

# Pacifica Spindrift Players Artistic Board Bylaws

APPROVED August 4, 2015

AMENDED April 5, 2016

AMENDED August 2, 2016

## I. Article I: Name and Organization

Formerly known as the Artistic Committee, the Artistic Board of Pacifica Spindrift Players will function as a more structured version of a standing committee. The term "Board" serves to reflect the structure and the importance of the group.

## II. Article II: Mission

The Artistic Board seeks to produce works of high artistic quality in a wide variety of styles and forms and to present an excellent and varied theatrical season for the community of Pacifica. The Artistic Board and the Pacifica Spindrift Players Board of Directors serve as a system of checks and balances, preserving both the financial stability and artistic integrity of the theater.

## III. Article III: Artistic Board

### A. Main Responsibilities and Powers:

1. Selecting the Season
2. Maintaining Artistic Integrity
3. Promoting Theater Education
4. Fostering New Theater Works

### B. Makeup of the Artistic Board:

1. Chair/Production Master
2. Resident Prop & Set Dressings Master
3. Resident Costume Master
4. Resident Technical Master
5. Historian/Secretary
6. Education Function Member
7. New Theater Works Member

### C. Responsibilities and Duties of All Artistic Board Members:

1. All Artistic Board members must be either a production manager - or, in the case that they've never served in that role, an assistant production manager for one show that begins during their term. Shows are considered to begin no later than the first audition date for the show, including any General Auditions. Any exception will be determined by a majority vote of the Artistic Board.
  - a) The Artistic Chair will be the production manager for one of the shows in the latter part of the term (meaning one of the shows in the next season after the Chair's term is over)
2. All Artistic Board members will help organize and run General Auditions - one in the Fall for Fall/Winter shows and one in the Spring for Spring/Summer shows
3. All Artistic Board members shall read plays, make recommendations, and participate in the timely selection of plays for each upcoming season. Each Member will research and give input on the productions being considered.
4. All Artistic Board members will help organize and run "Next Season Show Pitch Sessions" prior to the selection of the next Season's shows.
5. All Artistic Board members shall help hire directors for the selected shows each season, as needed.
6. All Artistic Board members shall attend all regularly scheduled and ad hoc Artistic Board meetings.

### D. Responsibilities and Duties of Specific Artistic Board Members:

1. Chair/Production Master
  - a) The Chair shall organize, schedule, and run all meetings of the Artistic Board, according to Robert's Rules of Order.
  - b) The Chair shall send out notice to the Board of Directors of the Artistic Board meetings, events, and any changes to meetings dates/times with at least 5 days' notice.
  - c) The Chair will ensure the Artistic Board's approved minutes (recorded by the Historian/Secretary) are sent within one week to the Executive Board in time for the Executive Board's next meeting.
  - d) Along with the Historian/Secretary, the Chair shall know and enforce the use of Robert's Rules of Order during the Board meetings.

- e) The Artistic Chair shall appoint volunteers who are qualified for various Artistic Board positions needing to be filled. All such appointments are subject to approval by the Executive Board.
- f) The Chair will advertise for play recommendations/pitches.
- g) The Chair is responsible for ensuring the proposed selections for the upcoming season, and the dates, directors, production managers and other staff for each production are secured and presented to the Executive Board for approval in a timely manner according to these Bylaws.
- h) The Chair shall oversee all the Production Managers for each individual show, and report back to the Artistic Board about any problems or difficulties that may arise.
- i) The Artistic Chair shall step in and act as Production Manager, or appoint a Production Manager, for any show that loses its Production Manager, has major problems or is otherwise in need of assistance.
- j) The Artistic Chair shall attend each Executive Board meeting where s/he reports on the status of Artistic Board activities. If the Artistic Chair cannot attend an Executive Board meeting, another Artistic Board member will be sent in his/her place.

