

**PALETTE, MASQUE AND LYRE, INC.**

**POLICIES**

**AND**

**PROCEDURES**

## **PREFACE**

Over more than half a century, PM&L Theatre has adopted and developed many policies and procedures to facilitate the smooth operation of its theatre and business operations. This handbook has been prepared as a more comprehensive and updated guide for the Board of Directors, members and volunteers.

It is our hope that this document will be of use to the current operation of PM&L Theatre and that it will be revised and updated as needed.

Legislative Committee

July 2021

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## MISSION/HISTORY

Palette, Masque & Lyre (PM&L) Theatre has entertained audiences and offered opportunities to local actors and actresses for over half a century.

PM&L Theatre is a non-profit community organization dedicated to promoting the theatre arts of the Antioch and surrounding Lake County/southeastern Wisconsin area. PM&L strives to provide an open, volunteer avenue for individual creative expression through participation in all aspects of producing high-quality amateur theatrical productions.

Additionally, PM&L is committed to increasing community interest in the performing arts, providing educational and recreational opportunities and in creating an organizational environment that encourages the participation of community members from all age groups and interest levels.

P for *Palette*, symbol of the artist; M for *Masque*, symbol of the actor and L for *Lyre*, symbol of the musician, were put together to form the name of the group of people who were interested at that time primarily in producing (overseeing the executive and financial aspects) of plays, art works and concerts. Some one dozen individuals (actors, business people, artists and musicians) banded together and donated \$10 each. With \$120 burning a hole in their pockets, the group set out to bring culture to Antioch, Illinois.

Shows and art exhibits were given for the benefit of the Antioch Women's Club, Lake County Mental Health Group, and various P.T.A.s. In 1963 the group was offered the opportunity to rent the Lakes Theatre (originally named the Crystal Theatre, constructed circa 1914\*) on Main Street. With the added responsibility of maintaining a theatre and putting something on the stage with some regularity, it was decided that membership should be broadened to include general members. The response was gratifying. P.M. & L. moved into the theatre, which is its home today, and with few exceptions has not looked back since. In fact, in 1982, the group (with some trepidation) purchased the building, and in 2015, the group, with help from generous donations, purchased the adjoining building as well.

Our name reflects our group's purpose, which encompasses all forms of the arts, from theatrical productions, to special concert events, to art exhibits, all offered to the public at ticket prices that range from free to \$18. We are a training ground for budding actors, actresses, stage crew and artists of all ages, and we pride ourselves on open auditions.

## **AFFILIATIONS**

Palette, Masque and Lyre (PM&L) Theatre is a member of the **American Association of Community Theatres**, and the **Antioch Chamber of Commerce**.

## **MEMBERSHIP**

Membership shall be open, upon application, payment of dues, and approval of the Board of Directors, to all persons who are interested in the objectives of the organization, as provided in the bylaws.

Current annual membership dues, established by the PM&L Theatre Board of Directors, are \$17 for an individual, \$10 for a junior member, or \$30 per family. Membership after March 1 is 50% of the applicable fee for the remaining term. The Membership Chairperson should give new members an electronic copy of the By-Laws and the Policies and Procedures handbook when he/she is accepted by the Board and has paid his/her dues.

To maintain active membership in PM&L, the minimum annual requirements are: a minimum age of 18 years, conduct consistent with the purpose of PM&L, and suggested attendance at the annual meeting.

Although not a requirement, it is recommended and urged that each active member participate in at least one of the following each year: service on any standing committee or on the Board of Directors; service and participation on any production committee, in the cast or crew, or in the direction of any major play or in a workshop play; participation in any special activity requested by the Board, executive officers, or directors of shows.

## **CONTRIBUTOR CATEGORIES (ongoing, not related to capital fundraising)**

### **DRUM ROLL \$50-\$124**

#### **CURTAIN CALL \$125-\$249**

This contribution guarantees:  
One pass for one season

#### **APPLAUSE \$250-\$499**

This contribution guarantees:  
Two (2) passes for one season

**ENCORE \$500-\$749**

This contribution guarantees:  
Four (4) passes for one season  
Appearance of name in program

**STANDING OVATION \$750-\$1000**

This contribution guarantees:  
Four (4) passes for one season  
Four (4) tickets to Annual Banquet  
Recognition on Opening Night

**LIFE SPONSOR**

While this contributor category is no longer available, those who are a part of it through past donations are entitled to the following privileges: 2 season tickets for life, annual acknowledgement of sponsorship in the program, and the right to vote for annual acting and production awards. Life Sponsorships are not hereditary and cannot be passed to their heirs.

