



**Standard Operating
Procedures**

SPARE Productions
Standard Operating Procedures

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Introduction

Singers Performers Actors Repertory Ensemble Productions, Incorporated, or SPARE Productions, is a Charitable Not-For-Profit Corporation incorporated in New York State. The company has a business license in Broome County, New York. The company is currently seeking tax-exempt status at both the federal and state levels, which will allow it to seek grants and obtain numerous other tax-exempt benefits from both the government and private entities.

SPARE Productions, also known as SPARE, was founded on August 4, 2012 and has grown considerably since then. After starting with no money and no real idea of how to license and produce theatrical productions, the company now produces two shows each year and has financial reserves capable of funding those shows.

Mission

SPARE's charitable mission, as stated in its Articles of Incorporation, is "to enrich the cultural life of New York's Southern Tier region and to provide opportunities for performance and growth in the art of theatrical production."

The final part of that mission is, perhaps, the most important part. "Growth in the art of theatrical production." SPARE is not a professional theatre company. We are run primarily by amateurs – occasionally, we find it necessary to contract out certain positions – and the people who make decisions in the company are the people who are involved in our productions. We take personal and artistic growth in theatrical production extremely seriously, and all of our efforts go to providing for this growth.

Everything SPARE does is done in teams. No one should ever take on too much responsibility and feel they cannot ask for help. SPARE is about growing as a person and as a member of productions.

Governance

As provided in New York State non-profit law, SPARE is governed by a Board of Directors in accordance with its Articles of Incorporation and its Bylaws. SPARE's Board of Directors is elected by its membership, which is made of the people who perform in and work on its shows.

Since Bylaws are legally binding in their nature and since SPARE's Board of Directors has found it tedious to authorize every single action by every single one of their appointees, they have decided to adopt these *Standard Operating Procedures* to allow for the orderly functioning of the company. The Board's approval is still needed for certain things, but these *Standard Operating Procedures* lay out specific procedures and policies that allow the Board's appointees to carry out their duties in a standardized, procedural manner.

Read on!

Meeting Policy

Meetings provide the means by which SPARE Productions carries out the official business of running the company. There are several types of meetings; each type corresponds to a the body of membership allowed to participate in that meeting. SPARE's official meetings are divided into *General Membership Meetings*, *Board of Directors Meetings*, and *Committee Meetings*.

General Membership Meetings

SPARE Productions operates with two types of general membership meetings: *Information Meetings* and *Voting Meetings*. Each serves to carry out a separate purpose within the company.

Information Meetings

Information meetings, as per SPARE's Bylaws, are to be held as the Board of Directors deems necessary. The Board of Directors is obligated to listen to SPARE's membership regarding the scheduling of information meetings; they are to be scheduled at a time when a significant number of members are able to attend. The purpose of information meetings is to inform SPARE's membership as a whole about the company's fiscal health, future plans, and other pertinent information regarding the company.

I. Attendance: No member of SPARE Productions is required to attend any information meeting. At least one member of the Board of Directors must be present at all information meetings of the company. If at all available, all Board members should attend. Attendance at information meetings may be in person, via conference telephone call, or via video conference.

II. Presiding Officer: The presiding officer at information meetings is usually SPARE's President. In the President's absence, the member ranking highest on the seniority scale described in these Standard Operating Procedures presides.

III. Agenda: SPARE's President shall create an agenda for each information meeting and the Member Relations Committee shall post that agenda in SPARE's Official Members Group on Facebook at least one week prior to the corresponding meeting's date. The agenda should include, at a minimum, the following sections:

Call to Order

Reminders

Officer Reports

Committee Reports

Production Team Reports

Board of Directors Report

General Membership Questions

Non-Member Questions

Adjournment

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Additional sections may be added as deemed necessary by the President. In creating the agenda, the President must use SPARE's official *Meeting Agenda Template*, which may be found in *Appendix [Insert Letter Here]* of these Standard Operating Procedures.

IV. Meeting Procedure: The following is an ordered procedure to be used at all information meetings. This procedure is designed to ensure the orderly functioning of all meetings and is not to be deviated from.

A. Call to Order: The President (or presiding member, in the President's absence) calls the meeting to order and the Secretary (or minute-taking member, in the Secretary's absence) takes attendance.

B. Reminders: Any reminders pertinent to the functioning of the meeting are presented in this section. These reminders do not include reminders of the company's other functions; these are presented in other sections of the meeting.

C. Officer Reports: The President and Treasurer must present reports on their current work and the health of the company from their perspectives. Details on the content of these reports are as follows:

President's Report – The President must report to the company about the overall health of the company. He or she must sum up recent successes and/or failures, along with providing some background about the reasons behind those events. He or she must also report briefly on any upcoming events and projects the company has planned. The President should also discuss the activities of SPARE's long-term volunteers in his or her report.

If the President is not present, the member present with the highest ranking on the seniority scale found in these Standard Operating Procedures presents his or her report.

Treasurer's Report – The Treasurer must report to the company about the fiscal health of the company. His or her report must include the exact amount of money in SPARE's bank account(s), along with the net income or loss of any recent projects. The Treasurer must also provide the exact amount of money spent so far on any active projects.

If the Treasurer is not present, the member present with the highest ranking on the seniority scale found in these Standard Operating Procedures presents his or her report.

D. Committee Reports: Each committee must report on its current work, along with providing details on past successes or failures. Of particular importance are the reports of the Fundraising Committee and Member Relations Committee, details on which follow:

Fundraising Committee – The Fundraising Committee must report about all current, recent, and planned upcoming fundraisers. Its report must include fiscal details about each fundraiser: how much money was made or lost on each recent fundraiser, how much

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money has been made or lost on each current fundraiser, and how much money is budgeted to be made on each planned upcoming fundraiser.

Member Relations Committee – The Member Relations Committee must report about any membership reviews currently in progress, along with any other issues the committee is currently considering.

Each committee report is to be given by the chair of that committee. If the committee's chair is not present, the committee's ranking member is to give the report. If neither the committee's chair nor its ranking member are present, the present member of the committee ranking highest on the seniority scale found in these Standard Operating Procedures will give the committee's report.

D. Production Team Reports: The Production Team of any show(s) currently in production must report on the show's progress from an artistic, fiscal, and membership perspective. The fiscal section of each report must include the corresponding show's originally approved budget, as well as exact figures detailing how closely the show has stuck to that budget. The membership section of the report must include a full list of all members participating in the show, with special notes made of any new members the show expects to add. In these reports, each show's producer will speak for all the members of his or her production team.

E. Board of Directors Report: The Board of Directors Report is, in many ways, a more detailed version of the President's Report. It is designed to provide an overall picture of the company's health to the membership and the ways in which the Board as a whole is working to improve the company's health. As such, it will deviate significantly over time based on the company's current outlook and the Board's current work.

F. General Membership Questions: As is the case at all SPARE meetings, general members of the company have the right to ask questions of the Board of Directors. At information meetings, this section of the meeting takes particular importance, since the purpose of the meeting is specifically to inform the company's membership of SPARE's current status. The Board of Directors, officers, committee chairs, and producers are obligated to answer any questions the membership may have as accurately as possible.

G. Non-Member Questions: As is the case at all SPARE meetings, non-SPARE members in the meeting's audience have the right to ask questions of the company. The Board of Directors, officers, committee chairs, and producers are obligated to answer any questions non-members may have as accurately as possible.

H. Adjournment: Since no motions or voting may take place at information meetings, the presiding officer adjourns each information meeting when he or she is satisfied that all questions in the preceding two sections of the meeting have been answered as accurately as possible.

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V. Minutes: SPARE's Secretary must take accurate minutes at all of the company's information meetings. If the Secretary is absent, he or she must designate someone to take minutes in his or her place. This person must be, in the opinion of the Secretary, capable of taking accurate minutes that meet SPARE's standards for minutes. The minutes must be approved by the Board of Directors at their next meeting and published no later than three days following their approval.

Voting Meetings

Voting meetings, as per SPARE's Bylaws, are to be held as the Board of Directors or Voting Membership deems necessary, but a meeting must be held during the month of August to elect the new season's Board of Directors. The Board of Directors is obligated to listen to SPARE's membership regarding the scheduling of voting meetings; they are to be scheduled at a time when at least a quorum of members is able to attend.

The purpose of voting meetings is to allow the company's membership to vote on proposals sent to them by the Board of Directors; these proposals may include, but are not limited to, amendments to the company's Bylaws, the recall of certain members of the Board of Directors, and the election of the Board of Directors. Like information meetings, voting meetings also serve to inform SPARE's membership as a whole about the company's fiscal health, future plans, and other pertinent information regarding the company.

Voting meetings may be held in-person, using conference telephone or video calls, or some combination thereof.

I. Attendance: No member of SPARE Productions is required to attend any voting meeting. However, a quorum of members is required to conduct business, defined as any discussion or votes, at a voting meeting.

A. Quorum: A quorum for voting meetings is defined as twenty-five (25) percent of SPARE's voting membership. More than half of the Board of Directors must also be present at all voting meetings to constitute a quorum, regardless of the number of voting members present.

II. Presiding Officer: The presiding officer at voting meetings is usually SPARE's President. In the President's absence, the member ranking highest on the seniority scale described in these Standard Operating Procedures presides.

III. Agenda: SPARE's President shall create an agenda for each voting meeting and the Member Relations Committee shall post that agenda in SPARE's Official Members Group on Facebook at least one week prior to the corresponding meeting's date. The agenda should include, at a minimum, the following sections:

Call to Order

Officer Reports, Committee Reports, and Reminders

Old Business (including Production Team Reports for old shows, a Board of Directors Report, and any business the voting membership has considered in the past but not concluded)

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New Business (including Production Team Reports for upcoming shows and any business the voting membership has not considered in the past)

General Membership Questions

Non-Member Questions

Adjournment

Additional sections may be added as deemed necessary by the President. In creating the agenda, the President must use SPARE's official *Meeting Agenda Template*, which may be found in **Appendix [Insert Letter Here]** of these Standard Operating Procedures.

IV. Meeting Procedure: The following is an ordered procedure to be used at all voting meetings. This procedure is designed to ensure the orderly functioning of all meetings and is not to be deviated from.

A. Call to Order: The President (or presiding member, in the President's absence) calls the meeting to order and the Secretary (or minute-taking member, in the Secretary's absence) takes attendance.

B. Officer Reports, Committee Reports, and Reminders: This section of the meeting is intended to provide a general picture of the company's overall long-term health so as to frame any short-term business to be considered later in its appropriate context. At the conclusion of each report, a section for questions about and discussion of that report is held. If any official recommendations are made in the report, the membership may choose to vote on those recommendations.

1. Officer Reports: The President and Treasurer must present reports on their current work and the health of the company from their perspectives. Details on the content of these reports are as follows:

President's Report – The President must report to the company about the overall health of the company. He or she must sum up recent successes and/or failures, along with providing some background about the reasons behind those events. He or she must also report briefly on any upcoming events and projects the company has planned. The President should also discuss the activities of SPARE's long-term volunteers in his or her report.

If the President is not present, the member present with the highest ranking on the seniority scale found in these Standard Operating Procedures presents his or her report.

