional events when such services are required. The Rehearsal Accompanist must discuss any and all rehearsal conflicts with the Producer and Musical Director.

Orchestra Manager

The Orchestra Manager is responsible to the Musical Director. The Orchestra Manager's duties include:

1. Setting up the orchestra during rehearsals and performances;
2. Taking attendance
3. Collecting the orchestral music at the close of the show and preparing it for storage;
4. Contacting the orchestra with any communications from the Musical Director;
5. Fulfilling other-duties as requested by the Musical Director.

Fund Raiser

The Fund Raiser is directly responsible to the Board of Directors. The Fund Raiser's duties include:

1. Research and write grant proposals in conjunction with the Treasurer and Business Manager;
2. Develop new corporate and private donors;
3. Create other fund raising projects.

Limitations:

Action on any of the above duties must be approved by the Chair of the Board of Directors.

Activities of the Fund Raiser specifically exclude:

1. Patrons and sponsors brought in by the membership;
2. Program advertisement brought in by the membership;
3. Bake Sales;
4. External and/or incidental shows;
5. Ticket sales;
6. Direct mail solicitation implemented by the Board of Directors;
7. Any other programs developed by the membership, including the Board of Directors.

The Summer Savoyards shall pay the Fund Raiser an amount equal to five percent (5%) of all moneys realized through grants, donations, and fund raising activities, exclusive of the items listed under limitations.

In the absence of a designated Fund Raiser, the Board of Directors shall act as the Fund Raiser, carrying out the aforementioned duties.

Production Fund Raiser

The Production Fund Raiser is directly responsible to the Treasurer, and shall work closely with the Business Manager, Producer, and other production staff members.

The Production Fund Raiser is responsible for all production fund raising during the year, including: setting up, scheduling, and staffing fund-raising events. Scheduling should be coordinated with the Rehearsal Manager, and the Musical and Stage Directors.

The Production Fund Raiser shall organize and supervise the selling of ads, patrons, sponsors, and benefactors. All ad and patron and sponsor forms shall be made in triplicate.

One ad form shall go to the Business Manager. The second ad form with the advertiser's ad copy shall go to the Program Coordinator, and the third ad form shall go to the advertiser as a receipt. Following the production, the Production Fund Raiser shall mail a copy of the program to each advertiser who purchased a ¼ page (or larger) ad.

One copy of the Patron and Sponsor form shall go to the Business Manager, the second copy shall go to the Box Office Manager, and the third copy shall go to the Program Coordinator. The Production Fund Raiser shall work with the Publicity Director on informing the public of all fund raising events. The Production Fund Raiser is also responsible for promptly turning over all monies received to the Business Manager, with a complete and accurate list of all sources of income, and expenditures.

If no Production Fund Raiser has been appointed, the Vice Chair of the Executive Board shall perform the duties of the Production Fund Raiser.

Publicity Director

The Publicity Director is responsible to the Producer. The Publicity Director shall work with the Musical and Stage Directors. There are five different areas of publicity. The Publicity Director should choose a staff to help with the following different aspects of publicity:

1. Electronic Media
2. Print Media
3. Mailings, to the public and members
4. The printing and hanging of posters
5. Brochures and T-Shirts

The publicity for the show should be coordinated with the program, and should reflect the theme of the production as outlined by the Producer and/or the Board of Directors.

The Publicity Director shall work with the Fund Raiser and Production Fund Raiser on publicizing fund raising events. He shall also work with the Public Relations Coordinator on publicizing other events.

The Publicity Director shall submit to the Producer, for his approval, a schedule of proposed paid advertising.

Additional duties of the Publicity Director include:

1. Scheduling public appearances, i.e. July Fest, Roberson Holiday, community parades, Highland Park, and others;
2. Scheduling and coordinating publicity stunts, i.e. changing of guards, our own parade, Savoyards week, and others;
3. Scheduling other concerts throughout the year, i.e. caroling at nursing homes;
4. Scheduling should be coordinated with the rehearsal schedule.

Program Coordinator

The Program Coordinator is responsible to the Producer. The Program Coordinator shall also work with the Fund Raiser and Production Fund Raiser in coordinating the ads, patrons, sponsors, and benefactors; and with the Publicity Director in coordinating the cover of the program with current publicity.