**BUDGETS**

The Treasurer shall serve as chair of a committee (to include the Treasurer and the Executive Board members) to prepare a proposed budget for approval by the Board of Directors at the August board meeting. Budgets for individual productions are submitted by the productions teams and are reviewed and approved by the Board.

Reimbursement for items purchased for a particular show must be approved by the current play's director, followed by filling out the reimbursement form in the box office and having it signed by the play's producer as well as any applicable crew chair (example - costumes) or VP. Directors are reminded that they must strive to remain within their budget, and should discourage reckless spending by cast and crew.

Directors may request additional "above-budget" amounts for specific items if they do so in advance of their production's opening. Their request must be made to the Board at one of their regularly scheduled meetings. The Board will determine if the request is justifiable.

As a volunteer organization, please note that payment is typically made only for a few exceptions:

1. Box office personnel
2. Music Director/Vocal Director/ Musicians
3. Event Coordinator/Concessions Managers

Any other type of payment to any individual from a show's budget **MUST** be noted in the budget submitted to the board, and will require explanation and board approval.

## **BOX OFFICE & TICKETS**

The Business Manager is responsible for the box office, and will staff the Box Office appropriately for each performance, as well as personnel as necessary for the two weeks prior to a production's opening. The Business Manager will provide instructions for specific responsibilities.

### **Season Scheduling**

The season shall include six regular productions and one "Bonus Show", with additional special events or Reader's Theatre offered on occasion as approved by the Board.

Typical season show scheduling includes nine performances of each production over three weeks, with Friday and Saturday performances at 8:00 p.m. and Sunday matinees at 2:30 p.m. Bonus show scheduling will vary.

### **Ticket Prices**

Season pass costs will vary according to the number of musicals in the season, and will be set by the board prior to season pass flyer distribution.

Currently, individual tickets are:

Adult: \$18

Senior Citizen (60+) or Student: \$15

Obstructed view seats in the balcony are \$10.00 each

Tickets which have been paid for (by mail or by credit card on the telephone) will be held at the box office and are not subject to release, as tickets to the same seat cannot be sold twice. Tickets may also be purchased online, and a \$2.50 convenience fee is added to the ticket price.

At the discretion of the President/Business Manager, special discounts may be established for certain performance dates when sales are low. They may also "paper the house" when they deem advisable.

The President, Business Manager and a specific play's director may add additional performances on Thursday evenings, Saturday afternoons, or late Sundays as they deem warranted by sold-out performances. Additional performances are typically added to the last 2 weekends of the show, and should be determined by the President/Business Manager and the show's director (and, of course, a willing cast/crew).

### **Ticket Donations**

Tickets may be donated to Service Groups in the area as a public relations project. No tickets donated to individuals, only to area organizations. The Business Manager will be responsible for these donations, awarding to various groups as appropriate.

### **Complimentary Tickets/Program Credits**

Complimentary tickets and/or program credits may be offered in return for loan of furnishings, costumes, or other special favors. These tickets and credits should be offered sparingly and only with the specific approval of the President.

Cast and crew of a production are eligible for 1 complimentary ticket each for said production, and must make reservations. We recommend that you try to avoid the final weekend if possible.

### **Sponsored Performances**

Performance sponsorships may be sold as per the following details:

#### **Full Theatre Sponsoring Event (one season show performance)**

*Includes:*

- 2nd Thursday of run - 160 seats
- Appetizer and beverage reception
- Your full page ad in program for the run of the show, plus your group promoted on our Website, Facebook Twitter, Online Ticketing Venue, in Press Release, on Posters and Building Banner.

**Musical - \$4000 your cost to book** (a market value of \$5580)

**Non-Musical - \$3500 your cost to book** (a market value of \$5080)

*or*

#### **Balcony Only Sponsoring Event (one season show performance)**

*Includes:*

- 1st Saturday of run - 41 seats
- Appetizer and beverage reception
- Your full page ad in program for the run of the show, plus your group promoted on our Website, Facebook, Twitter, Online Ticketing Venue, and in Press Release.

**Musical or Non-Musical - \$1500 your cost to book** (market value of \$2075)

*or*

#### **Would your group or organization like to host a special party or fundraiser?**

*Includes*

1st Saturday of run - 41 seats

Appetizer and beverage reception

**Musical or Non-Musical - \$1000 your cost to book**

Any sponsored performance dates shall be included in the dates given to the director prior to auditions so that all who will be involved in the production are aware of them prior to making a commitment to the show.