Treasurer's Report – The Treasurer must report to the company about the fiscal health of the company. His or her report must include the exact amount of money in SPARE's bank account(s), along with the net income or loss of any recent projects. The Treasurer must also provide the exact amount of money spent so far on any active projects.

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If the Treasurer is not present, the member present with the highest ranking on the seniority scale found in these Standard Operating Procedures presents his or her report.

2. Committee Reports: Each committee must report on its current work, along with providing details on past successes or failures. Of particular importance are the reports of the Fundraising Committee and Member Relations Committee, details on which follow:

Fundraising Committee – The Fundraising Committee must report about all current, recent, and planned upcoming fundraisers. Its report must include fiscal details about each fundraiser: how much money was made or lost on each recent fundraiser, how much money has been made or lost on each current fundraiser, and how much money is budgeted to be made on each planned upcoming fundraiser.

Member Relations Committee – The Member Relations Committee must report about any membership reviews currently in progress, along with any other issues the committee is currently considering.

Each committee report is to be given by the chair of that committee. If the committee's chair is not present, the committee's ranking member is to give the report. If neither the committee's chair nor its ranking member are present, the present member of the committee ranking highest on the seniority scale found in these Standard Operating Procedures will give the committee's report.

At the conclusion of the sections for reports, the Board should hold a vote to approve the reports. The Voting Membership may decide to approve all of the reports, some of the reports, or none of the reports. By approving any report, the Membership automatically consents to any future actions proposed by the officer or committee giving that report.

3. Reminders: Any reminders pertinent to the functioning of the meeting are presented in this section. These reminders do not include reminders of the company's other functions; these are presented in other sections of the meeting.

C. Old Business: Old business contains any business the voting membership has considered in the past. It typically includes reports by the Board of Directors and the Producer(s) of any shows produced since the last voting meeting, as well as sections for individual business items the membership has considered in the past but not concluded.

1. Board of Directors Report: The Board of Directors Report is, in many ways, a more detailed version of the President's Report. It is designed to provide an overall picture of the company's health to the membership and the ways in which the Board as a whole is working to improve the company's health. As such, it will

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deviate significantly over time based on the company's current outlook and the Board's current work.

2. Production Team Reports: The Production Team of any show(s) currently in production must report on the show's progress from an artistic, fiscal, and membership perspective. The fiscal section of each report must include the corresponding show's originally approved budget, as well as exact figures detailing how closely the show has stuck to that budget. The membership section of the report must include a full list of all members participating in the show, with special notes made of any new members the show expects to add. In these reports, each show's producer will speak for all the members of his or her production team.

D. New Business: The section for new business is formatted similarly to the section for old business. All upcoming must be included in the new business section, along with any items the membership has not previously considered.

Because voting meetings are convened after long intervals and items are therefore not considered over continuous stretches of meetings, the bulk of business considered at them is normally included in the section for new business.

E. General Membership Questions: As is the case at all SPARE meetings, general members of the company have the right to ask questions of the Board of Directors. At meetings of the general membership, this section of the meeting takes particular importance. The Board of Directors, officers, committee chairs, and producers are obligated to answer any questions the membership may have as accurately as possible.

F. Non-Member Questions: As is the case at all SPARE meetings, non-SPARE members in the meeting's audience have the right to ask questions of the company. The Board of Directors, officers, committee chairs, and producers are obligated to answer any questions non-members may have as accurately as possible.

G. Adjournment: Once all the meeting's business has been accomplished, the meeting may be adjourned. Adjournment proceeds as a normal motion, worded as follows: "I move that the Voting Membership of SPARE Productions adjourns its currently in session meeting." Any other wording is not acceptable and will not result in the meeting's adjournment.

H. Votes: Votes at a voting meeting have a specific set of procedures that must be followed to be considered official. The following is the ordered procedure for every vote. It is to be used only after discussion on a topic has come to a close – whether that close is a compromise solution or an impasse with multiple options from which to choose.

1. Calling of the Vote: Each vote is called when a member makes a motion. In general, the presiding officer will ask for a motion on a topic once discussion on that topic has come to a close. The presiding officer is not permitted to make a

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motion him or herself, and any member may make a motion at any time; however, if a member attempts to prematurely cut off discussion on a topic with a motion, the presiding officer may call him or her to order. A call to order indicates the member at whom it is directed is out of line.

Wording of Motions – All motions must be worded as follows: “I move that the General Membership of SPARE Productions [action of motion].” Motions are not personal, and must be worded so that the words “I move that” may be removed from the beginning without compromising the grammatical completeness of the motion.

Motions must be specific in their instructions; they should authorize or instruct a specific individual, committee, or group of people to do a specific thing or list of things.

The following would be an acceptably worded motion: “I move that the General Membership of SPARE Productions instructs SPARE’s President to contact the Endicott Performing Arts Center regarding the possibility of a joint performance during the holiday season, and to maintain contact with that organization through the successful completion of the performance in question.”

The following would be an unacceptably worded motion, with the same intent as the acceptable one above but without its specificity or grammatical integrity: “I move that SPARE explores the possibility of a joint holiday performance with EPAC.”

This example does not authorize or instruct any specific person or group to take any action; motions such as this one often result in failures because they fail to establish whose job the authorized action is.

Types of Motions – The following is a list of common types of motions. It is not exhaustive: motions can technically be made using any grammatically correct combination of words, provided they fit within the legal framework under which SPARE Productions operates.

Adjournment of Meetings

Appointment of People

Authorization of Spending

Authorization of Other Actions

Implementation of Policies

Instruction of Spending

Instruction of Other Actions

Passage of Amendments to SPARE’s Bylaws

Passage of Amendment to SPARE’s Standard Operating Procedures

Passage of Written Policies

Repeal of Written Policies

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Tabling of Topics to a Later Date (not usually used in meetings of the general membership, since these meetings do not take place at frequent intervals)

In cases where a verbal motion is not specific enough to provide an appropriate framework for action, a written document may be prepared; a motion to pass this written document is allowed.

2. Seconding of the Motion: Before the motion can proceed to a vote, it must be seconded. Any member except the presiding officer may second motions. Only one second is necessary to proceed to a vote.

Seconds must be worded as follows: "I second that motion." Any other wording is considered invalid and will not result in the motion proceeding to a vote.

3. Voting on the Motion: After a motion has been made and seconded, the presiding officer must call for a vote. He or she must say, "It has been moved and seconded that [official wording of the motion, as stated by the member who originally made it]. All those in favor, please raise your hands and say, 'Aye.' All those opposed, please raise your hands and say, 'Nay.' All those abstaining, please raise your hands and say, 'Present.'"

The presiding officer must give sufficient time in between each call for votes to allow all those choosing that option to signal, and for the Secretary (or other member taking minutes, in the Secretary's absence) to record the vote. Those choosing each option must signal as instructed by the presiding officer; if they choose another signal or vote at the wrong time, their vote will not be recorded.

V. Minutes: SPARE's Secretary must take accurate minutes at all of the company's information meetings. If the Secretary is absent, he or she must designate someone to take minutes in his or her place. This person must be, in the opinion of the Secretary, capable of taking accurate minutes that meet SPARE's standards for minutes. The minutes must be approved by the Board of Directors at their next meeting and published no later than three days following their approval.

VI. Online Broadcasts: All voting meetings of SPARE's membership must be broadcast using Google's Hangouts On Air program. In the event that some or all members must be present at the meeting via video conference call, the program must be used to allow those members to join the meeting.

Board of Directors Meetings

Meetings of the Board of Directors, as per SPARE's Bylaws, must be held at least once per calendar month, and more often as necessary. Board meetings may be held in-person, using conference phone or video calls, or some combination thereof.

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SPARE's Bylaws specify two types of Board meetings: regular meetings and emergency meetings.

Regular Board meetings are held monthly and are convened to consider the regular business of the company. Regular meetings are normally held at 3:00 PM Eastern Time on the third Sunday of each month, although additional meetings may be scheduled as necessary and the regular time may be altered if necessary. In any case, the time of every regular meeting must be set no later than one full week before the meeting's time.

Emergency Board meetings are held more irregularly and only when necessary. They are convened to consider emergency business that cannot wait until the next regular meeting. At least two members of the Board must request that an emergency meeting be held.

Regular Meetings

Regular meetings of the Board of Directors, as per SPARE's Bylaws, must be held at least once per calendar month. Regular meetings are normally held at 3:00 PM Eastern Time on the third Sunday of each month, although additional meetings may be scheduled as necessary and regular meetings' times may be altered as necessary. The time of every regular meeting must be set no later than one full week before the meeting's time.

Regular Board meetings are held to consider the usual business of the company. All of SPARE's active committees – regular committees and standing committees – must present progress reports at each regular meeting of the Board. All regular committees must present final reports when their work is finished. SPARE's President and Treasurer must present reports at all regular meetings of the Board of Directors.

I. Attendance: All members of SPARE's Board of Directors are required to attend all regular Board meetings. An absence of more than two consecutive meetings is considered grounds for a membership review, which may result in the individual's removal from the Board of Directors.

The Producer and Director of every SPARE show are required to attend all Board meetings for the duration of their appointments.

General members of SPARE Productions may attend meetings of the Board of Directors, but will not be permitted to speak except in the section for members' comments, questions, and concerns at the end of the meeting.

A. Quorum: A quorum is necessary to conduct business at all regular meetings of the Board of Directors. As defined in SPARE's Bylaws, a quorum of the Board of Directors is more than half of the Board.

Normally, a quorum of the Board of Directors is defined as at least five members of the Board; however, in the case of the resignation or removal of any member(s) of the Board, the number of Board members required for a quorum will change accordingly.

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II. Presiding Officer: The presiding officer at regular meetings of the Board of Directors is usually SPARE's President. In the President's absence, the present Board member ranking highest on the seniority scale described in these Standard Operating Procedures must preside.

III. Agenda: SPARE's President shall create an agenda for each Board meeting and the Member Relations Committee shall post that agenda in SPARE's Official Members Group on Facebook at least one week prior to the corresponding meeting's date. The agenda should include, at a minimum, the following sections:

Call to Order

Officer Reports, Committee Reports, and Reminders

Old Business (including Production Team Reports for shows currently in production and any business the Board has considered in the past but not concluded)

New Business (including business the Board has not considered in the past)

General Membership Questions

Non-Member Questions

Adjournment

Additional sections and sub-sections may be added as deemed necessary by the President. In creating the agenda, the President must use SPARE's official *Meeting Agenda Template*, which may be found in **Appendix [Insert Letter Here]** of these Standard Operating Procedures.

IV. Meeting Procedure: The following is an ordered procedure to be used at all regular meetings of the Board of Directors. This procedure is designed to ensure the orderly functioning of all meetings and is not to be deviated from.

A. Call to Order: The President (or presiding member, in the President's absence) calls the meeting to order and the Secretary (or minute-taking member, in the Secretary's absence) takes attendance.

B. Officer Reports, Committee Reports, and Reminders: This section of the meeting is intended to provide a general picture of the company's overall long-term health so as to frame any short-term business to be considered later in its appropriate context. At the conclusion of each report, a section for questions about and discussion of that report is held. If any official recommendations are made in the report, the Board may choose to vote on those recommendations.