The Program Coordinator is responsible for obtaining all of the information for the program, laying out the program, taking the program to the approved printer, proof-reading the program (along with at least one other person), retrieving the printed program, and if necessary, preparing, printing, and stuffing an insert.

Box Office Manager

The Box Office Manager is responsible to the Producer, and shall work closely with the Business Manager and Treasurer. The Box Office Manager's duties include:

1. Checking the tickets to make sure that they match the house;
2. Reserving preferred seating for our patrons, sponsors, and benefactors;
3. Establishing box office procedures;

4. Appointing, training, and scheduling staff;
5. Pulling house seats for House Manager;
6. Maintaining accurate records;
7. Depositing box office receipts, and reporting to the Business Manager and/or Treasurer;
8. Packing up the box office supplies for storage
9. Working with approved alternate ticket outlets.

House Manager

The House Manager is responsible to the Producer, and shall work with the Box Office Manager and the Stage Manager. The House Manager's duties include:

1. Arranging for ushers and ticket takers;
2. Training of all house staff;
3. Making sure all programs are stuffed, if necessary, and distributed properly throughout the theatre;
4. Overseeing all audience traffic before, during, and after the performance;
5. Enforcing the rules of the theatre in regard to smoking, food beverage;
6. Responding properly to disabled persons;
7. Making himself available to handle problems while the audience is being seated;
8. Having house seats available for problems;
9. Supervising the counting of the ticket stubs;
10. The stage Manager shall inform the House Manager when to open the house;
11. The House Manager shall inform the Stage Manager when it is all right to start the show in relation to audience seating;
12. Informing the proper persons of any serious problems;
13. Not allowing cameras, or recording devices in the theatre, or the use of such equipment without the permission of the Producer or Directors.

Auxiliary Production

Definitions:

Auxiliary Production: A production put on by the Summer Savoyards, Inc., other than the main Summer production.

Producer : A person who shall choose the directors and theatre for the auxiliary production,

oversee the operations and budget of the production, and provide financial and progress reports to the Executive Board during and after the course of the production. The Producer shall not have the power to enter into contracts or agreements for the Summer Savoyards, Inc.

Putting on an Auxiliary Production: A prospective Producer may approach the Summer Savoyards with a proposal for a show, or the Executive Board may choose to put on an auxiliary production and appoint a Producer. In either case, a basic four-step procedure is to followed.

Step 1. A prospective The Producer shall approach the Board with proposal tentatively detailing a show, performance dates, theatre, and general budget. Upon acceptance by the Executive Board, the Producer shall proceed to Step 2.

Or, the Executive Board shall determine that the Summer Savoyards, Inc. should put on an auxiliary production, and appoint a Producer to execute it.

Step 2. The Producer or his/her representative shall begin attending Board meetings and providing updates on the auxiliary production. The General Manager may be required to provide a detailed report to the Executive Board at any time.

Subject to Executive Board approval, the Producer shall determine:

1. Directors as necessary,
2. A finalized budget, working with the Treasurer and Business Manager,
3. A theatre and rehearsal space,
4. A rehearsal schedule and definite performance dates,
5. The separate name (if any) of the theatre company, and billing order on any printed materials.

Step 3. The Show!

Step 4. Debriefing of the Producers and any other participants in the auxiliary production by the Executive Board. The Board may choose the persons to be debriefed.

General Guidelines: The Chair of the Board shall enter into contracts as necessary for the auxiliary production.

Purchase orders shall be required for all purchases charged to or reimbursed by the Summer Savoyards.

All finances shall be run by the Business Manager of the Summer Savoyards, and any profits shall revert to the Summer Savoyards.

It is recommended that the personnel of auxiliary productions be volunteers.

All participants in auxiliary productions of the Summer Savoyards, Inc., shall be considered

members of the Summer Savoyards, Inc., subject to the membership guidelines set forth in the Bylaws.

The Policy and Production Manual of the Summer Savoyards is an attachment to the Bylaws of the Summer Savoyards.

This Policy and Production Manual was written and submitted to the Board of Directors by the Bylaws Revision Committee - Mary Jo Baker, Virginia Howell, and Judith Mica. This Policy and Production Manual was accepted by the general membership, December 1985.

Fund Raiser position approved and added August 1988.

