



Oregon
STRAW HAT PLAYERS

**Board Meeting Minutes
March 1, 2015
201 Market St.**

Duane Draper (President)	X	Sarah Karlen (Vice President)	X	Julie Wood (Treasurer)	Abs
David Lawver (Secretary)	X	Wade Crary	Abs	Becky Cripps	X
Evan Fitzgerald	X	Sue Milleville	X	John Unertl	X

The President called the meeting to order at 6:30 pm.

We adopted the agenda as distributed.

We approved the January 11 minutes as amended.

Correspondence:

- From Madison Teachers Incorporated requesting the donation of tickets to *Joseph* for their Bowl-a-Thon silent auction. We approved the donation of four.
- From Deanna Strasse promoting a play she wrote. Filed.

The financial report was distributed. Cash assets currently total \$13,089.40.

David reported on progress on *The Giver*.

The building has new electrical issues and required repairs.

John proposed pursuing Land's End OSHP-branded clothing. We authorized him to proceed.

David moved the adoption of staff guidelines as follows.

This document is developed in order to clarify and record a variety of information that may be useful to production staff. We hope that it is useful to all. Please provide feedback, updates, and corrections by emailing artpol@oshponline.org.

Staff members are also invited to prepare more detailed information on their own jobs which can be available for future productions.

All staff should receive a copy of OSHP's Production Guidelines and be familiar with its contents.

Staff roles

Producer

Heads the production team. All other staff members are under the general guidance of the Producer, who reports to the OSHP Board. The Producer has broad discretion in the oversight of a production, within the guidelines and budget allocations provided by the board.

The short job description for the Producer is "people and resources." Gathering the staff, consulting with other staff as appropriate, and securing the various resources, monetary and otherwise, required to mount a production are part of this role.

The Producer is the sole authority for the allocation of complimentary tickets, and should receive all requests for such consideration.

The Producer may recruit Associate or Assistant Producers and delegate duties to them.

Director

Guides the artistic vision of a production. Specific responsibilities include consulting with design staff, blocking, pacing, and guiding performers in developing their characters.

The Director holds final authority over Choreography and, except for an opera, musical issues, but should make every effort to consider and respect the ideas of the artists overseeing those areas.

Design staff

A production normally has designers at least for scenery, lighting, and costumes. Often a production will also require separate designers for sound and properties. A production with unusual requirements may also utilize hair/makeup designers, though for many shows the Costume Designer may be most appropriate to oversee these areas. The producer has wide authority to configure design staff according to a production's needs and complexity.

Design staff works closely with the Director in serving the overall vision of the production. Conversely, the Director considers carefully all input from the designers. If there are disagreements between the Director and a member or members of the design staff, every effort must be made to reach a consensus as collaborating artists. To that end, regular face-to-face collaborative meetings should be held throughout the production process.

Musical Director

If included on the staff, oversees all musical elements of a performance. This person may or may not actually conduct performances, in which case a Conductor may be needed, and may have additional staff for choral preparation, contracting of orchestra players, coaching of singers, and other matters.

In non-operatic musical theatre the final authority on musical issues is normally the Director, but an open and collaborative relationship is strongly encouraged. The relationship should be clearly articulated early in the production process.

Choreographer

Has primary responsibility for the dance elements of a production. Assisting staff such as an Assistant Choreographer and a Dance Captain may also be needed.

There are many different appropriate ways for the Director and the Choreographer to divide the staging of musical numbers. The final authority on any matters of staging is normally the Director, but an open and collaborative relationship is strongly encouraged. As with the Musical Director, the relationship should be clearly articulated early in the production process.

Stage Manager

Responsible for the smooth running of rehearsals and performances. This includes overseeing the efficient scheduling of rehearsals and ensuring that the OSHP Production Guidelines are observed in the rehearsal process.

During a performance, the Stage Manager is the sole authority on all matters, calling cues as appropriate and generally holding exclusive power to make final decisions on all matters that may arise.

The Stage Manager turns primary authority over to the House Manager when the production is ready for the house to open, and coordinates the efficient running of intermissions with the House Manager.