No sponsored performance shall be sold after a show has been cast without the express approval of the show's director. Before giving such approval, the director shall ask the cast and crew for their approval as well.



## **MARKETING: ORGANIZATION**

### **Organization**

#### **VP Marketing**

- **Print & Media Chair**
  - Program
  - Posters
  - Print Advertising
  - Media Relations
- **Digital Chair**
  - Web (PM&L Website)
  - Digital Social (Facebook, Twitter, etc.)
  - Email Marketing
  - Digital Presence (Yelp, Foursquare, Trip Advisor, etc.)
- **Sales & Service Chair**
  - Box Office Liaison
  - Box Office Management System (Patron Marketing & Satisfaction)
  - Customer Service
  - Sales Promotions
- **Outreach Chair**
  - Fundraising
  - Capital Campaigns
  - Grants
  - Community Relations
  - Group Sales

These are examples of duties within the different Marketing Committees and isn't intended to be exhaustive. We also have some overlap; our committees work together on projects and on an ongoing basis as needed.

Committee chairs are left to organizing meetings or handling them through other means of communication as approved by VP Marketing. They should provide an update to VP Marketing monthly to include in Marketing's monthly report to the Board.

New Marketing ideas, projects, suggestions, etc. should route through VP Marketing. When in doubt on a marketing issue, contact VP Marketing.

## **MARKETING: PRODUCTION SUPPORT**

This section outlines how Marketing is directly involved, its processes and guidelines in supporting each production. Producers and Directors are encouraged to note the following critical dates on their production timelines.

Audition information	Four weeks before auditions.
Bio Forms distributed	First rehearsal.
Bio Forms and program credits returned	Two weeks after the first rehearsal.
Publicity photos	Three weeks after the first rehearsal and during Production Week.
Headshots	Three weeks after the first rehearsal.
Poster Circulation	2 <sup>nd</sup> weekend before opening (latest)

### **Auditions**

A minimum of four weeks prior to auditions, directors will provide audition and production information to VP Marketing for distribution to other members of the Marketing team.

Various outlets have publishing deadlines and as such notices should be sent as early as possible and are subject to deadlines beyond our control.

Some of the outlets for audition notices include:

- PM&L Website (Auditions page & front page).
- PM&L Auditions Mailing List Subscribers.
- PM&L Facebook Page Event.
- PM&L Facebook Members Page Event.
- *Ampersand* – the PM&L Member Newsletter.
- Municipal websites, newsletters and social media.
- Newspapers, radio stations and relevant audition websites.

We are constantly adding to our outlets for marketing auditions. Directors or members of the production staff are encouraged to suggest outlets for audition notices but should allow the Marketing team to publish them to maintain brand and consistency.

### **Program Information**

The Producer shall provide program bio forms at the first rehearsal, these will be downloadable from the PM&L website. An online version of the form may also be provided.

All cast and production bios are due no later than two weeks after the first rehearsal. The Producer and Director are responsible for the timely completion of the forms as well as the production credits for the program. Any submissions after the deadline may be subject to omission due to print deadlines.

Bios are up to the individual cast member but should be professional. Bios may be edited or omitted by Marketing staff for length, content or due to space constraints. The final proof will be emailed to the Producer and Director as soon as available and should be posted behind stage for the cast and crew to review for any issues.

Directors are free to submit any editorial or background material for inclusion in the program subject to space constraints.

### **PHOTOGRAPHY**

The Marketing team will engage one or more photographers for the various photographs required for the marketing of the production. Exact dates for **all** photos should be agreed upon by two weeks after the first rehearsal.

### **Headshots**

Headshots are taken in full color and stored by the theatre for use in the production and future productions for that actor. Actors with a headshot on file may request a reshoot if necessary. Headshots should be taken no later than three weeks after rehearsal starts to allow for program publishing lead time.

Actors are free to submit their own headshots provided: they have full rights to the photograph, they pass those rights to PM&L for use, they must be of sufficient resolution and quality and appropriate for the production.

Headshots are included in the program, displayed in the lobby and may be displayed on video boards or submitted to the media.

PM&L owns all headshots (except those submitted by actors as mentioned previously) and the rights to use them. Actors may request a digital copy for their own use, free of charge, as a sign of appreciation for participating in our shows.

### **Publicity Photos**

Two sets of Publicity Photos are taken for every production. The first set is early in rehearsal for circulation to print and digital media. The Marketing team will coordinate these photos and their use along with any staging or rough costuming.