1. Officer Reports: The President and Treasurer must present reports on their current work and the health of the company from their perspectives. Details on the content of these reports are as follows:

President's Report – The President must report to the Board about the overall health of the company. He or she must sum up recent successes and/or failures, along with providing some background about the reasons behind those events. He or she must also report briefly on any upcoming events and projects the company

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has planned. The President should also discuss the activities of SPARE's long-term volunteers in his or her report.

If the President is not present, the member present with the highest ranking on the seniority scale found in these Standard Operating Procedures presents his or her report.

Treasurer's Report – The Treasurer must report to the Board about the fiscal health of the company. His or her report must include the exact amount of money in SPARE's bank account(s), along with the net income or loss of any recent projects. The Treasurer must also provide the exact amount of money spent so far on any active projects.

If the Treasurer is not present, the member present with the highest ranking on the seniority scale found in these Standard Operating Procedures presents his or her report.

2. Committee Reports: Each committee must report on its current work, along with providing details on past successes or failures. Of particular importance are the reports of the Fundraising Committee and Member Relations Committee, details on which follow:

Fundraising Committee – The Fundraising Committee must report about all current, recent, and planned upcoming fundraisers. Its report must include fiscal details about each fundraiser: how much money was made or lost on each recent fundraiser, how much money has been made or lost on each current fundraiser, and how much money is budgeted to be made on each planned upcoming fundraiser.

Member Relations Committee – The Member Relations Committee must report about any membership reviews currently in progress, along with any other issues the committee is currently considering.

Each committee report is to be given by the chair of that committee. If the committee's chair is not present, the committee's ranking member is to give the report. If neither the committee's chair nor its ranking member are present, the present member of the committee ranking highest on the seniority scale found in these Standard Operating Procedures will give the committee's report.

At the conclusion of the sections for reports, the Board should hold a vote to approve the reports. The Board may decide to approve all of the reports, some of the reports, or none of the reports. By approving any report, the Membership automatically consents to any future actions proposed by the officer or committee giving that report.

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3. Reminders: Any reminders pertinent to the functioning of the meeting are presented in this section. These reminders do not include reminders of the company's other functions; these are presented in other sections of the meeting.

C. Old Business: The old business section contains any business the Board of Directors has considered in the past but not yet concluded. It typically includes reports from the producer(s) and director(s) of any show(s) currently in production, as well as topics the Board has considered in the past but tabled and topics the Board has considered in the past but on which it has not concluded its work.

1. Production Reports: Each Board meeting must include sections for any show(s) currently in production. The Producer and Director of each show must give reports and answer any questions the Board may have. In addition, the Board must work with the Producer to fill Production Team and Production Staff appointment, approve his or her budget, and secure a venue and performance rights for the show.

Each show's section in the meeting must include the following sub-sections:

A. Producer's Report: The Producer of every SPARE show must report at each regular Board meeting for the duration of his or her appointment on his or her show's progress from a fiscal, logistical, and membership perspective.

The fiscal section of each report must include the corresponding show's originally approved budget, as well as exact figures detailing how closely the show has stuck to that budget. The logistical section of the report must include updates regarding the show's rehearsal and performance venues, the show's rights, and any specific logistic concerns the Board should be aware of. The membership section of each report must include any specific membership concerns the Board should be aware of.

The Producer must report to the Board after each of the following is in place: the show's rights, the show's budget, the show's performance venue, the show's rehearsal venue, the show's audition venue, the show's cast, the show's crew, the show's musicians, the show's Production and Creative Teams, and any other production staff for the show.

The Producer's Report must include information about all new production staff appointments.

The Producer must inform the Board how the Production and Creative Teams, production staff, cast, musicians, and other associate personnel are working together. If any issues have arisen, the Producer must inform the Board.

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Following the Producer's Report, the Board may discuss the information presented and ask the Producer questions. Following the section for questions and discussion, the Board may either approve or reject the report. If the Board chooses to approve the report, they automatically make official any production staff appointments the Producer discussed in his or her report, provided those individuals have signed the corresponding official SPARE Productions contracts.

B. Director's Report: The Director of every SPARE show must report at each regular Board meeting for the duration of his or her appointment on his or her show's progress from an artistic standpoint.

At the first regular Board meeting after auditions are complete, the Director must read the complete cast list. During the rehearsal period, the Director must report to the Board on the progress of the show.

Throughout his or her appointment, the Director must report on the artistic progress of the show from multiple angles including, but not limited to, the show's musical progress, the development of the show's set, the show's lighting and sound designs, the development and/or procurement of the show's props and costumes, and the design of the show's makeup.

If any issues have arisen that the Producer has failed to include in his or her report, the Director must include them in his or her report.

At the conclusion of the Director's Report, the Board may choose to approve or reject the report. If the Board approves a report in which casting announcements have been made, those casting announcements will be automatically made official, provided the relevant individuals have signed the contracts related to their positions.

C. Production and Creative Team Appointments: Until all positions on each show's Production and Creative Teams have been filled or eliminated at the request of the Producer, each regular Board meeting must include a section to deal with the appointment of individuals to those positions.

When the Producer has found an individual he or she believes would fill a specific position on the Production or Creative Team well, he or she may recommend to the Board that they fill that position with that individual. The Board may move to accept or reject that recommendation; if the Board accepts the recommendation, the individual is officially appointed to fill the position, contingent on their signature of the official SPARE Productions contract for that position. If the Board chooses to reject the recommendation, the Producer must find a new individual to fill the position.

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D. Budget: Until each show's final budget is approved by the Board of Directors, each regular meeting must include a section to deal with the budget.

In the first of these sections, the Producer must present an initial budget proposal. At subsequent meetings, the Producer must present updates to that proposal until the Board approves a final proposal. The Board and the Producer should use this section to discuss and tweak the proposal budget and its various line items.

The Producer may choose to present multiple budget options for discussion and possible approval, with different options to take effect if different conditions arise. The most common example of a time when this tactic would be used is a time when a budget needs approval so the production staff can begin spending money, but when a venue is not yet set. In this case, the Producer would propose two budgets – one based on one venue option and the other based on the other venue option – and the Board could choose to adopt both, with the condition that only one would become active once the venue was chosen.

The Board can choose to table discussion on the budget – which puts off the final decision until at least the next regular Board meeting – to reject the Producer's budget proposal – which requires the Producer to completely rework his or her budget before the next regular Board meeting – or to approve the budget proposal – which results in its activation.

If the Producer fails to present an acceptable budget option by the Board-designated deadline (usually at least three months before the show), the Board may choose to impose a budget of its own design and additionally to fire the Producer.

E. Venue: Until each show's final performance venue selection is approved by the Board of Directors, every regular board meeting must include a section to deal with the venue.

The Producer must present at least one proposed venue option to the Board before the Board can approve a venue. At each meeting until the venue is officially set, the Board can choose to table discussion on the show's venue – which puts off the final decision until at least the next regular Board meeting – to reject the Producer's venue proposal – which requires the Producer to propose a new budget at the next regular Board meeting – or to approve the proposed venue option – which results in its setting as the show's official venue.

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If the Producer fails to present an acceptable venue option by the Board-designated deadline (usually at least four months before the show), the Board may choose to impose a venue of its own choosing and additionally to fire the Producer.

D. New Business: The section for new business is formatted similarly to the section for old business. Any productions that have not been previously included on a regular Board meeting agenda are included in the new business section, as are any items the Board has not previously considered.

The new business section must include a discussion of whether to use the standard time for the Board's next regular meeting, or move it to another time.

E. General Membership Questions: As is the case at all SPARE meetings, general members of the company have the right to ask questions of the Board of Directors. The Board of Directors, officers, committee chairs, and producers are obligated to answer any questions the membership may have as accurately as possible.

F. Non-Member Questions: As is the case at all SPARE meetings, non-SPARE members in the meeting's audience have the right to ask questions of the company. The Board of Directors, officers, committee chairs, and producers are obligated to answer any questions non-members may have as accurately as possible.

G. Adjournment: Once all the meeting's business has been accomplished, the meeting may be adjourned. Adjournment proceeds as a normal motion, worded as follows: "I move that the Voting Membership of SPARE Productions adjourns its currently in session meeting." Any other wording is not acceptable and will not result in the meeting's adjournment.

H. Votes: Votes at a Board of Directors meeting have a specific set of procedures that must be followed to be considered official. The following is the ordered procedure for every vote. It is to be used only after discussion on a topic has come to a close – whether that close is a compromise solution or an impasse with multiple options from which to choose.

1. Calling of the Vote: Each vote is called when a Board member makes a motion. In general, the presiding officer will ask for a motion on a topic once discussion on that topic has come to a close. The presiding officer is not permitted to make a motion him or herself, and any Board member may make a motion at any time; however, if a Board member attempts to prematurely cut off discussion on a topic with a motion, the presiding officer may call him or her to order. A call to order indicates the member at whom it is directed is out of line.

Wording of Motions – All motions must be worded as follows: "I move that the Board of Directors [action of motion]." Motions are not personal, and must be

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worded so that the words “I move that” may be removed from the beginning without compromising the grammatical completeness of the motion.

Motions must be specific in their instructions; they should authorize or instruct a specific individual, committee, or group of people to do a specific thing or list of things.

The following would be an acceptably worded motion: “I move that the Board of Directors instructs SPARE’s President to contact the Endicott Performing Arts Center (EPAC) regarding the possibility of a joint performance during the holiday season, and to maintain contact with that organization through the successful completion of the performance in question.”

The following would be an unacceptably worded motion, with the same intent as the acceptable one above but without its specificity or grammatical integrity: “I move that SPARE explores the possibility of a joint holiday performance with EPAC.”

This example does not authorize or instruct any specific person or group to take any action; motions such as this one often result in failures because they fail to establish whose job the authorized action is.

Types of Motions – The following is a list of common types of motions. It is not exhaustive: motions can technically be made using any grammatically correct combination of words, provided they fit within the legal framework under which SPARE Productions operates.

Adjournment of Meetings

Appointment of People

Authorization of Spending

Authorization of Other Actions

Implementation of Policies

Instruction of Spending

Instruction of Other Actions

Passage of Amendments to SPARE’s Bylaws

Passage of Amendment to SPARE’s Standard Operating Procedures

Passage of Written Policies

Repeal of Written Policies

Tabling of Topics to a Later Date

In cases where a verbal motion is not specific enough to provide an appropriate framework for action, a written document may be prepared; a motion to pass this written document is allowed.

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2. Seconding of the Motion: Before the motion can proceed to a vote, it must be seconded. Any member except the presiding officer may second motions. Only one second is necessary to proceed to a vote.

Seconds must be worded as follows: "I second that motion." Any other wording is considered invalid and will not result in the motion proceeding to a vote.

3. Voting on the Motion: After a motion has been made and seconded, the presiding officer must call for a vote. He or she must say, "It has been moved and seconded that [official wording of the motion, as stated by the member who originally made it]. All those in favor, please raise your hands and say, 'Aye.' All those opposed, please raise your hands and say, 'Nay.' All those abstaining, please raise your hands and say, 'Present.'"