Auxiliary Production information was approved and added June 1991.

Retyped by Judith Mica, October 1998.

Policy and Production Manual revised December, 2005

Revised and submitted to the Board of Directors by the Bylaws Revision Committee - Thomas R. Blake, Stephen M. Dell'Aversano, Andréa T. Gregori, Joshua Thorpe, Richard P. Vollmer, David P. Wiktorek, Sherry Williamson

Policy and Production Manual revised December 2006 (Sponsorship Guidelines, Waiver of Liability, Rehearsal Manager's Job Description and Debriefing Policy) and submitted to the Board of Directors by the Policy & Production Manual Committee: Thomas R. Blake, Anne Butler, Stephen M. Dell'Aversano, Andrea T. Gregori, Mary Jo Kelleher, Michael Leonard, William F. Osborne, Wm. Clark Snyder, Joshua Thorpe, Richard P. Vollmer, David P. Wiktorek, Sherry Williamson.

ROBERT'S RULES OF ORDER

(as implemented by the Summer Savoyards Inc.)

These rules have been adopted chiefly to control the flow of debate and discussion at meetings, the twin goals being to make sure that all issues are aired in a orderly manner, and to thus wrap a meeting up in as short a time as possible.

Agenda The agenda for a meeting follows this format:

- Approval of the last meeting's minutes
- Announcements
 - Auditions, deaths, births, concerts, etc: anything which does not require action by the Board at this time
- Committee Reports
 - Financial statement from the Business Manager or Treasurer
 - Other Committees
- Old Business
 - Postponed or tabled motions from previous meetings
 - Reports returned from committees
 - Ongoing projects requiring Board input
- New Business
 - New motions
 - Possible issues of concern
- Adjournment

All Board meetings are open to all members, EXCEPT when a meeting has been closed for discussion of Personnel or Money matters. Although such discussion has been closed, the results (actions taken, etc.) of such meetings are public information.

Who can speak:

The Chair of the meeting controls debate on the floor. Speaking privileges are limited to members of the assembled body, and specified guests of that body.

At a General Meeting, all members may speak. At a Board Meeting, all Board members may speak. **The General Membership has no speaking rights at a Board Meeting.**

Limiting Debate:

To keep things moving, a speaker is limited to two 3-minute speeches on a single motion. They may not be consecutive. For debate on critical policy issues, this limit may be removed.

The Chair shall balance the debate whenever possible, choosing alternate speakers for and against a motion.

When to speak:

You really shouldn't speak until the Chair recognizes you. If you want someone else to speak first, you can "yield the floor" when you are recognized.

Sometimes you can speak without being recognized. These are:

- Calling for the "Orders of the Day" - this requests that the agenda be read. It's a polite way to say that the debate has left the main road. "Get on with it!" is Russ' interpretation of this.
- Calling a "Point of Information" - when a gross misstatement of facts has been made by a speaker, or when you have a very important question that **MUST** be answered immediately. It had better be important. The Chair decides whether or not you speak.

The way a meeting runs:

All requests for the Board to take some action should be made as a **MOTION**. ("I make a motion that the Board...", "I move that we...") Without a request for the Board to take some action, there is nothing to debate! If the Board wants more information on a subject, it can ask questions during the debate; or it can refer the motion to a committee, and resume the debate at a later time.

General discussion about things is, of course, allowed. It can be overridden at any time, however, by a call for the Orders of the Day. If you wish to act on an issue that has surfaced at the meeting, ask the Chair to put it on the agenda under New Business for that meeting. Do this any time.

Summary:

- Make a motion
- Second the motion
 - Debate starts
 - Amendments?
 - Vote
 - Table?
 - Vote
 - Refer to committee?
 - Vote
 - "Call the Question" - ask for a vote
- Next motion

In general, you can't make another motion when you're debating a motion on the floor. Exceptions are:

- Adjourn the meeting
- Adjourn to a future time
- Recess
- Orders of the Day
- Point of Information

Make a motion - propose a relatively specific course of action for the Board

Second - a (second) person who also supports a motion. A motion must be seconded before it can be considered by the Board. The person seconding the motion is not required to vote for it.

Debate - discussion of the pros and cons of a motion. Without a motion, there is no debate.