The second set is taken during production week, ideally the first or second rehearsal of production week. These will be taken while the show is being rehearsed and should include full costumes, scenery and makeup. These photos are used for print and digital media as well as the theatre's archives.

Photographers may venture on or around the stage during these photos so the director and actors should be aware of this fact prior to the rehearsal.

### **Cast Photo**

Cast photos are mandatory and should be taken at the final dress rehearsal.

### **Videography**

Videography is optional and can be requested by the director if desired. Videography is subject to the availability of a videographer. Short motion video is encouraged for optimum visibility and to avoid any copyright infringement. Videos should be reviewed and approved by the Digital Chair.

### **Rights**

PM&L owns and asserts rights for all photography and videography created for our productions. Photographers and videographers are free to use the photos for their portfolio or other work but may credit PM&L as well as the subjects of the photos in their use.

## **MEDIA**

The Print & Media Chair or designees will write or edit copy and will be responsible for timely press releases, with photos as available. If the director requires a specific show description or copy, it should be provided to the Print & Media Chair a minimum of four weeks prior to auditions, along with audition information.

These campaigns should be coordinated with the Digital Chair for a consistent marketing message.

### **Web**

The Digital Chair or designees will oversee the web presence for each production. These include, but aren't limited to:

- A page for the production on the PM&L website.
- Front page of the website when in production and running.
- Social media events for auditions and performances.
- Social media ads and campaigns.
- An email campaign announcing the run of the show and special events as warranted.

### **Posters**

The Print & Media Chair or designees will oversee distribution of posters for the production by the second weekend before the opening of the production. The primary intent of posters is for marketing purposes and as such they should be completely circulated for posting before any are used as mementos.

A poster or other display as determined each season will be included in the shadow boxes at the front of the theatre for the current show and the coming show.

Poster Designs should be submitted for Board approval by the March meeting each year and be ready for display by the last show of the season.

### **Curtain Speech**

A curtain speech outline will be written by the VP Marketing or designees, listing any upcoming events and the usual cautions and announcements (exits, restrooms, intermission, etc.). Any show-specific personalization or additions can be added by the Director. The curtain speech can be either recorded or live, but should touch on all items outlined, averaging two minutes but not to exceed four minutes.

## **MARKETING: SEASON ACTIVITIES**

This section outlines tasks and activities Marketing is involved in on an annual basis over the course of the season.

### **Program Design**

The Print & Media Chair or designees is responsible for preparing and editing programs for all PM&L productions.

At the beginning of each season, the Business Manager and/or President will provide standard program information, including names of PM&L Officers and other members of the Board of Directors, President's message, sponsors and award winner information from the previous season.

Any program change that results in an increased printing cost must be approved by VP Marketing before submission to the printer. Any changes requiring an insert at the request of the production (i.e. late submissions, cast changes, supplemental information) will be charged to the production's budget.

### **Poster Design**

PM&L posters are subject to approval of the Board and as such are supervised by the VP Marketing or designees. Posters should be consistent with PM&L's brand and marketing objectives.

PM&L honors and respects copyrights, trademarks and intellectual property and will comply with all licensing requirements from publishers in our marketing materials. VP Marketing must be advised of any grants or other agreements entered into for inclusion on posters and other marketing materials and will ensure compliance with these requirements.

VP Marketing or designees will work with the chosen designer(s) and coordinate the creation of creative deliverables with input from the Director. Poster designs are generally submitted to the Board for approval by the March Board meeting.

### **Lobby Display**

The marketing committee, under the direction of the VP of Marketing, shall be responsible for the lobby display. At times, a sponsoring organization, a production director, or the Board of Directors may have a special display request. If no specific request is made, it shall be the responsibility of the VP of Marketing to arrange for appropriate displays for each production.

### **Sales Mailers**

The Sales & Service Chair or designees will oversee season pass brochures, ticket ordering program inserts and other marketing mailers. The dates and timing of these materials is the responsibility of the Sales & Service Chair.

**Ad Sales**

The Print & Media Chair is ultimately responsible for the program but advertising sales should be closely coordinated with the Sales & Service Chair. Rates for ad sales should be set after estimated printing costs for the program have been established. All ad rates and appreciation benefits (i.e. season tickets) must be coordinated by VP Marketing and submitted to the Board for approval.

**Group Sales**

The Outreach Chair coordinates group sales efforts but should work closely with the Sales & Service Chair. Group Sales involves the coordination of a group to attend an event, either with discounted tickets, special seating or handling of the group for any of PM&L's events. Pricing and policies are set in coordination with the Box Office and are subject to approval of the Business Manager, VP Marketing, President, and the Board.