The presiding officer must give sufficient time in between each call for votes to allow all those choosing that option to signal, and for the Secretary (or other member taking minutes, in the Secretary's absence) to record the vote. Those choosing each option must signal as instructed by the presiding officer; if they choose another signal or vote at the wrong time, their vote will not be recorded.

I. Executive Session: The Board may choose to enter an executive session at any time during its meetings with a normal motion and vote. If the Board chooses to enter executive session, the Board must move to a location without public audience and minutes must not be taken. Upon returning from executive session, the President or other presiding officer must announce any actions the Board took in the executive session.

Meeting broadcasts must be stopped for the duration of all executive sessions. In addition, anyone electronically attending the meeting to give a report must leave the meeting for the duration of the executive session.

Executive sessions may only be entered to discuss sensitive issues. The Board's regular business should not necessitate an executive session at most meetings.

V. Minutes: SPARE's Secretary must take accurate minutes at all of the Board's regular meetings. If the Secretary is absent, he or she must designate someone to take minutes in his or her place. This person must be, in the opinion of the Secretary, capable of taking accurate minutes that meet SPARE's standards for minutes. The minutes must be approved by the Board of Directors at their next regular meeting and published no later than three days following their approval.

VI. Online Broadcasts: All regular Board meetings must be broadcast using Google's Hangouts On Air program. The broadcast must be started prior to the call to order and must not be stopped until after the meeting has been adjourned.

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In the event that some or all members of the Board must be present at the meeting via video conference call, Google's Hangouts On Air program must be used to allow those members to join the meeting.

Emergency Meetings

Emergency meetings of the Board of Directors are convened only to consider emergency business that absolutely cannot wait until the next regular Board meeting. Emergency meetings must not be called lightly; calling an emergency Board meeting in jest or when a majority of the Board does not feel they are necessary can be grounds for a membership review, which may result in an individual's removal from the Board of Directors.

I. Calling Emergency Meetings: All emergency meetings must be called at the request of two members of the Board of Directors. The members calling the emergency meeting must make the request directly to SPARE's President; in the event that the President is one of the requesting members, the request must be made to the highest member on the seniority scale found in these *Standard Operating Procedures* not requesting that an emergency meeting be held.

All requests for emergency Board meetings must be worded as follows: "We, [name of first Board member calling the emergency meeting] and [name of second Board member calling an emergency meeting], request that an emergency meeting of SPARE's Board of Directors be called to discuss [emergency issue to be discussed]." No other wording is acceptable and no other wording will result in the calling of an emergency Board meeting.

Emergency meetings must be called to discuss serious emergencies within SPARE. The following is a non-exhaustive list of valid reasons to call an emergency meeting.

[list to go here]

Emergency Board meetings may either be called immediately, if a quorum of the Board can be obtained immediately, or at some time when a quorum can be obtained within 48 hours of the initial request.

II. Attendance: All Board members are required to attend emergency meetings of the Board if at all possible. Disciplinary action may not be taken against a Board member who has a pre-existing commitment at the time of the meeting; however, skipping an emergency Board meeting when no pre-existing commitment existed is grounds for a membership review, which may result in an individual's removal from the Board of Directors.

A. Quorum: A quorum is necessary to conduct business at all regular meetings of the Board of Directors. As defined in SPARE's Bylaws, a quorum of the Board of Directors is more than half of the Board.

Normally, a quorum of the Board of Directors is defined as at least five members of the Board; however, in the case of the resignation or removal of any member(s) of the Board, the number of Board members required for a quorum will change accordingly.

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III. Presiding Officer: The presiding officer at emergency meetings of the Board of Directors is usually SPARE's President. In the President's absence, the present Board member ranking highest on the seniority scale described in these Standard Operating Procedures must preside

IV. Agenda: Emergency Board meeting agendas must contain only the meeting's call to order, the emergency business to be discussed, and the meeting's adjournment.

V. Meeting Procedure: The following is an ordered procedure to be used at all emergency meetings of the Board of Directors. This procedure is designed to ensure the orderly function of emergency meetings and is not to be deviated from. Sticking to the official procedure is of particular importance at emergency meetings, since the topics to be discussed are urgent and the procedure unfamiliar to most people.

A. Call to Order: The President (or presiding member, in the President's absence) calls the meeting to order and the Secretary (or minute-taking member, in the Secretary's absence) takes attendance.

B. Emergency Discussion: Discussion of the topic for which the emergency meeting has been called begins immediately after the call to order and taking of attendance and continues for the duration of the meeting. Only after a satisfactory conclusion has been reached may the meeting be adjourned. A vote must be called, either to adjourn the meeting without taking any action or to take action on the issue.

C. Adjournment: Once all the meeting's business has been accomplished, the meeting may be adjourned. Adjournment proceeds as a normal motion, worded as follows: "I move that the Voting Membership of SPARE Productions adjourns its currently in session meeting." Any other wording is not acceptable and will not result in the meeting's adjournment.

D. Votes: Votes at a Board of Directors meeting have a specific set of procedures that must be followed to be considered official. The following is the ordered procedure for every vote. It is to be used only after discussion on a topic has come to a close – whether that close is a compromise solution or an impasse with multiple options from which to choose.

1. Calling of the Vote: Each vote is called when a Board member makes a motion. In general, the presiding officer will ask for a motion on a topic once discussion on that topic has come to a close. The presiding officer is not permitted to make a motion him or herself, and any Board member may make a motion at any time; however, if a Board member attempts to prematurely cut off discussion on a topic with a motion, the presiding officer may call him or her to order. A call to order indicates the member at whom it is directed is out of line.

Wording of Motions – All motions must be worded as follows: "I move that the Board of Directors [action of motion]." Motions are not personal, and must be

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worded so that the words “I move that” may be removed from the beginning without compromising the grammatical completeness of the motion.

Motions must be specific in their instructions; they should authorize or instruct a specific individual, committee, or group of people to do a specific thing or list of things.

The following would be an acceptably worded motion: “I move that the Board of Directors instructs SPARE’s President to contact the Endicott Performing Arts Center regarding the possibility of a joint performance during the holiday season, and to maintain contact with that organization through the successful completion of the performance in question.”

The following would be an unacceptably worded motion, with the same intent as the acceptable one above but without its specificity or grammatical integrity: “I move that SPARE explores the possibility of a joint holiday performance with EPAC.”

This example does not authorize or instruct any specific person or group to take any action; motions such as this one often result in failures because they fail to establish whose job the authorized action is.

Types of Motions – The following is a list of common types of motions. It is not exhaustive: motions can technically be made using any grammatically correct combination of words, provided they fit within the legal framework under which SPARE Productions operates.

Adjournment of Meetings

Appointment of People

Authorization of Spending

Authorization of Other Actions

Implementation of Policies

Instruction of Spending

Instruction of Other Actions

Passage of Amendments to SPARE’s Bylaws

Passage of Amendment to SPARE’s Standard Operating Procedures

Passage of Written Policies

Repeal of Written Policies

Tabling of Topics to a Later Date

In cases where a verbal motion is not specific enough to provide an appropriate framework for action, a written document may be prepared; a motion to pass this written document is allowed.

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2. Seconding of the Motion: Before the motion can proceed to a vote, it must be seconded. Any member except the presiding officer may second motions. Only one second is necessary to proceed to a vote.

Seconds must be worded as follows: "I second that motion." Any other wording is considered invalid and will not result in the motion proceeding to a vote.

3. Voting on the Motion: After a motion has been made and seconded, the presiding officer must call for a vote. He or she must say, "It has been moved and seconded that [official wording of the motion, as stated by the member who originally made it]. All those in favor, please raise your hands and say, 'Aye.' All those opposed, please raise your hands and say, 'Nay.' All those abstaining, please raise your hands and say, 'Present.'"

The presiding officer must give sufficient time in between each call for votes to allow all those choosing that option to signal, and for the Secretary (or other member taking minutes, in the Secretary's absence) to record the vote. Those choosing each option must signal as instructed by the presiding officer; if they choose another signal or vote at the wrong time, their vote will not be recorded.

E. Executive Session: The Board may choose to enter an executive session at any time during its meetings with a normal motion and vote. If the Board chooses to enter executive session, the Board must move to a location without public audience and minutes must not be taken. Upon returning from executive session, the President or other presiding officer must announce any actions the Board took in the executive session.

Meeting broadcasts must be stopped for the duration of all executive sessions. In addition, anyone electronically attending the meeting to give a report must leave the meeting for the duration of the executive session.

VI. Minutes: SPARE's Secretary must take accurate minutes at all of the Board's emergency meetings. If the Secretary is absent, he or she must designate someone to take minutes in his or her place. This person must be, in the opinion of the Secretary, capable of taking accurate minutes that meet SPARE's standards for minutes. The minutes must be approved by the Board of Directors at their next regular meeting and published no later than three days following their approval.

Committee Meetings

Each of SPARE's currently active committees must meet at least once per calendar month to consider the business it has been chartered to consider. Most committees should meet more often than this, as the business most committees have been chartered to consider requires more frequent action than is possible with once-per-month meetings.

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I. Attendance: All members of the committee in question are required to attend all its meetings. An absence of more than two consecutive meetings is considered grounds for a membership review, which may result in the individual's removal from the committee.

General members of SPARE Productions may attend meetings of the company's committees, but will not be permitted to speak except in the section for members' comments, questions, and concerns at the end of the meeting.

A. Quorum: A quorum is necessary to conduct business at all meetings of SPARE's committees. A quorum of each committee is one person more than half of the membership of that committee.

II. Presiding Officer: The presiding officer at meetings of SPARE's committees is usually the committee in question's Chairperson. In the Chairperson's absence, the committee's Ranking Member must preside over the meeting. If neither the Chairperson nor the Ranking Member is present, the committee's meeting cannot proceed.

III. Agenda: Each committee's Chairperson shall create an agenda for each of their committee's meetings at least one week prior to the corresponding meeting's date. The agenda should include, at a minimum, the following sections:

Call to Order

Officer Reports and Reminders

Old Business (including all business the committee has considered in the past but not concluded)

New Business (including any business the committee has not considered in the past)

General Membership Questions

Non-Member Questions

Adjournment

Additional sections and sub-sections may be added as deemed necessary by the Chairperson. In creating the agenda, the Chairperson must use SPARE's official *Meeting Agenda Template*, which may be found in [Appendix \[Insert Letter Here\]](#) of these Standard Operating Procedures.

IV. Meeting Procedure: The following is an ordered procedure to be used at all meetings of SPARE's committees. This procedure is designed to ensure the orderly functioning of all meetings and is not to be deviated from.

A. Call to Order: The Chairperson (or Ranking Member, in the Chairperson's absence) calls the meeting to order and the Ranking (or minute-taking member, in the Ranking Member's absence) takes attendance.

B. Officer Reports and Reminders: This section of the meeting is intended to provide a general picture of the company's overall long-term business so as to frame any short-term business to be considered later in its appropriate context. At the conclusion of each report, a section for questions about and discussion of that report is held. If any official

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recommendations are made in the report, the committee may choose to vote on those recommendations.