## 2. Resident Prop & Set Dressing Master

- a) The Prop & Set Dressing Master shall supervise and handle all properties and set dressings belonging to PSP, including establishing a check out system for items used in our shows, handling any loans/rentals to other organizations, and making certain that props/set dressings are returned to the proper storage areas.
- b) The Prop & Set Dressing Master is responsible to ensure that the prop room and set dressing sheds are maintained in an orderly fashion, and that props/set dressings contained in the rooms are useful and in good working order.
- c) The Prop & Set Dressing Master is responsible to ensure that any necessary repairs to the properties and set dressings be made in a timely manner, and that props/set dressing pieces broken beyond repair are recycled or disposed of properly.
- d) The Prop & Set Dressing Master will research and give input on the prop and set dressing needs of each show under serious consideration. The Prop & Set Dressing Master shall also help interview and hire prop designers and set dressing designers for the selected shows each season, as needed.

- e) The Prop & Set Dressing Master will work closely with the prop designers and set dressing designers of each show to pull props and put away props upon completion of the show. The Prop & Set Dressing Master may appoint assistants as necessary with approval of the Artistic Board.
- f) The Prop & Set Dressing Master is not precluded from designing props or set dressing for a particular show.

### 3. Resident Costume Master

- a) The Costume Master shall supervise and organize all costumes belonging to PSP, including establishing a check out system for items used in our shows, handling any loans/rentals to other organizations, and making certain that all items are properly cleaned and returned to the appropriate costume storage areas.
- b) The Costume Master ensures that the costume storage areas are maintained in an orderly fashion, and that costumes are in working order. The Costume Master ensures that any repairs to the costumes are made in a timely manner, and that costumes beyond repair are recycled or disposed of.
- c) The Costume Master will research and give input on the costume needs of each show under serious consideration. The Costume Master shall also help interview and hire costume designers for the selected shows each season, as needed.
- d) The Costume Master has the right of first refusal to design costumes for any PSP show.
- e) The Costume Master works closely with the costume designers of each PSP show to pull costumes, have costumes cleaned and put away upon completion of the show. The Costume Master may appoint assistants as necessary with approval of the Artistic Board.

### 4. Resident Technical Master

- a) The Technical Master oversees all the sound, video and lighting needs for the theater, making certain that all the equipment is in working order, overseeing any changes in placement of equipment needed for a particular show, ordering replacement parts as needed, and ensuring that all operators are properly trained in operating the theater's sound, lighting, and video equipment.
- b) The Technical Master is responsible to ensure that all sound, light, and video equipment, including cables, be kept in an orderly fashion, and in their proper place.

- c) The Technical Master is responsible to ensure that any necessary repairs to the sound, lighting, or video equipment be made in a timely manner by qualified technicians.
- d) The Technical Master works closely with the sound and lighting designers for each show. The Technical Master may appoint volunteer assistants as necessary, with approval of the Artistic Board.
- e) The Technical Master will research and give input on the electrical/technical needs of each show under serious consideration. The Technical Master shall also help interview and hire lighting and sound designers for the selected shows each season, as needed.
- f) The Technical Master is not precluded from designing lights, sound or video for a particular show.

#### 5. Historian/Secretary

- a) The Historian will act as Secretary to the Artistic Board, taking minutes of each meeting, recording votes as appropriate, and seeing that the minutes and notices of meetings are sent via email to each Artistic Board member in a timely manner. The approved minutes will also be sent to the Executive Board prior to their next calendared meeting.
- b) The Historian will research and give input on the productions currently being considered/performed at other nearby theater groups, in order to avoid duplication of play selections. The Historian will also research and report on any previous PSP productions of, and the predicted audience acceptance of, each show under serious consideration.
- c) Along with the Chair, the Historian shall know and enforce the use of Robert's Rules of Order during the Board meetings.
- d) The Historian shall create a physical archive of the current season's shows, events and other PSP related news. The Historian may work with the Executive Board Secretary to appoint an assistant(s) as necessary, with approval of the Executive Board. The Executive Board Secretary shall have custody of the Company's records and archives.

#### 6. Education Function Member

- a) The Education Function Member will oversee the creating and maintaining of a program of technical and/or performance trainings and workshops, as well as theater educational events. (See Article VII: Promoting Theater Education).

- b) The appointed Education Function Member may request that other interested PSP members assist with developing these educational programs by requesting a subcommittee be formed from the Artistic Board Chair and approved by the Executive Board per the PSP bylaws. Any educational program developed is subject to approval by the Artistic Board and ultimately, by the Executive Board.