**MARKETING: VENDORS**

Vendors are chosen under the direction of the VP Marketing with approval from the Board (especially new vendors). PM&L supports the community and fosters relationships with long-time partners wherever practicable, while also considering the best interests of PM&L as a 501(c)3 charity.

Quotes should be obtained at least annually before the selection of vendors and awarding of work or contracts. Multiple quotes are highly encouraged.

VP Marketing is the primary contact for all vendors in regard to Marketing work and must approve any expenses to be taken from the Marketing or pertinent Printing budgets.

**MARKETING: BRANDING**

Palette, Masque and Lyre, Inc. brands itself as "PM&L" or "PM&L Theatre". No periods should be used in separating the initials.

The approved 2019 iteration of the PM&L logo should be featured and used wherever practical as a primary identity for our brand.

See separate procedure document of July 2021: "PM&L Design Asset & Style Guide"

Various marketing slogans may be used, changed or updated as warranted.

Any materials produced for a production (i.e. t-shirts, events) should have content approved by VP Marketing and be consistent with our mission and brand.

## **MARKETING: FUNDRAISING**

All fundraising-related activities should be coordinated by the Outreach Committee and led by its Chair, requiring pre-approval by the board. Some fundraising activities include the following:

### **On-site Fundraising**

Any fundraising held in our buildings includes, but is not limited to, additional events beyond season shows. This would include (availability permitting) extra main stage shows, events on main stage, Tribute Hall shows, events or meetings that would generate revenue.

### **Off-site Fundraising**

Fundraising off-site should be approved by the Board and would generate extra income as an extension of our brand and organizational standards and goals.

### **Capital Campaigns**

Capital Campaigns are created and defined with a designated goal for specific improvements to PM&L's existing brick & mortar properties, acquiring any specific equipment, improvement, renovation or additional property.

### **Grants**

An experienced grant writer will be requested to investigate and complete all paperwork involved with any arts grant that either the State of Illinois or other agencies will allow our organization to apply for.

## **MARKETING: COMMUNITY RELATIONS**

The Outreach Committee is primarily responsible for Community Relation activities. Entities include: organizations such as the Village of Antioch, The Antioch Chamber of Commerce, local schools, civic and fraternal organizations. It also works with cooperative entities such as the Lake County and Illinois Tourism and Visitors Bureaus. The Chair or designees attend as liaisons of PM&L and help promote our upcoming shows or events. Participation in local events not only gives exposure to PM&L but exhibits our organization's support of the community.

## **BUILDING ACCESS: KEYLESS ENTRY/PROCEDURES**

See separate procedure document of May 2018: “Legacy Key and Building Entry Access Policy 42020”

### **CHILDREN**

When children or teens under age 18 are a part of the show, please ensure that your language and behavior is appropriate. Their safety and a positive, age-appropriate experience is something we must keep in mind at all times.

While PM&L is a “family theatre”, in the sense that many members, their parents and/or children have been involved over the years, it is also true that not every production is “family friendly”. Some, like Rocky Horror, contain inappropriate material or language, and the production team may request at auditions that children not be present at rehearsals/performances. Even in an appropriate production, unattended children risk injury, and it is not the responsibility of cast or crew to supervise the child of an actor or crewmember. Production members are encouraged to arrange for supervision of their child(ren) either at home or at the theatre to prevent injury to the child and/or disruption of rehearsal/performance activities.

### **PRODUCERS**

A member of the Board will be assigned as Producer for each production. A Producer should not be involved in a show for which s/he is designated a Producer (exceptions may be made with board approval). The Producer should introduce him/herself to all persons involved in the production and express PM&L’s appreciation for their involvement as well as inviting any who do not hold membership in PM&L to consider becoming members.

A list of producer expectations:

1. In charge of the budget
  - a. Ensuring spending stays within approved amount
  - b. Approving receipts/reimbursement
  - c. Tracking spending
  - d. Going to the board for approval, in advance of any over-spend, for amounts needed over budget
2. They are typically board members, and are your liaison with the board
3. They handle dissemination of information to and from functions
  - a. They go over cast/crew guidelines at your first rehearsal
  - b. They ensure you are made aware of dates for marketing and publicity timeline
  - c. Remind director of various dates for publicity photos, posters, program bios, etc.
  - d. Generally handle “business” details so director can concentrate on the show
4. Producer should be included in your production meetings
5. Producer should attend auditions (at least one night) as well as attending one rehearsal a week to take care of receipts/budget items, or deal with any issues



6. Producer can be liaison to get help (i.e. you need a lighting tech, or something like that)

## **BOARD OF DIRECTORS**

PM&L's Board of Directors consists of the President, Vice President of Marketing, Vice President of Production, Vice President of Operations, Corresponding Secretary, Recording Secretary, Treasurer, and 5 Board Members at large. Immediate Past President is a member of the board for a two year term following end of service as President.