1. Officer Reports: The committee's Chairperson must present a report on his or her current work and the business of the committee from their perspective. The committee's Ranking Member has the option to present a similar report from his or her perspective. Details on the content of these reports are as follows:

Chairperson's Report – The Chairperson must report to the committee about the overall business of the committee. He or she must sum up recent successes and/or failures, along with providing some background about the reasons behind those events. He or she must also report briefly on any upcoming events and projects the committee has planned.

If the Chairperson is not present, the member present with the highest ranking on the seniority scale found in these Standard Operating Procedures must present his or her report.

2. Reminders: Any reminders pertinent to the functioning of the meeting are presented in this section. These reminders do not include reminders of the committee's other functions; these are presented in other sections of the meeting.

C. Old Business: The old business section contains any business the committee has considered in the past but not yet concluded. It typically includes topics the committee has considered in the past but tabled and topics the committee has considered in the past but on which it has not concluded its work.

D. New Business: The section for new business is formatted similarly to the section for old business. It includes any items the committee has not previously considered.

The new business section must include a discussion of when the committee's next meeting will be held, unless the current meeting is the committee's last.

E. General Membership Questions: As is the case at all SPARE meetings, general members of the company have the right to ask questions of the Board of Directors. The Board of Directors, officers, committee chairs, and producers are obligated to answer any questions the membership may have as accurately as possible.

F. Non-Member Questions: As is the case at all SPARE meetings, non-SPARE members in the meeting's audience have the right to ask questions of the company. The Board of Directors, officers, committee chairs, and producers are obligated to answer any questions non-members may have as accurately as possible.

G. Adjournment: Once all the meeting's business has been accomplished, the meeting may be adjourned. Adjournment proceeds as a normal motion, worded as follows: "I

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move that the [Name of Committee] adjourns its currently in session meeting.” Any other wording is not acceptable and will not result in the meeting’s adjournment.

H. Votes: Votes at a committee meeting have a specific set of procedures that must be followed to be considered official. The following is the ordered procedure for every vote. It is to be used only after discussion on a topic has come to a close – whether that close is a compromise solution or an impasse with multiple options from which to choose.

1. Calling of the Vote: Each vote is called when a Board member makes a motion. In general, the presiding officer will ask for a motion on a topic once discussion on that topic has come to a close. The presiding officer is not permitted to make a motion him or herself, and any committee member may make a motion at any time; however, if a committee member attempts to prematurely cut off discussion on a topic with a motion, the presiding officer may call him or her to order. A call to order indicates the member at whom it is directed is out of line.

Wording of Motions – All motions must be worded as follows: “I move that the [Name of Committee] [action of motion].” Motions are not personal, and must be worded so that the words “I move that” may be removed from the beginning without compromising the grammatical completeness of the motion.

Motions must be specific in their instructions; they should authorize or instruct a specific individual, committee, or group of people to do a specific thing or list of things.

The following would be an acceptably worded motion: “I move that the Fundraising Committee instructs its Chairperson to contact Sam’s Club about the possibility of a bake sale on that business’s property during the holiday season, and to maintain contact with that business through the conclusion of the fundraiser.”

The following would be an unacceptably worded motion, with the same intent as the acceptable one above but without its specificity or grammatical integrity: “I move that the Fundraising Committee adopts a Sam’s Club fundraiser.”

This example does not authorize or instruct any specific person or group to take any action; motions such as this one often result in failures because they fail to establish whose job the authorized action is.

Types of Motions – The following is a list of common types of motions. It is not exhaustive: motions can technically be made using any grammatically correct combination of words, provided they fit within the legal framework under which SPARE Productions operates.

Adjournment of Meetings
Appointment of People

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Authorization of Spending
Authorization of Other Actions
Implementation of Policies
Instruction of Spending
Instruction of Other Actions
Passage of Written Policies
Repeal of Written Policies
Tabling of Topics to a Later Date

In cases where a verbal motion is not specific enough to provide an appropriate framework for action, a written document may be prepared; a motion to pass this written document is permitted and encouraged.

2. Seconding of the Motion: Before the motion can proceed to a vote, it must be seconded. Any member except the presiding officer may second motions. Only one second is necessary to proceed to a vote.

Seconds must be worded as follows: "I second that motion." Any other wording is considered invalid and will not result in the motion proceeding to a vote.

3. Voting on the Motion: After a motion has been made and seconded, the presiding officer must call for a vote. He or she must say, "It has been moved and seconded that [official wording of the motion, as stated by the member who originally made it]. All those in favor, please raise your hands and say, 'Aye.' All those opposed, please raise your hands and say, 'Nay.' All those abstaining, please raise your hands and say, 'Present.'"

The presiding officer must give sufficient time in between each call for votes to allow all those choosing that option to signal, and for the Ranking Member (or other member taking minutes, in the Ranking Member's absence) to record the vote. Those choosing each option must signal as instructed by the presiding officer; if they choose another signal or vote at the wrong time, their vote will not be recorded.

I. Executive Session: Every committee may choose to enter an executive session at any time during its meetings with a normal motion and vote. If the committee chooses to enter executive session, the committee must move to a location without public audience and minutes must not be taken. Upon returning from executive session, the Chairperson or other presiding officer must announce any actions the committee took in the executive session.

Meeting broadcasts must be stopped for the duration of all executive sessions. In addition, anyone electronically attending the meeting to give a report must leave the meeting for the duration of the executive session.

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Executive sessions may only be entered to discuss sensitive issues. The committee's regular business should not necessitate an executive session at most meetings.

V. Minutes: Each committee's Ranking Member must take accurate minutes at all of the committee's meetings. If the Ranking Member is absent, he or she must designate someone to take minutes in his or her place. This person must be, in the opinion of the Ranking Member, capable of taking accurate minutes that meet SPARE's standards for minutes. The minutes must be approved by the Board of Directors at their next regular meeting and published no later than three days following their approval.

VI. Online Broadcasts: All committee meetings must be broadcast using Google's Hangouts On Air program. The broadcast must be started prior to the call to order and must not be stopped until after the meeting has been adjourned.

In the event that some or all members of the committee must be present at the meeting via video conference call, Google's Hangouts On Air program must be used to allow those members to join the meeting.

Board of Directors Policy

SPARE's Board of Directors is vested with the executive authority of the company. Its members are elected from and by the company's voting membership, and it collectively makes the vast majority of decisions for the company. SPARE's Board of Directors

The Board of Directors is responsible for ensuring SPARE Productions remains in compliance with all relevant laws and follows its organizing and governing documents, which include the company's Articles of Incorporation, Bylaws, and Standard Operating Procedures. The Board is also responsible for appointing all of the members of SPARE's Production and Creative Teams, committees, and the company's long-term volunteers. The Board is, above all, responsible for ensuring the company's continued and orderly operation.

Members

SPARE's Board of Directors is comprised of eight SPARE members. The Board of Directors is elected by the company's voting membership its annual meeting in August. Except in the case of vacancies, four seats are elected in odd-numbered years and four in even-numbered years. Terms of service on SPARE's Board of Directors are two years, allowing for slight variances due to scheduling concerns relating to the company's annual August voting meeting.

All members of SPARE's Board of Directors must be voting members of SPARE Productions at the time of their election or appointment. Any Board member who loses his or her voting status in the general membership of SPARE due to non-participation in SPARE productions must be allowed to serve out the remainder of his or her specified term and retain all of his or her rights and responsibilities as a Board member for that time. He or she, however, must not be permitted to run for re-election to the Board of Directors on the basis of this service alone.

All members of SPARE's Board of Directors are required to attend the Board's meetings. Absences from Board meetings must be determined to be either excused or unexcused by the Board of Directors, excluding the member whose absence is being considered, through the use of a normal vote. Two or more consecutive unexcused absences are considered grounds for removal from the Board of Directors, should the Board choose to take this path.

No member of SPARE's Board of Directors is authorized to act on behalf of the company without the authorization of the Board as a whole.

Members of SPARE's Board of Directors are additionally expected to participate in discussions on issues under consideration by the Board and to conduct themselves in a professional at all SPARE functions and when discussing any SPARE or SPARE-related matters. In particular, Board members are expected to publicly support decisions made by the Board after those decisions are made, regardless of whether or not they supported those decisions prior to the decisions' time.

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Election

As provided for in SPARE Bylaws, members of SPARE's Board of Directors are normally elected by the company's voting membership at the company's annual August meeting. This meeting is normally during the first weekend of August to allow the incoming Board of Directors as much time as possible to plan the upcoming season, but this date can be changed at the discretion of the outgoing Board of Directors.

I. Declaration of Candidacy: All candidates for the Board of Directors must declare their candidacy at least one week before the annual August meeting; no last-minute or in-meeting declarations of candidacy will be permitted. SPARE's Secretary or President must publish the complete list of candidates for the Board of Directors no later than one week prior to the meeting.

II. Attendance Requirement: All candidates for the Board of Directors are required to attend the annual meeting. No other SPARE member is required to attend, although no business, including Board of Directors elections, may take place without a quorum of voting members present.

III. Election Procedure: The following is an ordered procedure that must be followed at all Board of Directors elections. It is designed to ensure fair and efficient elections and to ensure no candidate can hijack the process for his or her own ends.

Other, non-election business may be considered at the annual meeting. It must be considered before Board of Directors elections; the elections must be the last item on the agenda

A. Chairpersonship: The highest-ranking member of SPARE on the seniority scale contained in these *Standard Operating Procedures* not running for the Board of Directors must preside over the elections section of the annual meeting. The rest of the meeting must be presided over by the highest-ranking member of SPARE, regardless of whether or not he or she is running for the Board of Directors; however, when the election portion of the meeting begins, if he or she is running for the Board of Directors, he or she must relinquish the chairpersonship of the meeting.

B. Background Presentation: The presiding member must give a short background presentation explaining the purpose of SPARE's Board of Directors and the procedure that will be followed for the election.

C. Presentation of Candidates: The presiding member must read aloud the names of all candidates for the Board of Directors in alphabetical order. As each candidate's name is read, he or she must acknowledge the assembled members.

D. Candidate Speeches, Questions, and Pro-Con-Pro: This process must be repeated for each candidate. Each candidate for SPARE's Board of Directors must give a speech under two minutes in length to the assembled members outlining the reasons why he or she believes SPARE's membership should elect him or her to the company's Board of

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Directors. Following each candidate's speech, he or she must answer any questions the voting membership may have for him or her. After the candidate in question answers of the membership's questions, he or she must leave the meeting and the remaining members must collectively say, in order, one positive aspect of the candidate, one negative aspect of the candidate, and one more positive aspect of the candidate. Once this process is complete, the candidate may re-enter the meeting.

E. Voting: Following the conclusion of candidate speeches, questions, and pro-con-pro, the membership must vote for the Board of Directors. The presiding member must distribute ballots, which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*, to all voting SPARE members present, and then call the beginning of the vote. Each voting period must last ten minutes, during which all voting SPARE members present must fill out their ballots. Each voting member is permitted to vote for four candidates, except in cases of additional vacancies on the Board of Directors, when each voting member is permitted to vote for one candidate per open seat. At the conclusion of the ten-minute voting period, the presiding member must announce the conclusion of the vote.