#### 7. New Theater Works Member

- a) The New Theater Works Member will oversee the creating and maintaining of a program of technical and/or performance trainings and workshops, as well as festivals. (See Article VIII: Fostering New Theater Works).
- b) The appointed New Theater Works Member may request that other interested PSP members assist with developing these educational programs by requesting a subcommittee be formed from the Artistic Board Chair and approved by the Executive Board per the PSP bylaws. Any new work being considered for production is subject to approval by the Artistic Board and ultimately, by the Executive Board.

### E. Advisors

Advisors are non-voting members who must request the floor from the Artistic Board Chair in accordance to Robert's Rules of Order and shall attend the required amount of meetings based on each advisor position. The following 4 advisors shall be appointed to the Artistic Board:

#### 1. Immediate Past Artistic Board Chair

- a) Immediate Past Artistic Board Chair shall attend Artistic Board meeting for the first 3 months of the next term, with a renewable 3 months at the discretion of the at current Artistic Board Chair
- b) Immediate Past Artistic Board Chair shall serve as a Production Manager during the first 3 months of the next term
- c) Immediate Past Artistic Board Chair shall offer assistance and guidance when requested by the new Chair

#### 2. Resident Set Master/Designer/Builder ("Set Master")

- a) This position may be shared by two resident set masters/designers/builders

- b) Resident Set Master shall attend Artistic Board meetings as needed (as determined by a well-outlined agenda) all year as needed
- c) Resident Set Master shall give input during the “next season selection” time period by researching and checking inventory on the set needs of each show under serious consideration
- d) The Resident Set Master oversees the construction of all sets for the shows at PSP, and participates in the strike of each set at the end of the run.
- e) The Resident Set Master will work closely with the set designers of each show.
- f) The Resident Set Master may purchase items needed for the construction and painting of the sets, as needed, and in keeping with applicable budgets.
- g) The Resident Set Master ensures that the set, shop, and paint storage areas are kept in an orderly fashion, and that all such equipment is maintained in working order.
- h) The Set Master ensure that any repairs to the sets and set pieces be made in a timely manner, and that anything broken beyond repair is recycled or disposed of.
- i) The Resident Set Master may appoint assistants as necessary with approval of the Artistic Board.
- j) The Set Master is not precluded from designing sets for a particular show.

### 3. Financial Admin

- a) The Financial Admin shall attend all Artistic Board meetings
- b) The Financial Admin shall procure and handle rights and royalties for PSP shows
- c) The Financial Admin shall take steps necessary secure quotes for royalty and rental costs for shows under consideration for the PSP season.
- d) The Financial Admin will research and give input on the royalty, rental, and other costs of each show under serious consideration.
- e) The Financial Admin shall aid in the calendaring of the season and will maintain all meetings, rehearsals, shows, etc on the PSP master online calendar
- f) The Financial Admin shall oversee and manage theater and production deadlines
- g) The Financial Admin shall assist with the creation of show budgets
- h) The Financial Admin will act as Budgeter to the Artistic Board, helping create a suggested budgets for each plays, musicals,

gallery shows, etc. in the season once an annual budget has been determined by the Executive Board.

#### 4. Immediate past Artistic Board Members

- a) Immediate past Artistic Board Members may attend Artistic Board meetings for the first 3 months to help with transitions at the discretion of the current Artistic Chair
- b) Immediate past Artistic Board Members must attend Artistic Board meetings while they are the Production Manager or Assistant Production Manager for a show

#### F. Conflict of Interest:

1. A person cannot serve on both the Artistic Board and the PSP Executive Board of Directors.
2. It is a conflict of interest for any standing paid contract position of PSP to be appointed as an Artistic Board member. They can however be appointed as an Artistic Board advisor.
3. There should be no conflict with being on the Artistic Board and serving on artistic committees/boards of other theaters, but members should disclose their other obligations to both parties.