Members are encouraged to attend Board meetings as non-voting guests, or as petitioners for special projects or requests. Current By-Laws and PM&L Policies and Procedures handbook will be available on the members page of our website for download at all times. Printed copies are available on request.

The Recording Secretary, Treasurer and VPs are to have reports available at all meetings. The President is required to report all significant Board actions in the monthly newsletter. The Newsletter editor should strive to have the newsletter delivered via email and/or print before each month's meeting.

The Board selects four annual awards: Service to PM&L (given only once in a lifetime), Production Support (given without any repeat exclusion to the person who helps most behind the scenes), Karl Heilgeist Thrift Award (for creative cost-savings) and the Continuing Service Award (given once to anyone who has demonstrated continuous service to PM&L for at least five years and is an adult member).

### **Board Attendance Policy**

The PM&L Board of Directors is elected by the membership annually for varying term lengths. Members of the Board of Directors are expected to regularly attend the designated Board and Membership meetings to effectively serve the membership in these positions. If there is a meeting that a board member cannot attend, they shall notify the President or the Recording Secretary **prior** to the meeting. While it is understood that occasionally a health or family matter will prevent attendance at a meeting, continued absence may result in removal. After 3 meetings are missed within a fiscal year (September - August), the board member will receive a written warning from the President. Non-attendance at a 4th meeting may result in removal from the board.

By virtue of their election to the Board, members of the Board assume annual responsibility for final decisions on upcoming season slates for the theatre, as well as decisions on which director to assign to which production. In order to fulfill this duty, all board members are required to see the entirety of one performance of each of the season shows live (final dress is acceptable if not available on any performance dates). Exceptions can be made for extenuating circumstances by a two-thirds (2/3rds) vote of the Board and, if approved, a dress rehearsal video can then be viewed in order to fulfill this requirement.

## BUILDING USE/INTERNAL POLICIES

Other than internal business, the use of the building for entertainment open to the public or outside event usage is restricted and must be approved by the Board, keeping in mind our reputation for quality entertainment when approving these events/usage. (See next section – Special Activities and Events – for more information.)

All spaces in the building, in Tribute Hall, or at other locations will be scheduled on the master calendar maintained and managed by the Event Coordinator. Main stage productions, held in The Dolly Spiering Memorial Auditorium, always have priority in the use of PM&L space; however, this does not preclude another activity from being scheduled in the building. Event coordinator should always consult current mainstage production director to avoid double-usage of any area on a specific date. Multiple activities in different spaces shall be allowed. During the run of a show, the set area will not be used for any other purpose without the express permission of the current director.

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

**PM&L has been designated a smoke-free\*, cannabis-free\*\*, and gun-free environment. Alcohol (except concessions supplies), tobacco products, cannabis, and illegal substances are prohibited.** Under no circumstances will anyone using alcohol, marijuana or illegal substances be authorized to use power tools, ladders or scaffolding, or high-voltage equipment. Guns are prohibited, whether concealed or not. Only prop guns and cigarettes, as approved by the director and producer of a production for use in that production, are allowed.

\*The Smoke Free Illinois Act includes the use of alternative nicotine products and electronic cigarettes. It prohibits smoking in public places (including theaters) within 15 feet of any entrance, exit, open windows, or ventilation intake.

\*\*Use of marijuana is prohibited in any public place, near anyone under the age of 21, near on duty school bus drivers, police officers, and fire fighters. The Illinois State Law also allows any business owner to prohibit marijuana use on private property. The Federal Controlled Substances Act classifies cannabis as a Schedule I drug, meaning the substance is federally prohibited.

### **Cameras and Recording Devices**

Use of personal video cameras and/or recording equipment is prohibited during PM&L rehearsals and performances. Royalties are paid by PM&L to the author or to the author's agent or representative only for performance of the material on a specific date and for a specific audience. Violation of this policy can result in loss of future performance rights from the licensing company. In the case of material in the public domain, recording devices may be permitted during rehearsals with the consent of the director and cast members.