F. Recording of Votes: The members of the Board of Directors whose seats are not up for election, along with any Board members not running for re-election, must count the votes. The four candidates who win the most votes are elected to the Board of Directors. In cases of additional vacancies on the Board of Directors, the four candidates with the most votes are elected the seats normally up for election (in other words, for two-year terms), and any additional seats (in other words, one-year terms until those seats are normally up for election again) are filled by the next candidates in descending vote order until there are no more seats to fill.

G. Announcement of Winners: The presiding member must announce the winners in alphabetical order. In the case of an election filling more than four vacancies, the presiding member must indicate which candidates have been selected for two-year terms and which have been selected for one-year terms.

H. Selection of Officers: Immediately following the Board's election, the entire Board must retire to select its officers. Officer elections are chaired by the highest-ranking returning Board member and must be held using secret ballot. Board members may declare they are seeking an officer position or they may be nominated for one; in the case of a nomination, the member nominated must accept the position. Once all announcements and nominations are complete, the Board must vote on its officers using the ballot found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*.

I. Announcement of Officers: Following the officers' election, the presiding member must announce them in ranking order to the assembled voting membership. This is the last step in Board of Directors elections and the chairpersonship of the meeting must then pass to SPARE's new President, who must continue the meeting, concluding any last business and then chairing the meeting's adjournment.

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Officers

The officers of SPARE's Board of Directors additionally serve as the officers of SPARE Productions itself. As provided for in New York State not-for-profit law and in SPARE's Bylaws, the Board of Directors must select its own officers from among its own membership.

Officers serve at the pleasure of the Board of Directors and may be removed at any time by a vote of no confidence from the Board of Directors; the officer in question is not permitted to vote in such a decision. In the event that an officer is removed, the Board must select a replacement using secret ballots in a method similar to the one used to select officers following the Board's election in August.

The following is a list of SPARE's officers, with descriptions thereof.

I. President: SPARE's President is the highest-ranking individual in the company. He or she is not, however, permitted to take any action without the permission of the Board of Directors. SPARE's President must act as the company's official representative and spokesperson and must have a good working knowledge of all company policies and governing documents. He or she must answer within a reasonable time any questions about the company posed to him or her by SPARE members or by other individuals or organizations.

SPARE's President acts as the company's chief executive. In the event that the Board does not designate a specific individual to carry out the tasks set forth in an approved action, SPARE's President must take that action. SPARE's President is charged with ensuring actions approved by the Board are carried out.

SPARE's President must preside over all meeting of the company's Board of Directors and membership. He or she must ensure all meetings follow the agenda given and must call all votes at meetings. In addition, he or she must give a report at each meeting giving a general picture of the company's health and recent, current, and upcoming activities.

SPARE's President must prepare an agenda for every meeting of SPARE's Board of Directors and membership. He or she must consult with the Board of Directors to ensure each agenda accurately reflects the needs of the company and allows for consideration of the issues the Board is dealing with at that time. These agendas must follow SPARE's *Meeting Agenda Template*, which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*.

SPARE's President must act as the liaison between the company's Board of Directors, its Long-Term Volunteers, and the Producers of its shows, as well as with its committee chairpersons. The President must coordinate communication between the Board as the voice of the company and its appointed volunteers and independent contractors.

SPARE's President must sign all of the company's checks for amounts over \$100.00. He or she must also check all three of SPARE's bank accounts at least once per month, separately from the Treasurer, to ensure the company's money is being managed properly and not misused.

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SPARE's President must maintain electronic copies of all of SPARE's official records, a list of which may be found in the *Secretary* section of this portion of these *Standard Operating Procedures*. In addition, he or she must maintain a copy of the account information for all of SPARE's web and e-mail accounts.

SPARE's President is not permitted to vote on any question, excepting Board of Directors elections, unless his or her vote serves to break a tie.

For additional information, please refer to the *President's Information Packet*, which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*.

II. Vice President: SPARE's Vice President is the second highest-ranking individual in the company. He or she must assume all the duties of the President in the President's absence. This applies both to meetings at which the President is not present and to times when SPARE temporarily does not have a President due to resignation or removal. The Vice President does not automatically become SPARE's President upon the resignation or removal of the company's President; he or she only assumes the President's duties until a new Vice President is chosen.

The Vice President must also assume the duties of the Secretary or Treasurer in the event of his or her absence. As with the President, this applies both to meetings at which the Secretary or Treasurer is not present and to times at which SPARE does not have a Secretary or Treasurer due to resignation or removal.

SPARE's President is permitted to designate certain of his or her duties on a temporary or long-term basis to the company's Vice President to ease his or her workload. Presidential duties that may be given to the Vice President include behind-the-scenes work such as managing e-mail communications, but may not include more public duties such as chairing meetings and speaking on behalf of SPARE as a whole.

For additional information, please refer to the *Vice President's Information Packet*, which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*.

III. Secretary: SPARE's Secretary is the third highest-ranking individual in the company. He or she must maintain all of SPARE's official records and take minutes at all of SPARE's meetings.

SPARE's Secretary must maintain both paper and electronic copies of all of SPARE's official records. These records include the following:

- SPARE's company set-up paperwork, including but not necessarily limited to SPARE's Articles of Incorporation and their Certificate of Filing, SPARE's Certificate of Assumed Name, SPARE's Form 1023 filing with the IRS, SPARE 501(c)(3) tax-exempt determination letter, SPARE's CHAR410, SPARE's Certificate of Authority to Collect Sales Tax, SPARE's Form CT-247, SPARE's Form ST-119.2-I, and any official correspondence from state or federal governments relating to the above paperwork
- Updates and revisions to SPARE's company set-up paperwork

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- All of SPARE's regular yearly filings, including but not necessarily limited to SPARE's Forms CT-400, SPARE's Forms CHAR500, SPARE's Forms 990 and its derivatives, and SPARE's New York State franchise tax exemption filing receipts, organized by year
- SPARE's New York State Form 119.1
- SPARE's Form W-9
- SPARE's Bylaws, along with a history of amendments thereof
- SPARE's Standard Operating Procedures, along with a history of amendments thereof
- All of SPARE's meeting minutes, organized chronologically and separated by year
- SPARE's Official Membership Roster
- All contracts between SPARE has entered into, organized chronologically and separated by year
- SPARE's monthly account statements, organized chronologically and separated by year
- The rosters of all of SPARE's committees, organized chronologically and separated by year
- The names, addresses, phone numbers, and other pertinent personal information, of all members of SPARE's Board of Directors, as well as the company's officers and long-term volunteers, organized chronologically and separated by year
- Records of all disciplinary proceedings, organized chronologically and separated by year

SPARE's Secretary must maintain the company's official corporate seal and stamp and be able to make them available as needed.

In the absence of both SPARE's President and Vice President, the company's Secretary must assume both of their duties. This applies both to meetings at which neither the President nor the Vice President are present and to times when SPARE temporarily has neither a President nor a Vice President due to resignations and/or removals.

For additional information, please refer to the *Secretary's Information Packet*, which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*.

IV: Treasurer: SPARE's Treasurer is fourth highest-ranking individual in the company. He or she is responsible for managing SPARE's finances, but he or she may not take any action with SPARE's funds without the specific approval of the company's Board of Directors.

SPARE's Treasurer must sign all of the company's checks, no matter the value. He or she must check all three of SPARE's bank accounts at least once per month, separately from the company's President, to ensure the organization's money is not being misused. However, the Treasurer should check these accounts more often than once per month; once-per-week checks are recommended.

SPARE's Treasurer must attend all meetings of the company's Board and membership and give reports on the company's current financial state. These reports must contain specific information relating to how closely the company is currently following its yearly budget, as well as its production and event budgets.

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SPARE's Treasurer must prepare a budget proposal each year, which he or she must submit to SPARE's President and Secretary, who must pass the proposal along to the rest of the Board, no later than September 1 of each year. During subsequent discussions and revisions to this budget proposal, the Treasurer must advise the Board of Directors regarding the feasibility of any proposed alterations before they are adopted.

The company's Treasurer must participate in the vote to approve the year's budget; he or she must approve of the budget, in addition to a majority of the Board present at the meeting at which the yearly budget is voted on, for the budget to be adopted.

SPARE's Treasurer must work with all event coordinators and producers to produce budgets for their events and ensure these budgets are submitted to the Board of Directors on time.

SPARE's Treasurer is also responsible filing all of SPARE's yearly financial filings, which include Form CT-400, Form CHAR500, Form 990-N, and New York State's franchise tax exemption filings, as well as for ensuring the appropriate fees are attached to each one.

SPARE's Treasurer is responsible for paying all of SPARE's bills, yearly and otherwise, and must ensure these bills are included in SPARE's annual budget.

SPARE's Treasurer must maintain copies of all of SPARE financial records, and must be able to produce the information contained in these records on demand.

In the concurrent absence of SPARE's President, Vice President, and Secretary, the company's Treasurer must assume both of their duties. This applies both to meetings at which the President, Vice President, and Secretary are all absent and to times when SPARE temporarily does not have a President, Vice President, and Secretary due to resignations and/or removals.

For additional information, please refer to the *Treasurer's Information Packet*, which may be found in Appendix [\[Insert Letter Here\]](#) of these *Standard Operating Procedures*.

Non-Officer Members

Members of SPARE's Board of Directors who are not officers are required to attend all meetings of the company's Board of Directors; they are also expected to attend meetings of SPARE's membership whenever possible.

Board members have the power to vote on motions made at Board meetings, as well as to move that the Board take action on issues or questions presented to the Board during Board meetings. They also have the power to make proposals to the Board for unanimous written consent outside of Board meetings, and to participate in unanimous written consent-decided issues.

Board members may be appointed by the Board to serve on committees and to take on projects on behalf of the Board.

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Temporary Members

In the case of a mid-season absence on the Board of Directors due to resignation or removal, the Board must find a temporary replacement. Temporary Board members serve only until the next election, whether or not the seat they are occupying would normally be up for election in that year.

The Board of Directors must make every effort possible to find a replacement that is over the age of 18; if, however, no replacement can be found after two months of the seat being vacant, a temporary member under the age of 18 but over the age of 16 may be selected.

The following is an ordered procedure that must be used when selecting any temporary Board member. It is designed to ensure the selection process is as fair as possible.

I. Call For Candidates: The Board of Directors must publish a call within SPARE for candidates for the position. This call is usually posted in SPARE's Official Members Group on Facebook and must include details about submission deadlines and necessary materials. The following materials are normally required of all candidates for temporary Board member positions.

A. Submission Form: Submission forms are used to inform the Board of Directors of basic information about candidates, such as their names, ages, and which position(s) the candidates are seeking. A copy of this form, which is normally distributed in electronically-fillable PDF format, can be found in *Appendix [Insert Letter Here]* of these Standard Operating Procedures.

B. Cover Letter: Each candidate must submit a cover letter as part of his or her application. Cover letters should explain why the candidate is seeking the position they are seeking. Cover letters should articulate personal performance goals and the ways in which the candidate plans to carry out the position's duties.

C. Résumé: Each candidate is required to submit a résumé. This résumé should include experience relevant to the position for which the candidate is applying.

III. Interviews: After the call(s) for candidates, the Board of Directors must hold interviews with those candidates. These interviews may be held in person or online using the Board's usual electronic meeting service; they may be held all at once or in several sessions. In any case, the Board of Directors must ensure the process is as fair as possible.