#### G. Eligibility:

1. The composition of board shall be diverse in age, background, and interests. Members interests should be representative of the entire gamut of pieces that can be produced at PSP - musicals, plays, comedies, tragedies, classics, new works, etc.
2. The President of the Executive Board shall appoint the chair of the Artistic Board, subject to the approval by the Executive Board no later than the June Executive Board Meeting and upon acceptance, the new chair will be announced at the Annual Meeting of the Membership. The term of office of the chair shall be until the following Annual Election and transitional Artistic Board meeting in July.
3. The Chair shall recommend Artistic Board members for approval by the Executive Board at the July/August Transitional Executive Board meeting.
4. Any member in good standing is eligible to apply to be a member of the Artistic Board by filling out an application and submitting via the website prior to the Artistic Board members slate deadline given to the Artistic Board Chair.



## H. Term of Office:

1. The term of office for a member of an Artistic Board member shall be approximately one year, commencing from their confirmation by the Executive Board. The term of office of the members shall be until the next Annual Election/July transitional Artistic Board meeting. There is no term limit for members of the Artistic Board.
2. Any vacancy after completion of the composition of the Artistic Board, the chair shall recommend a new Artistic Board members, subject to confirmation by a majority of the entire Board of Directors. The duration any such appointments shall be only until the next Annual meeting.

## I. Removal from Office:

1. A member of the Artistic Board may be suggested for removal from office by a simple majority of the entire Artistic Board, plus confirmation of the Executive Board at a majority vote.
2. The member in question may speak on their own behalf to the Executive board prior to the Executive Board's decision.

# IV. Article IV: Meetings

## A. Regular Artistic Board Meetings

1. All Artistic Board meeting are closed to the public and to the membership.
  - a) Executive Board members are allowed and encouraged to attend as necessary.
  - b) Advisors shall attend as outlined above.
  - c) Both the Executive Board and Advisors must request the floor from the Artistic Board Chair in accordance to Robert's Rules of Order
2. The Artistic Board Members shall meet once per month, generally on the second Tuesday of the month. There shall be at least 5 days notice of the time and place of the meeting to the entire Artistic Board, all advisors and the Executive Board.
3. Exceptions to the second Tuesday meeting time include the week before and including tech weeks for PSP's productions, or when a quorum will not be able to attend. Meeting dates and times will be adjusted at the beginning of each season, once tech weeks are set for the season's shows.

4. A quorum of the Artistic Board Members shall consist of a simple majority plus one, all Artistic Board members, all advisors and the Executive Board having been duly notified of the meeting date, location, and time.
5. Artistic Board meeting shall follow Robert's Rules of Order.
6. Each Artistic Board Member is entitled to one (1) vote.
7. The minutes from all Artistic Board Meetings will be sent to all members of the Artistic Board and all members of the Executive Board prior to the next calendared Executive Board meeting by the Historian/Secretary.
8. A copy of the minutes shall be maintained for archival purposes, however these minutes are not for public or membership viewing.

## B. Additional Meetings

1. Emergency or special meetings may be called by any 3 Artistic Board members with 5 days' notice to all Artistic Board members, all advisors and the Executive Board.
2. Between August and January, the Artistic Board will need to meet as many times as necessary to conduct pitch sessions, create and vote upon a season slate, etc

## C. Absences

1. Three absences from Artistic Board meetings during a single membership year may be considered a reason for removal, at the option of a majority of the entire Artistic Board.
2. An absent Artistic Board Member may send his/her proxy to the Artistic Board meeting with another Artistic Board Member. Proxies must be written and signed by the absent Artistic Board Member.

# V. Article V: Selecting the Season

## A. Pitch Sessions

1. A pitch session allows anyone in the community to propose a show to be performed at PSP.
2. A pitch session is separate from normal artistic board meeting.
3. A pitch session is a separate process from applying to direct a show.
4. There shall be at least 2 pitch sessions completed during the month of September. One session should fall on a weekend and one on a weeknight to allow the most flexibility.
5. The Artistic Board will schedule the pitch sessions to avoid conflicts in coordination with Secretary/Parliamentarian on PSP Board of Directors.

6. Artistic Board members can pitch shows in the same way as non-board members, and must abstain from votes on the shows they pitch.
7. Anyone may pitch a show. Pitchers will fill out a form, either in person or online via the PSP website, and are encouraged to attend a pitch session in person.
8. If possible, the pitcher should bring a copy of the show for the perusal of the Artistic Board, which will be returned upon request.
9. The Artistic Board must attend all pitch sessions. They will prepare an evaluation form for each proposed show focusing on the viability of the show and on cost projections.
10. If a show is proposed by more than one person, the Artistic Board will hear both pitches, as they may differ substantially.
11. These pitches are not tied to directing assignments, although pitchers may indicate they want to apply to direct the show.