Amendment - any change in the original language of a motion. If the author of the motion agrees to the change, it is a friendly amendment, and is included automatically; if not, then the amendment must be moved and seconded. Debate then begins on the amendment only, and concludes with a vote on the amendment only. Only after dealing with the amendment, does debate continue on the main motion.

Reconsideration – re-voting on a motion after it has been adopted. For some reason, you may want another vote taken (you changed your mind; other members are present or absent).

PRIVILEGED MOTIONS

(always in order)

Recess - take a break, for a specified period of time. Pick up where you left off.

Can it interrupt a speaker?	No
Must it be seconded?	Yes
May it be debated?	Not if motion on floor
Can it be amended?	Yes
Can it be reconsidered after a vote?	No
How many votes are needed to adopt it?	Majority

Adjourn a meeting to a future time - stops the meeting, to be picked up at the same point later on, following the same agenda. A big recess.

Can it interrupt a speaker?	No
Must it be seconded?	Yes
May it be debated?	Yes
Can it be amended?	Yes
Can it be reconsidered after a vote?	Yes
How many votes are needed to adopt it?	Majority

Adjourn a meeting - ends the meeting completely. The next meeting starts from the beginning, with a brand new agenda. Usually (but not always) done only at the end of New Business.

Can it interrupt a speaker?	No
Must it be seconded?	Yes
May it be debated?	No
Can it be amended?	No
Can it be reconsidered after a vote?	No

How many votes are needed to adopt it? Majority

Orders of the Day - read the Agenda. A polite way to get back on track.

Can it interrupt a speaker?	Yes
Must it be seconded?	No
May it be debated?	No
Can it be amended?	No
Can it be reconsidered after a vote?	No
How many votes are needed to adopt it?	None

Point of Information - you're not clear about what the speaker said, and it's very important that you understand. Or, you have some information the speaker referred to, but doesn't know about.

Can it interrupt a speaker?	Yes (if important)
Must it be seconded?	No
May it be debated?	No
Can it be amended?	No
Can it be reconsidered after a vote?	No
How many votes are needed to adopt it?	Chair's decision

Other Motions

Main Motion - a proposal of a specific action for the Board to take. A Main Motion may be made any time there is no other motion on the floor. A main motion *may* interrupt general discussion unrelated to a motion.

Can it interrupt a speaker?	Only general discussion
Must it be seconded?	Yes
May it be debated?	Yes
Can it be amended?	Yes
Can it be reconsidered after a vote?	Yes
How many votes are needed to adopt it?	Majority

Amend - make a change to a motion on the floor. A Friendly amendment is adopted automatically; other amendments are debated and voted upon.

Can it interrupt a speaker?	No
Must it be seconded?	Yes
May it be debated?	Yes
Can it be amended?	Yes
Can it be reconsidered after a vote?	Yes
How many votes are needed to adopt it?	Majority

Refer to committee - stops debate on the main motion. The committee examines the question, and reports back to the Board, usually in the form of a recommended course of action.

Can it interrupt a speaker?	No
Must it be seconded?	Yes
May it be debated?	Yes
Can it be amended?	Yes
Can it be reconsidered after a vote?	If no work is done on it
How many votes are needed to adopt it?	Majority

Table - stops debate on the main motion. A tabled motion can be Recalled From the Table at any time, and debate continues. Unless a specific time is set, a Tabled motion shall appear on the next meeting's Agenda as Old Business.

Can it interrupt a speaker?	No
Must it be seconded?	Yes
May it be debated?	Only after the Tabling
Can it be amended?	Yes
Can it be reconsidered after a vote?	Yes
How many votes are needed to adopt it?	Majority

Appendix I
SPONSORSHIP FORM
Summer Savoyards, Inc.

Any participant under the age of 18 during the production period shall be required to have a Sponsor, including technical crew and orchestra. It is preferable that the Sponsor be a parent or guardian. The Sponsor shall be required to be present for, including but not limited to, all Savoyard rehearsals, performances, functions and/or activities in which the minor is participating. If the parent/guardian is unable to be a sponsor, a sponsor shall be designated in writing by the parent/guardian to the Producer no later than the pre-production General Meeting/Read Thru or the minor's first rehearsal and/or activity. Under no circumstances will sponsorship be designated by a member of the Savoyards who is not the minor's parent or guardian. The sponsor shall provide adult supervision and will be responsible for monitoring appropriate behavior, both by and towards the minor from other members of the Company. Company members may not sponsor more than one minor per production. Parents/guardians are exempted from this limit if they are sponsoring their own minors. Sponsors/parents/guardians and their minors will be required to sign this document outlining said sponsorship guidelines and shall turn it in to the Producer prior to their first rehearsal and or/activity.