A. General Procedure: Normally, the full Board of Directors conducts each interview. The President must welcome and ask the first question of the candidate, after which other Board members may ask questions. A list of questions should be developed ahead of time; the same questions should be asked of all the candidates for each position, with exceptions made for follow-up questions and clarifications. Interviews must be recorded so the Board may review them during follow-up discussions and decisions.

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IV. Consideration: Following the interviews, the Board of Directors should discuss the merits and problems each candidate presents. No candidate is permitted to be present for any discussion of him or herself. The Board may opt to hold these discussions immediately following the interviews or at another time.

V. Decisions: After discussing the merits and problems of each candidate, the Board of Directors must vote on the candidates. Every Board member (excepting the President, who only votes to break a tie) must vote for the candidate he or she feels is most qualified for the position. Board members are not required to vote for any candidate at all; they may choose to abstain from the vote in the event that they feel no candidates are qualified for the position. To be chosen for a position, a candidate must receive a majority of the Board of Directors' votes.

VI. Additional Rounds: If the Board of Directors is unsuccessful in filling a position after one round of interviews, the Board of Directors should put out another call for candidates and go through another round of interviews, discussions, and decisions.

Powers

The Board of Directors has numerous powers. The Board has ultimate authority over all decisions in the company, although it may designate other individuals to exercise certain among its powers.

As provided in SPARE's Bylaws, the Board has the following specific powers, in addition to general executive authority:

- Contracting for specific limited-duration positions, such as orchestra members for each production
- Deciding of whether or not to charge admission at each production
- The appointment of the members of SPARE's Production and Creative Teams
- The removal of individuals from SPARE's Production and Creative Teams
- The sending of various topics to committees for study, and the appointing of Board and General members to those committees
- The appointment of individuals to fill long-term volunteer positions
- The removal of individuals from long-term volunteer positions
- The decision of whether or not an Board member's absence from a meeting is excused or unexcused

Duties

The Board of Directors has a wide range of duties, some of which imply certain powers as well.

As provided in SPARE's Bylaws, the Board has the following specific duties, in addition to general management duties:

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- Selecting the show(s) for each current season
- Choosing a venue for each production
- Choosing the Production Team and Creative Team for each show, as detailed later in this document
- Scheduling meetings of both the General Membership and the Board of Directors;
- Acting as the organization's financial overseer;
- Carrying out the duties of any officers or production staff not appointed or elected;
- Electing the officers of the Board of Directors
- Approving each season's budget
- Approving funds for items not included in each season's budget
- Approving, at the end of each fiscal year, an audited, final statement of finances
- Reviewing, at the request of a member, the continued membership of a person or persons considered destructive to the goals of the organization
- Maintaining the organization's records, including, but not limited to, these Bylaws and a history of amendments thereof;
- Ensuring that at least one member of the Board of Directors is present at all official SPARE Productions functions
- Ensuring agendas for each Board of Directors and General Membership meeting are distributed to the corporation at least two full days before that meeting
- Ensuring minutes from each Board of Directors and General Membership meeting accurately represent the proceedings at that meeting and that those minutes are distributed to the corporation in a timely fashion

Several of these duties are normally undertaken in conjunction with individuals appointed to fill certain positions in the company.

Actions and Authority of the Board of Directors

The Board Of Directors maintains ultimate authority in all areas not specifically forbidden by SPARE's Bylaws. The Board represents the will of the company and acts as the company's governing body.

Any actions taken by the Board of Directors are final unless revised by the Board at a later date or unless prohibited by non-for-profit law, in which case the action is invalid and prohibited. No member of SPARE Productions may violate a Board decision, and no member of SPARE Productions may speak on behalf of the organization unless authorized to do so by the Board of Directors.

Any individual appointed to a position in the company by the Board of Directors serves only at the pleasure of the Board; the Board may remove him or her at any time. Individuals appointed to positions are authorized to carry out the duties and exercise the powers of those positions, but the Board may overrule them at any time.

The Board's word is final.

Committee Policy

SPARE's committees handle much of the company's business. They allow the company to handle business in between Board of Directors meetings, and they allow the Board of Directors to hold shorter meetings by removing certain responsibilities from the Board of Directors. If the company is functioning correctly, a good portion of each Board of Directors meeting should be devoted to reports from the company's various committees.

Committee Membership

All committees are chartered and appointed by the Board of Directors. All committees must have at least one Board member on them. All committees must have at least two members and no more than fifteen members, including the Chairperson.

Committee Officers

Each committee's officers must consist of a Chairperson and Ranking Member. Each committee's officers are responsible for handling the affairs of that committee, both in the committee's meetings and out of the committee's meetings

I. Committee Chairpersons: Each committee's Chairperson serves as that committee's executive officer. He or she must chair all meetings of his or her committee and must report to the Board of Directors at each regular Board meeting about the actions and work of his or her committee. In addition, each committee's Chairperson must carry out any actions his or her committee decides to carry out in meetings.

In committees with only one Board member, that member must serve as the committee's Chairperson; in committees with more than one Board member, the committee must vote in an open committee meeting to determine who will be the committee's Chairperson.

A failure by a committee's Chairperson to carry out work assigned to them or to regularly attend meetings of their committee is grounds for that Chairperson's removal from his or her Chairpersonship. Before a Chairperson may be removed from his or her post, his or her committee must recommend to the Board of Directors, through a letter to SPARE's President, that he or she be removed from his or her post; the Board of Directors must then make a final decision on the matter.

A committee's Chairperson may resign from his or her post by delivering a letter to that effect to both his or her committee and SPARE's President.

If a committee's Chairperson resigns or is removed from his or her post, his or her committee must choose a new Board member from among their own membership to serve in that capacity; if there are no more Board members to choose from, the Board of Directors must appoint a new Board member to the committee to serve as the committee's Chairperson.

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II. Committee Ranking Members: Each committee's Ranking Member serves as that committee's second-ranking officer. He or she must take minutes at every meeting of his or her committee. In the absence of the committee's Chairperson, the Ranking Member must chair all meetings of his or her committee.

In committees with only two Board members, the Board member who is not the committee's Chairperson must serve as the committee's Ranking Member; in committees with more than two Board members, the committee must vote in an open committee meeting to decide which of the non-Chairperson Board members will be the committee's Ranking Member; and in committees with only one Board member, the committee must vote in an open committee meeting to determine which non-Board member will be the committee's Ranking Member.

A failure by a committee's Ranking Member to carry out work assigned to them or to regularly attend meetings of their committee is grounds for that ranking member's removal from his or her Ranking Membership. Before a Ranking Member may be removed from his or her post, his or her committee's Chairperson must recommend to the Board of Directors that he or she be removed from his or her post; the Board of Directors must then make a final decision on the matter.

A committee's Ranking Member may resign from his or her post by delivering a letter to that effect to both his or her committee and SPARE's President.

If a committee's Ranking Member resigns or is removed from his or her post, his or her committee must choose a new member to serve in that capacity; if there is one non-Chairperson Board member other than the member who has resigned from the Ranking Membership position on a committee, he or she automatically becomes the committee's Ranking Member.

Non-Officer Committee Members

All members of SPARE's committees must be appointed to their committees by the Board of Directors. The committee's Chairperson or other members may make recommendations to the Board in the event of vacancies on the committee, but the Board must approve those recommendations before they become official. All members of SPARE Productions are eligible to serve on committees, unless they have been specifically banned from serving on committees as a result of a prior membership review.

Regular members of SPARE's committees must attend all meetings of their committee. They are entitled to vote on the business of the committee, regardless of their membership status in the rest of the organization. They must participate actively in discussions at committee meetings and carry out tasks the committee assigns to them.

A failure by a committee member to carry out work assigned to them or to regularly attend meetings of their committee is grounds for that member's removal from the committee. Before a committee member may be removed from his or her post, his or her committee chairperson must recommend to the Board of Directors that he or she be removed from his or her post; the Board of Directors must then make a final decision on the matter.

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Any committee member may voluntarily resign from his or her post by delivering a letter to that effect to both his or her committee and SPARE's President.

Types of Committees

SPARE's committees are divided into two categories: regular committees and standing committees. A regular committee is a committee that produces a final report on a topic by a certain date or completes certain one-time business for SPARE; a standing committee is a committee that conducts ongoing business for the company and does not produce a final report.

Special Committees

SPARE's special committees are tasked with the production of final reports for SPARE after a set period of time. Special committees may also be required by SPARE's Board of Directors to complete work other than the production of a final report on a subject.

Special committees are not permitted to undertake any binding decisions for SPARE. All decisions that standing committees make about matters other than their own internal operations must be approved by the Board of Directors before they can take effect.

I. Creation: Each special committee is created by SPARE's Board of Directors using a special committee charter. Each committee's charter must be a written document with details about the work that committee is to undertake and the deadline(s) by which that work must be completed. SPARE's *Special Committee Charter Form* and an example of a completed special committee charter may be found in *Appendices [Insert Letter Here]* and *[Insert Letter Here]*, respectively. Once a committee's charter has been drafted, the Board must approve it using a regular motion for it to take effect.

After chartering a special committee, the Board of Directors must also appoint its members. This must be accomplished using a regular motion naming the members to be appointed. Following their appointment, committee members must sign SPARE's *Committee Member Contract*, which can be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*, before being allowed to conduct business for their committee.

II. Work Period: Each special committee's work period lasts from the date of its charter to the date by which the Board of Directors directs the committee to complete its work. During this time, the committee must meet at least once per month, although it may meet more often if it so chooses.

If a committee has more than one Board of Directors member among its membership, it must decide at its first meeting which Board member will be its Chairperson. If a committee has under or more than two Board members among its membership, it must decide at its first meeting who will be its Ranking Member; if a committee has among its membership exactly two Board members, the Board member who is not the its Chairperson must be its Ranking Member.

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Committees may choose to instruct one or more of their members to investigate certain information for them or to carry out certain duties for them. Members so instructed must do as instructed or risk removal from the committee. If a committee makes a decision to investigate certain information or to carry out certain duties without specifying a member to do so, the responsibility automatically falls to the committee's Chairperson.

Each special committee's Chairperson must report to the Board of Directors about his or her committee's progress for the duration of his or her appointment. At each Board meeting for the duration of his or her appointment, each committee Chairperson must give a formal progress report to the Board and answer fully and truthfully any questions the Board may have for him or her. The Board must decide whether or not to approve each committee's progress report; if the Board decides to approve a committee's report, it automatically approves any decisions mentioned in that report.

All special committees must complete the work assigned to them by the Board of Directors. In cases where a committee is not functioning as intended, the Board of Directors must take action to remedy the situation. The Board retains ultimate authority and can, among other options, choose to sanction a special committee, replace its officers, replace its membership or portions thereof, or, in extreme cases, de-charter a special committee.

III. Final Report: Each special committee must present its final report to the Board of Directors at the first Board meeting following its assigned work completion date; if the committee's work completion date falls on the date of a Board meeting, this committee must present its final report at that meeting. All members of a committee must attend the Board meeting at which their committee presents its final report.