## **CANCELLATION OF SCHEDULED PERFORMANCE**

Under certain conditions, the President, after consultation with the Director, may decide that a performance should be cancelled. For example, extremely inclement weather, unforeseen illness or injury, a catastrophic event either to the Theatre or the community, or other circumstance might suggest the wisdom of canceling a performance. Final responsibility for a cancellation shall lie with the President. Once it has been determined that a performance will be cancelled, it will be the director's responsibility to contact all cast and crew members. It will be the responsibility of the President or box office manager to notify all other personnel scheduled to work the performance and to get the word out to the public.

Tickets for the cancelled performance may be exchanged for a future performance of the same production or a future production in the season. Refunds will be issued only on a per-case basis, i.e., the ticketholder is from out of town and will be unable to attend another PM&L production, or the production is the last of the season. Refund decisions may be made by the box office manager or the President (whoever can most easily be contacted for an immediate decision).

If the show is consistently sold out, the cancelled performance may be rescheduled at the discretion of the President, the director of the production, the Producer, and the director of the upcoming production. The director of the current production is responsible for contacting each member of the cast and crew to determine their availability for a rescheduled performance, prior to announcing that the performance will be rescheduled.

## SPECIAL ACTIVITIES AND EVENTS

### Outside Group Events

PM&L sponsors, on occasion, performance(s) by an outside group. Some examples include RG Productions (live radio), musical events (jazz, rock groups, etc.), and movie premieres. Any event must be approved in advance by the Board and scheduled with the Event Coordinator. Any outside group will be advised that an appropriate donation to the theatre is suggested in exchange for use of the building (whether a set amount, or a split of ticket sales, for example).

Building usage must be coordinated with the Event Coordinator. It is understood that outside group or special event productions will not interfere or directly compete with mainstage productions.

Publicity assistance for these events may be provided, if requested and approved, through normal channels as outlined in previous sections of this document.

### Workshops

PM&L designates a Workshop Chair and committee each year. Workshops such as lighting, sound, acting, directing, etc. are given as time/personnel permits. Like any event or activity, the workshop dates/space should be coordinated with the Event Coordinator. Contact VP of Marketing for all publicity needs.

### Small Stage Productions

The purpose of “Small Stage Productions” (defined, but not limited to, Reader’s Theatre, one-act plays, etc.) is to provide performances under the auspices of PM&L for experimental, original and/or established works and to provide learning experiences for directors, actors, playwrights, poets and multimedia and technical people.

Non-directors at P.M. & L. are encouraged to direct “Small Stage” shows. Non-directors will be given consideration over approved directors for these projects. Those wishing to direct a “Small Stage” show should submit a proposal and script to the Board of Directors.

*“Small Stage Productions” must hold auditions except under unusual conditions.* These performances may be of theatrical, poetic and/or musical materials. Budget funds, if appropriate, may be provided by PM&L as agreed upon by the Board of Directors.

It is understood that these productions will not interfere or compete with mainstage productions. The Director, crew and a Producer assigned by the board, will handle plans and arrangements for these productions. It is expected that a “Small Stage Production” may use PM&L space, materials and equipment by arrangement with appropriate Production and Technical Committee consultants. If appropriate and approved, office personnel and other support services for mailings, publicity and newsletter announcements may be used for small stage productions. In addition to a budget allowance when/if approved, a nominal price per performance may be charged or donations requested to meet expenses. Any profits shall be accrued to PM&L.

## **MATERIALS & EQUIPMENT**

The Director, as a representative of PM&L, is responsible for any lost, damaged or stolen props, costumes or furniture. Individual directors should be made aware of this when seeking the above named items. Also, it is the responsibility of the current play's director to make sure all of the above borrowed items are returned within a week of the show's closing. Items purchased or created for the current production should not be saved without the permission of the Strike Chairperson. This will avoid unnecessary clutter in the buildings.

"Materials and equipment" include but are not limited to properties, costumes, wig and makeup materials, sound, light and electrical equipment, orchestra stands and equipment, set design and construction equipment, and shop tools. Items included in this definition may be revised from time to time, as appropriate.

Materials and equipment (costumes, properties, etc.) purchased for a specific production or previously owned by PM&L shall remain the property of PM&L and no arrangements shall be made with any cast or crew member to give, sell or otherwise dispose of such items without first obtaining the permission of the Board or, at minimum, that production's Producer.

Do not borrow any PM&L property without the consent of the Chairperson in charge of the item you wish to take out on loan. Also, do not "donate" clothes, props, and furniture to P.M. & L. without consulting the appropriate chairperson. We have limited storage space and are not a dumping ground for unwanted items. Thank you.