It is the responsibility of a sponsor to notify the parent/guardian if they cannot be present for a rehearsal and/or activity, in which case the parent/guardian must be present in their place. The minor shall also notify the Rehearsal Manager if their sponsor/parent/guardian cannot be present. As a one-time exception, the parent/guardian may designate a sponsor to the Rehearsal Manager by phone or electronic mail prior to the rehearsal and/or activity. If the sponsor/parent/guardian or designee cannot be present, the minor may not participate and this will be considered an excused absence.

Participant's Name Age Date

Parent/Guardian's Name Date

Designated Sponsor, if applicable Date

Appendix II

WAIVER of LIABILITY, ASSUMPTION of RISK and RELEASE

SUMMER SAVOYARDS, INC.

PLEASE READ THE FOLLOWING CAREFULLY. If you have any questions, please have them answered *before* signing this document.

In consideration of being permitted to participate in the Summer Savoyards, Inc. _____ (year) production of _____, I, (print full name) _____, in full recognition and appreciation of the potential and real dangers and risks inherent in such productions (including rehearsals, meetings, performances and other Company activities), do hereby waive, release and forever discharge and hold harmless Summer Savoyards, Inc, its members, officers, employees, agents and participants (collectively “the Company”) from and against any and all claims, demands, procedures, action or causes of action for costs (including attorney fees), expenses and/or damages to personal property or personal injury, or death, caused by or resulting from the negligence of the Company or otherwise, which may result from my participation in these activities.

I understand and admit that my participation in _____ is completely voluntary for which I assume the entire risk of participation. I assume full and sole responsibility for any injuries or damages resulting from my participation in Company activities, including responsibility for using reasonable judgment in all phases of my participation in the production and travel to and from my rehearsal, meeting, production and performance locations. If I am a minor under the age of 18 at the time of my participation, I affirm by additional notarized signature below that I have secured the complete and unqualified permission of my parent or guardian to participate fully in such activities without restriction and in full understanding and acceptance of the Waiver of Liability and Assumption of Risk and Release described herein.

I affirm that I am in good health and able to participate in the Summer Savoyards, Inc. activities without restriction. I further declare that I am physically fit and capable to participate in such activities. I acknowledge that Summer Savoyards, Inc. does not provide health insurance and that it is the recommendation of Summer Savoyards, Inc. that I obtain general medical/health insurance if I am not already covered. I understand that it is my responsibility to notify the rehearsal/stage manager of my emergency medical information, including emergency contact information provided below, before I begin participation with the Company.

I recognize and accept that it is up to me to conduct myself in a prudent and responsible manner and to behave courteously and respectfully to members of the Company, and to participants in its productions and activities, at all times. I also recognize that Summer Savoyards, Inc. is in no way responsible or liable for the personal conduct of its members, officers, employees, agents, participants and visitors.

I also agree that the foregoing Waiver of Liability and Assumption of Risk and Release is intended to be construed as broadly and inclusively as permitted by law and that if any portion thereof is held invalid by a Court of Law having competent jurisdiction, that the balance shall, notwithstanding, continue to be in full legal force and effect.

I acknowledge that I have carefully read and understand this entire Waiver of Liability and Assumption of Risk and Release, and I agree to be legally bound by it. I acknowledge and understand that I am signing this document freely and voluntarily, that in doing so I understand that I am giving up substantial rights including the right to sue; that my heirs, assigns, parents and guardians, administrators, executors, and agents are bound herein. I further understand and acknowledge that my signature (and that of my parent or guardian, as required) is intended to be a complete and unconditional release of all liability to the greatest extent allowed by law.

Participant's Name Date Participant's Signature

Parent/Guardian's Name (if participant is under 18) Notarized Parent/Guardian's Signature (if participant is under 18)

Emergency Contact Name Signature of Notary

Emergency Contact Relationship Notary Expiration Date

Emergency Contact Phone Number