## B. Director Interviews

1. All directors must apply to direct by filling out an application. Applications will be available in person and online.
2. All directors will be interviewed by the Artistic Board Chair and the President of the Executive Board, as well as one more member of the Artistic Board.
  - a) If the President of the of Executive Board cannot make an interview, the rules of succession as outlined in the Executive Board Bylaws shall be followed.
  - b) If the Artistic Board Chair, President of the Executive Board or any member of either the Artistic Board or Executive has applied to direct the same show, they may not be a part of another director's interview process for that same show.
3. All director candidates will be notified that their interview will be recorded and will sign a video release
  - a) These videos will be used for all Artistic Board members and Executive Board members only to watch in order to give a thorough response on the director,
  - b) The interviews will be edited to be used as previews for the website, as a "Introducing Our Director" for the show, as appropriate.
4. For topics and questions for the director interviews, see Appendix A
5. Directors will be approved by a majority vote of the Artistic Board. If an Artistic Board Member applies to direct a show, s/he cannot vote for that show's director, and cannot participate in any discussion regarding selection of a director for that show.

## C. Season Evaluation

1. Each show being considered must be read by or familiar to at least two (2) Artistic Board members.
2. An Artistic Board member can be considered familiar with a show if s/he has directed, music directed, choreographed, stage managed, or performed in it, or if s/he has seen it several times.
3. For a show without a readily available script (e.g. musicals), watching a performance online - for example, on youtube.com - is a suggested method of becoming familiar with it.
4. The proposals will be considered and evaluated by the Artistic Board using the following unranked criteria:
  - a) Literary/artistic quality
  - b) Balance and variety in genre, style, and period (musical vs. play, comedy vs. drama)
  - c) Acting opportunities/challenges (including male/female ratio)
  - d) Design opportunities/challenges
  - e) Production scope/cost considerations
  - f) Educational value/audience development
  - g) Box office potential
  - h) Theater calendar schedule
  - i) Special production requirements, i.e. additional rehearsal time, double casting, participation in special events
  - j) Main stage vs Gallery

## D. Proposed Season Slate

1. A season slate consists of a list of shows along with a rough calendar of those shows.
2. The Artistic Board shall present a list of seven shows to the Executive Board for approval: 2-3 main stage musicals, 2-4 main stage plays, and 1-2 gallery plays.
  - a) The Artistic Board will also have ready (but not present initially) a list of two backup shows for each category of main stage musical, main stage play, gallery play.
3. The Artistic Board must do whatever is necessary to have a season slate to present to the Executive Board at the November PSP Board meeting.
4. As such, the first vote by the Artistic Board should occur by the Artistic Board meeting in early October.
  - a) The first vote occurs after all shows have been pitched and researched.

- b) The first vote narrows down all pitched shows to the top X shows, where X is two (2) times the number of slots available for shows in the Season.
  - c) All voting will be recorded by name.
  - d) Each Artistic Board member gets the number of votes equal to the amount of slots available for shows in the Season.
  - e) The top X show vote getters move on to the second round of voting
5. For the second round of voting:
- a) Each show will be discussed with clear pros and cons.
  - b) Any member of the Artistic Board can then propose a slate, along with 3 alternatives - one gallery show, one mainstage play, and one mainstage musical.
  - c) Each member of the Artistic Board will get one (1) vote on whether to approve the slate.
  - d) A vote of the majority of the Artistic Board plus one - five (5) votes - will approve the slate and send it to the Executive Board for confirmation.
6. Should another change in the slate become necessary after the Executive Board has confirmed it, the Artistic Board submit a replacement to the Executive Board for confirmation, along with updated rough calendaring.