See sample forms for borrowing, renting or for lending materials appended to this handbook.

Sets are to be struck immediately after the final Sunday performance of each show. Cast members are expected to donate an hour's time to the strike. The strike chairperson is to be present as well as the set designer (and, optimally, also the director) for the next show. A short meeting the week before strike is recommended for all concerned.

## **HAIR & MAKEUP**

Actors will furnish their own makeup, except for special effects (ghost makeup, special colors, etc.) required for a specific production. Wigs, hair pieces (braids, beards, etc.) and special coloring products for hair effects (graying, etc.) will be furnished by PM&L Theatre where necessary – these items should be purchased for use in a specific production, and as part of that production's budget allowance.

## **HOUSE MANAGEMENT**

The House Management Chair will appoint a designated “Usher Wrangler” for each production. The “Usher Wrangler” will be responsible for soliciting two members for ushering each performance of a production (any public-facing production, including special events, as appropriate). Ushers handle the responsibilities of welcoming audience members, stuffing and distributing programs, directing patrons to their seats, etc.

The House Management committee is also responsible for arranging a theatre clean-up (and soliciting members to assist) prior to the start of each production run (any public-facing production, including special events, as appropriate). The House Management committee will also be assigned a yearly budget to purchase and stock supplies and equipment for theatre cleaning.

The Board also assigns two board “house managers for each season/bonus production, responsible for tidying up the theatre, where needed, on performance dates.

## **PLAY SELECTION**

A Play Selection Committee is chosen from the membership during the committee selection process each year. It is suggested that at least two members of the prior year’s committee should remain for continuity. A minimum of one director (who is not directing in the season for which plays are being selected) should be part of the committee. The VP of Production is a de facto member of the committee.

The Committee will consider/read plays for production, and consider/identify production needs required (i.e. non-unit set, period costumes, language, and non-standard costs that may arise). Members may suggest plays to the committee, using the form provided on our website on the “member’s only” page. Directors for the season in consideration are encouraged to send in play suggestions, and to attend a play selection committee meeting if they wish to speak regarding their suggested plays.

The committee will present two possible slates, each to include a bonus show, by February of each year to the Board of Directors for final decision/approval by the Board.

## **DIRECTORS**

The number of active directors is set at fourteen (14). The Board will maintain a list of the fourteen each year. The Board will also maintain a list of the inactive directors. The Board can remove any active director for good and just cause. An active director may direct, at minimum, a show every other year. All active directors must also be active members of the organization as detailed in the by-laws.

By virtue of their appointment, all play directors (active, inactive and apprentice) are members of the Directors Committee. In addition to making contributions to play selection, this committee provides production support to other directors. Active and apprentice directors are required to see the entirety of one performance of each of the season shows live to maintain active status (final dress is acceptable if not available on any performance dates). Exceptions can be made for extenuating circumstances by a two thirds (2/3rds) vote of the board, and if approved, a dress rehearsal video can be viewed in order to fulfill this requirement.

The Board approved a new policy that affects directors:

1. There will be 4 Directors Committee meetings per season
2. Active and apprentice directors are required to attend a minimum of 2 of the scheduled meetings

A director's history of mounting quality shows, brought in at or under budget, shall be considered a factor for future directing opportunities when an opening for a season production arises. Directors who did not direct a show in the previous season will receive priority for directing the current season being assigned.

The Board and Apprentice Director Committee should always work to increase the pool of directors. New apprentice directors shall come from within the organization and demonstrate that they are active within the group. (see attachment "PM&L POLICY FOR APPRENTICE DIRECTORS). The Board may also invite qualified guest directors—whether internal inactive directors or external non-member directors—to direct on a case-by-case basis. In such instances, care must be taken to provide a hands-on producer to ensure the production has all the knowledge necessary to put on a show within current guidelines the board and committees have set down.

## **PERSONNEL**

No director should sign any Equity contract for services rendered by an actor. All acting is done on a strictly volunteer basis. All non-member actors or crew are encouraged, but not required, to apply for membership.

As a volunteer organization, please note that payment is typically made only for a few exceptions:

1. Business Manager and Box Office personnel

2. Music Director and/or Vocal Director / Musicians
3. Event Coordinator/Concessions Managers

Any other type of payment to any individual from a show's budget MUST be noted in the budget submitted to the board, and will require explanation and board approval. PM&L Theatre is (with the exceptions noted above) an all-volunteer organization **and PM&L policy, in general, prohibits payment to personnel for jobs that are normally performed by volunteers.**