The Stage Manager will have a variety of assistance depending on the complexity of a production. The head of stage management may be designated as Production Stage Manager, and a variety of Assistant Stage Managers may be required at various stages of a production.

Stage Managers should refer to our document "The Prompt Book" for guidelines on preparing that resource and recording blocking and cues in it.

House Manager

Responsible for the smooth operation of the front of the house, including the recruitment and scheduling of ushers and other hospitality personnel. If refreshments are to be available the house manager also oversees their acquisition and serving.

After receiving from the Stage Manager clearance to open the doors, this individual is the sole authority for the process of getting the audience into their seats and ready to start the performance.

The House Manager turns the show over to the Stage Manager when the audience is ready for the production to begin. At intermission, the House Manager is once again in charge until giving the Stage Manager clearance to start the following act.

The House Manager has the authority to stop the performance in case of emergency, and once more takes charge.

When we are performing at a venue with flexible seating, the house manager collaborates with other staff to implement the seating arrangement, and is especially responsible for ensuring that there are marked wheelchair locations that meet, to the extent possible, the requirements of the Americans with Disabilities Act (ADA). Refer to our separate document on accessible seating.

Construction Coordinator

OSHP sets are executed by volunteers. Over the years, we have found it most successful to free our skilled carpenters to practice their craft, and to secure an individual with strong organizational skills to coordinate the work of all those assisting.

Publicist/Marketing Manager

Works directly with the Producer. While the Director's ideas may be useful and certainly should be considered, a director's (or designer's) ideas may not always lead to the most effective publicity. Publicists should also collaborate with the OSHP Board member overseeing marketing.

Business Manager

Tracks the production budget and authorizes the payment of bills and reimbursements. The producer may take on this role personally in some cases, and in others the organization's treasurer may find it convenient to do so.

Ticket coordinator

Oversees any reservation or advance sales system, secures and coordinates door sales staff, and oversees the accounting of attendance.
Orchestra Contractor

Recruits and secures players. The contractor may negotiate with any who request honoraria, or may request that another member of the production staff, a producer or business manager, carry out negotiations.

Photographer

Takes both publicity photos and record shots of the production, normally during final rehearsals.

Social Chair

The Social Chair recruits and coordinates the scheduling of cast parties hosted by company members and families, and plans and facilitates official events hosted by OSHP.

Other jobs

There are many other staff and crew roles with traditional theatrical titles, including electrician, seamstress, grip, flyman, technician, operator, stitcher, scenic artist, carpenter, and many others. All these have generally understood responsibilities.

The head of department is often designated master, lead, or charge.

Some traditional titles have gender connotations, however, it may be useful to consider such as terms as seamstress and flyman to be gender-neutral.

Adopted by unanimous consent.

David moved the adoption of accessible seating guidelines as follows.

When we use the Oregon School District Performing Arts Center accessible seating is already addressed by the venue. When we are in other places where we set up flexible seating ourselves using chairs without arms these principles apply under the Americans with Disabilities Act.

Aisles must be at least 36 inches wide and have an incline of no more than 1 inch in 12 to reach wheelchair spaces.

Wheel chair spaces must be at least 30 inches by 48 if entered from the rear, or 30 inches by 60 if entered from the side, with at least one adjacent seat available for a companion. Both must be clearly marked with standard signage.

The number of wheelchair spaces is determined by total capacity:

- 25 or less 1
- 26-50 2
- 51-300 4
- 301-500 6
- Over 500 6 plus one additional for each increase of 100

The above numbers may be limited by the actual layout of the room. For example, at the Prairie View Elementary Little Theater the risers make only two spaces possible

Wheelchair spaces must be distributed throughout the seating area.

Wheelchair spaces must be placed in locations that afford a high-quality view and a comparable line of sight to the playing area as most other seats.

Wheelchair accessible seating areas must remain open for wheelchair use at all times to allow late seating of disabled patrons in accordance with the late seating provisions of patrons not using wheelchairs. If all other seats are filled and no wheelchair patrons are waiting then chairs may be added to accommodate others.

Adopted by unanimous consent.