## E. Season Confirmation

1. The Artistic Board will propose a slate of shows and rough calendar dates to the Executive Board for approval
  - a) The 1st proposal of a season will be at the November PSP Board meeting
  - b) The Executive Board may choose to accept the slate or to return it to the Artistic Board, along with suggestions for changes or other comments
  - c) The Executive Board may not accept a partial slate of shows
  - d) If necessary, the 2nd proposal of a season will be at the December PSP Board meeting
  - e) If necessary, the 3rd proposal of a season will begin the January PSP Board meeting
  - f) If, at that time, no season has been agreed on, the January PSP Board meeting will transition into a meeting of both the Executive Board and the Artistic Board, with the goal of agreeing on a season slate.
  - g) If, at the end of the January meeting, no agreement has been made, the Executive Board will appoint a single Artistic Director with the authority to choose a slate of shows for the season. This

represents the "nuclear option" and every effort should be made to avoid it.

- h) The authority of the Artistic Director is only to choose the slate of shows for the season. The Artistic Board will remain in place, and members will serve as production managers of those shows.
  - i) The Artistic Director will deliver to the Executive Board a slate of shows for the season no later than 2 weeks after the January PSP Board meeting. The Executive Board will not have the power to confirm the slate, and will accept it as presented.
2. Once the season slate is approved, rights will be applied for, and the season will be fully calendared.
    - a) At this time directors will be selected and assigned shows by the Artistic Board
    - b) At this time Production Managers will be assigned for all shows that begin during this season. Shows are considered to begin when production meetings start, and no later than the first audition date for the show - including any General Auditions. Because of the timeline for General Auditions, this may mean that a PM's responsibilities will extend outside of the Artistic Board term.
    - c) The final season with rights granted, fully calendared, and recommended directors shall be presented to the Executive Board for final approval.
  3. The season will be announced no later than the February "We Love our Members" Event.

## VI. Article VI: Maintaining Artistic Integrity

### A. Oversight of Theater Performances

1. Each show will have one member of the Executive Board as a producer.
  - a) Producer's responsibilities will include handling staff contracts, creating & managing the show's budget, submitting expenses, submitting for stipends, and assisting in marketing the show.
2. Each production will have one Production Manager.
  - a) Each mainstage show will also have at least 1 member of the Artistic Board as a production manager and 1 assistant production managers in total; each gallery show will also have 1 member of the Artistic Board as a production manager and an optional assistant production managers for training purposes.
  - b) Trusted and/or experienced non-Artistic Board members, or past successful production managers may also be a Production

Manager or Assistant Production Manager, provided one other member from the team is on the current Artistic Board

- c) New volunteers or members may learn how to production manage by being an Assistant Production Manager for any show
3. The Production Managers will be attached to each production after appointment on the Artistic Board for shows that begin during their term. Shows are considered to begin no later than the first audition date for the show, including any General Auditions.
4. At least one (1) Production Manager or Assistant Production Manager will be a member of the Artistic Board.

## B. Production Related Problems

1. It is the responsibility of the Artistic Board to help solve production problems that occur during the course of the season.
2. The Producer and/or Production Manager(s) may escalate any issues to the Artistic Board.
3. The Artistic Board may take action, including the removal of directors or other production personnel, to rectify the problem.
4. Any action superseding the normal power of a Producer or Production Manager will require a majority vote of the Artistic Board.

## C. Production Postmortem Review

1. The Producer and Production Manager for each production will organize a postmortem meeting.
2. This meeting needs to be scheduled as a part of the production calendar for the show and should be considered a required meeting for the production team.
3. The postmortem meeting should take place within one week after the close of the production, but no longer than three weeks after.
4. The Producer and Production Manager will find a PSP member not involved at all with the production of the show to be responsible for facilitating the meeting and recording all notes at the meeting. The notes will then be organized and reported back to the Producer, Production Manager, and the entire Artistic Board and Executive Board by the facilitator.
5. For more details of the postmortem process, see Appendix B

## D. Policy Creation

1. The Artistic Board will formulate and oversee policies concerning all aspects of productions.

2. The Artistic Board will create handbooks and other artifacts to be used as resources for directors, stage managers, and other production personnel.

## VII. Article VII: Promoting Theater Education

- A. The Artistic Board will provide for the recruiting and training of new theater staff and crew, including production managers, directors, stage managers, stage crew, and tech crew.
- B. All production managers are required to see that there are assistant production staff (production managers, directors, and stage managers) for each production, and to see that these assistants are given specific time for their training by the primary production staff.
- C. The Artistic Board will have at least 2 training sessions a year for new production staff of all who may be interested in being a production managers, directors, or stage managers.
- D. The Artistic Board will establish and maintain an ongoing program for recruiting and training new production staff.
- E. The Artistic Board will establish requirements for all productions staff.
- F. The Artistic Board will establish a series of graduated requirements that must be completed by any new production staff before they can have that primary responsibility for any production at PSP.
- G. The Artistic Board will have at least 2 workshops a year:
  1. One for on-stage topics for actors, on topics such as auditions, dance, makeup, theater etiquette, singing.
  2. One for back-stage topics, on topics such as set building, the light and sound booth, playwriting.
- H. The intent is to educate, not raise funds through, these events (so breaking even cost wise would be nice)

## VIII. Article VIII: Fostering New Theater Works

- A. The Artistic Board will help to reestablish Stage2 as a vehicle to bring newer or more obscure works to the stage.
  1. Stage2 productions will have no budget other than what the producer brings to the table
  2. Stage2 works may be performed on either the main stage or in the gallery.
  3. Stage2 works are not part of the Season Slate.



4. The pitcher for a Stage2 work will be its producer or the Artistic Board may request that the Executive Board consider PSP to produce the new work.
- B. The Artistic Board will host one festival per year (e.g. one-minute plays, series of one acts, young talent, Shakespeare monologues/scenes, staged readings of plays, concert-style musicals or musical reviews, etc)
- C. The intent is to promote new theater, not raise funds, through these events (so breaking even cost wise would be nice)

## IX. Article IX: Amendments

- A. These Bylaws may be amended by the Executive Board of Directors or initiated by a petition signed by members of the organization.
- B. Amendments by the Executive Board may be made by a simple majority vote plus one. Executive Board Directors who intend to amend the Bylaws must deliver a copy of the proposed amendment to the entire Board with sufficient time to review before the Executive Board Meeting at which the amendment will be voted on. Amendments by the Board may be made at any time throughout the year.
- C. Amendments by the Membership may be made once a year at the Annual Meeting. Amendments by the Membership can be initiated only with a petition signed by at least ten (10) voting members of the organization. The proposed Bylaws amendments must be delivered to the Recording Secretary/Parliamentarian in time to be sent out with the one-month notification of the Annual meeting. Those amendments shall be voted on at that membership meeting and be adopted if approved by two thirds (~66.7%) of the voting members.

# Appendix A: Director Interview Questions

Directors shall be asked questions from the following questions:

1. How did you hear about this directing opportunity?
2. Describe why you'd like to direct (fill in name of show:)
3. Describe your vision for this show.
4. Do you typically get involved with your productions beyond the Directing role?
5. Do you have someone who you'd like to bring with you as part of your production staff?
6. How would you work through scheduling conflicts with your Producer, Musical Director or Choreographer?
7. Describe how you work with your actors on Character development.
8. Describe what you look for when casting a show.
9. Are you willing to take input from others when casting a show?
10. How do you handle a situation when an actor/actress is problematic (disruptive, not prepared, not living up to the performance quality you expected)?
11. When do you hand the show over to the Stage Manager?
12. How would your cast describe you during Tech Week?
13. Have you worked with a Producer and/or Production Manager before? Describe what worked and what didn't.
14. Describe your working relationship with technicians & designers.
15. What expectations do you have from PSP?
16. Is there anything else that you would like us to consider when we are making our decision?

# Appendix B: Postmortem Process

At this meeting notes will be recorded on the following information:

1. What worked?
2. What problems did production staff/artistic staff/cast/patrons/etc have?
3. What solutions were found for these problems?
4. What do people think should be done differently?
5. Identify who were the people most responsible for getting things done during this production, and see that they have recognition.
6. Identify those who were problematic or detrimental to the production.

The Facilitator will organize the notes from the meeting for archival purposes :

1. The cover of the report will include:
  - a. Show Title
  - b. Dates of performances, including year

- c. Producer and Production Manager's Name
  - d. Entire Production team
2. An "executive summary" will be at the beginning of this report
  3. The report will include a copy of the contact sheet for the entire production staff and cast.
  4. The organized, constructively written notes answering the above questions from the meeting will then be included.