David moved the adoption of the 2015 scholarship proposal as follows:

The OSHP Annual Budget allocated \$1400 for scholarships for college studies and for arts-related camps and workshops during the 2015 calendar year:

- \$400 scholarships to Straw Hat members pursuing college studies.
- Scholarships to camps and workshops to Straw Hat members 18 years of age or younger for 50% of the cost of the activity, exclusive of transportation to and from the site. The minimum award is \$50 and the maximum is \$400, regardless of the 50% guideline. Camp/workshop activities must complete by December 31 following the application period.

An individual may only apply for one type of scholarship.

An individual may only receive college scholarship support for four years.

Initially \$1000 is designated for college scholarships and \$400 for camps and workshops. Applicants in each category shall be ranked and awarded separately. If college scholarship applications do not reach the full allotted amount the remaining funds will be shifted camps and workshops. If applications for camp/workshop applications do not reach the full allotted amount the application deadline will be extended to September 1, 2015, on which date any remaining funds will be shifted to college scholarships if unfunded applications remain.

Applications must be submitted by plain text email (no attachments) to scholarships@oshponline.org, and must be received by 12:00 am on April 16, 2015. The application email must contain the following information:

- Names of all OSHP productions in which the applicant participated.
 - Role(s) or duties the applicant fulfilled.
 - For college scholarships, the field(s) of study the applicant intends to pursue.
 - For camps and workshops, the cost of the activity.
 - The applicant's current 4-point scale grade point average (high school for camps, workshops, and seniors applying for college assistance, college for continuing).
 - For college scholarships, a narrative of 300 words or fewer expressing what the applicant learned from OSHP participation.
 - For camps and workshops, a narrative of 300 words or fewer describing the activity's curriculum and expressing what the applicant hopes to gain from the activity.
 - For college scholarships, the college the applicant attends or will attend.
- The OSHP Board has the right to verify all application information. Incomplete or falsified information will disqualify the applicant. OSHP reserves the right to quote from narratives in promotion and other materials.

Assuming that requests exceed the funding available these criteria will be applied for selection. Each will be applied individually and in order until the funding amount for the category is reached. The final award in either category may be for less than \$400 or 50% of the activity costs.

- Number of productions participated in.
- Number of productions in which an offstage role was fulfilled. Attendance at a Saturday work day for a production in which the applicant was a cast member shall not count as an offstage role.
- Most recent production participated in.
- For college scholarships, an intended college field of study in the performing arts.
- A higher grade point average.
- A vote of the majority of OSHP Board members not in the immediate family of the applicant in executive session based solely on the narrative submitted.

The scholarships will be announced on the OSHP Web site by May 1. Where practical, a Board member will also formally present the scholarship at an appropriate function at the winner's high school or at an OSHP membership event.

For college scholarships, each winner will receive the scholarship money after September 10, 2015, upon submitting proof to the OSHP treasurer of enrollment at the designated college and indicating the payee for the scholarship (school, student, parent, etc.). If the treasurer does not receive the required information by September 28, 2015, the scholarship will be forfeited. If the winner's choice of college changes after the scholarship is awarded, the Board must be informed and agree to the change prior to disbursing the payment.

For camps and workshops, the winner will receive the scholarship money upon submitting proof to the OSHP treasurer of enrollment in the designated activity. If the winner subsequently does not attend the activity or does not complete the activity for disciplinary reasons OSHP must be reimbursed for the scholarship.

OSHP Board members are not eligible for any of these scholarships.

Adopted by unanimous consent.

Fundraising—We are applying for an grant from American Family. The Dane Arts grant application was submitted.

Sarah and David reported on *Joseph* progress.

We chose May 16 for a costume area work day. Additional work might be scheduled for May 30.

David and John proposed the purchase of additional signboards. We approved the purchase of three.

Duane reported on the possibility of using Footlights for our summer show program. We agreed to investigate further.

David presented some information about the use of OSHP computing resources.

David moved that we go into executive session to consider the question of holding a March 22 meeting to consider possible Hats Off! Awards. We went into executive session at 7:58 and moved out at 8:03. We agreed to cancel the meeting.

The next meetings are April 19 at 6:30 pm and May 31 at 6:30 pm.

The agenda being complete and no further business proposed, the meeting adjourned at 8:26 pm.

David Lawver, Secretary