Special committee chairs must present their committees' final reports. The Board may ask questions of each committee following the presentation of its final report. Following the presentation of a committee's final report, the report must be entered into the permanent record of SPARE Productions and the Board must discuss any recommendations made by the committee in its report; decisions regarding those recommendations may be tabled to later dates.

The Board must decide whether or not to approve each committee's report; if the Board decides to approve a committee's report, it automatically approves any decisions mentioned in that report.

Standing Committees

SPARE's Standing Committees are intended to carry out detailed work for the organization in a manner that allows the Board of Directors to focus its efforts elsewhere. Standing committees are created without end dates for their work, and so must work continuously to realize their evolving work.

Standing committees are not permitted to undertake any binding decisions for SPARE. All decisions that standing committees make about matters other than their own internal operations must be approved by the Board of Directors before they can take effect.

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I. Creation: Each of SPARE's standing committees is created by SPARE's Board of Directors using a standing committee charter. Each committee's charter must be a written document with details about the work that committee is to undertake. SPARE's *Standing Committee Charter Form* and an example of a completed standing committee charter may be found in *Appendices [Insert Letter Here]* and *[Insert Letter Here]*, respectively. Once a committee's charter has been drafted, the Board must approve it using a regular motion for it to take effect.

After chartering a special committee, the Board of Directors must also appoint its initial members. This must be accomplished using a regular motion naming the members to be appointed. Following their appointment, committee members must sign SPARE's *Committee Member Contract*, which can be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*, before being allowed to conduct business for their committee.

II. Work: Each standing committee's work period lasts from the date of its charter until the Board of Directors de-charters the committee, should it decide to do so. All standing committees must meet at least once per month, although they may meet more often if they so choose.

If a committee has more than one Board of Directors member among its membership, it must decide at its first meeting which Board member will be its Chairperson. If a committee has under or more than two Board members among its membership, it must decide at its first meeting who will be its Ranking Member; if a committee has among its membership exactly two Board members, the Board member who is not the its Chairperson must be its Ranking Member.

If one or both of a standing committee's officers resigns, the committee must decide on a replacement at its next meeting.

Committees may choose to instruct one or more of their members to investigate certain information for them or to carry out certain duties for them. Members so instructed must do as instructed or risk removal from the committee. If a committee makes a decision to investigate certain information or to carry out certain duties without specifying a member to do so, the responsibility automatically falls to the committee's Chairperson.

Each standing committee's Chairperson must report to the Board of Directors about his or her committee's work. At every Board meeting, each standing committee Chairperson must give a formal report to the Board and answer fully and truthfully any questions the Board may have for him or her. The Board must decide whether or not to approve each committee's report; if the Board decides to approve a committee's report, it automatically approves any decisions mentioned in that report.

The Board of Directors must work with each standing committee between the time of the Board's election in August and the start of SPARE's fiscal year at the beginning of October to create a set of objectives for that committee to accomplish in the coming year. These objectives should be reasonably attainable, but not so easy to attain that the committee can reach them with no work whatsoever.

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All standing committees must complete the work assigned to them by the Board of Directors. In cases where a committee is not functioning as intended, the Board of Directors must take action to remedy the situation. The Board retains ultimate authority and can, among other options, choose to sanction a standing committee, replace its officers, replace its membership or portions thereof, or, in extreme cases, de-charter a standing committee.

III. List of Standing Committees: The following is a list of SPARE's currently active standing committees, with brief descriptions thereof. SPARE's Secretary must update this list as committees are chartered and de-chartered so it accurately reflects SPARE's current standing committees.

I. Fundraising Committee: SPARE's Fundraising Committee is a standing committee charged with the planning and execution of SPARE's fundraising efforts. Every year, it must create and submit to SPARE's Treasurer and Board of Directors, with sufficient time for revision, a Yearly Fundraising Plan and it must execute the fundraisers included in the final, Board-approved version of that plan.

This Yearly Fundraising Plan, which counts as the Fundraising Committee's yearly objectives, must include all fundraisers the committee plans to execute during the upcoming season, along with details on how much money the committee intends to spend on each fundraiser and how much money the committee expects each fundraiser will raise. The Yearly Fundraising Plan should only include fundraisers the committee believes will be feasible for SPARE to execute.

The Board of Directors is permitted to revise the Fundraising Committee's Yearly Fundraising Plan before approving it. The Yearly Fundraising Plan must be incorporated into the season's budget and, as such, must be completed with enough time for it to be added to the season's budget before September 30.

The deadline for the completion of the Yearly Fundraising Plan by the Fundraising Committee is August 31, although the committee may move this date with the Board's approval. The Board of Directors must complete its revisions to the Yearly Fundraising Plan by September 15.

For a blank *Yearly Fundraising Plan Form* and an example of a completed one, see *Appendices [Insert Letter Here]* and *[Insert Letter Here]* of these *Standard Operating Procedures*, respectively.

Following the creation and approval of the Yearly Fundraising Plan, the Fundraising Committee must work to ensure its execution. This should include the appointment of committee members to chair each fundraiser and ensuring the logistics of each fundraiser work without any problems. The Fundraising Committee is additionally responsible for the recruitment of SPARE members to work each fundraiser.

Each Yearly Fundraising Plan may be altered following its adoption in the event of an unforeseen fundraising opportunity or an unforeseen circumstance necessitating a

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fundraiser's deletion. Any changes to Yearly Fundraising Plans must be adopted by both the Fundraising Committee and the Board of Directors to become effective. Following any such changes, SPARE's Treasurer must revise the corresponding year's budget to reflect the new plan.

The Fundraising Committee is additionally in charge of all donation areas at SPARE's shows. The Fundraising Committee's Chairperson must work with each show's House Manager and Producer to determine the set-up and operation of those areas. At most SPARE shows, any raffles held and all concessions are run using a donation system and thus fall under the joint control of the House Manager and the Fundraising Committee.

The committee's Chairperson must report to the Board of Directors each month about the planning and execution of all its fundraisers. He or she must include details of each fundraiser's finances in his or her monthly reports.

II. Member Relations Committee: SPARE's Member Relations Committee is a standing committee charged with maintaining relations between SPARE's administration and membership. The Member Relations Committee's chief job is to ensure the maintenance of an open dialogue between and among SPARE's administration and membership.

The Member Relations Committee must maintain SPARE's anonymous online member comments system using Google Documents, and must accurately report all comments received through this system to the Board of Directors.

The Member Relations Committee must also maintain an anonymous comments box at all SPARE rehearsals and set builds, and must work with each show's Production and Creative Team to ensure all comments left in the box are taken into consideration.

The Member Relations Committee must also post all of SPARE's Board meeting minutes and agendas in SPARE's Official Members Facebook group. The committee must post each a PDF version agenda at least two full days before its corresponding meeting, and a PDF version of each set of minutes no more than three days following its approval by the Board of Directors. The committee may choose to include additional information in its posts along with the official files.

IV. Yearly Reviews: Every standing committee is subject to a yearly review by the Board of Directors. These reviews must be completed at the first Board meeting following Board of Directors elections at the annual Voting Meeting of SPARE's General Membership in August.

Each yearly review of a committee must determine whether the committee has successfully met the yearly objectives laid out for it at the beginning of the corresponding season. Yearly reviews must also take into account other vectors of a committee's success, such as its membership's participation and the frequency of its meetings.

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The Board of Directors must use SPARE's *Yearly Committee Review Form*, which may be found, along with an example of a filled-in copy, in *Appendices [Insert Letter Here]* and *[Insert Letter Here]*, respectively, to conduct all yearly committee reviews.

Each committee's Chairperson must attend the Board meeting at which yearly reviews are conducted, even if that Chairperson was not re-elected to the Board of Directors in the preceding election. He or she must speak on behalf of his or her committee; however, other committee members are permitted to attend and to speak if the Board asks questions to which they have an answer.

Regardless of the findings of each committee's yearly review, the Board of Directors may choose to effect changes to each committee to increase its chances of success in the coming year. These changes may include, but are not limited to, changing the committee's yearly objectives, removing or replacing certain committee members or its officers, reconstituting the committee, and de-chartering the committee.

Fiscal Policy

SPARE's finances are of paramount importance to the company's survival, since without a sound financial base, the company cannot fulfill its mission of providing high-quality performance opportunities and artistic enrichment for the people of its region.

These fiscal policies are designed to place sound regulations on SPARE's finances, while still allowing the company to function on a daily basis. They strictly regulate the use of and access to SPARE's money to ensure that no SPARE money is ever used for inappropriate or illegal purposes.

SPARE's Treasurer handles the vast majority of the company's finances. The Board of Directors must act as the organization's financial oversight committee; they keep watch over the Treasurer's business and accounting practices to ensure the company's finances are handled well.

Budgets

Budgeting is extremely important to SPARE's survival. Without proper budgeting, there is no way to properly plan spending and ensure the company's long-term survival. SPARE has three major types of budgets: event budgets, production budgets, and yearly budgets.

Event budgets are budgets created for SPARE's non-production events. These events include, but are not limited to, fundraisers, official SPARE social gatherings, and SPARE company events. Every SPARE event must have a budget, even if no money is projected to be spent or made on that event.

Production budgets are budgets created for SPARE's productions. Productions include all shows produced for performance using the procedures outlined in the *Production Policy* section of these *Standard Operating Procedures*. Every SPARE production must have a budget, even if no money is projected to be spent or made on that production.

Yearly budgets are overall budgets created for entire fiscal years of SPARE Productions. Each yearly budget must take into account all productions and events to be held in the corresponding fiscal year; a yearly budget may be revised as the season progresses if the Board deems revision necessary. Every fiscal year must have a budget, even if no money is projected to be spent or made during that fiscal year.

In general, all budgets must include both projected income and projected expenditures, with line items in both categories. Budgets without the appropriate amount of information will be considered incomplete and must not be approved by the Board of Directors. Approving an incomplete budget or failing to submitting a complete budget by the appropriate deadline is grounds for a membership review, which may result in a member's removal from his or her current post or from the organization.

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Once a budget has been approved by the Board of Directors, it is considered official and every attempt must be made to adhere to it. Any additional funds must be approved by the Board of Directors; if additional funds are not requested, SPARE will not reimburse the individual who spent the money for the purchases made using those funds.

Yearly Budgets

Yearly budgets are budgets created for SPARE's full fiscal years. As defined in SPARE's Bylaws, SPARE's fiscal years run from October 1 of one calendar year to September 30 of the next. Fiscal years are also referred to as seasons. Every fiscal year must have a budget, even if no money is projected to be spent or made during that fiscal year.

I. Creation: All proposed yearly budgets must be created by SPARE's Treasurer. They must be created to acceptable standards for SPARE budgets and must be fully detailed so there are no questions regarding the finances of the corresponding fiscal year. Creating an incomplete proposed yearly budget is grounds for a membership review, which may result in the offending member's removal from his or her post or from the company.

Every yearly budget must include both projected income and expenditures for the corresponding fiscal year, even if one or both of the two categories has a projected amount of zero (0) United States Dollars. Every yearly budget should be divided into sections for each of SPARE's planned productions and events, with projected income and expenditures listed for each one. SPARE's *Yearly Budget Form* and an example of a properly completed event budget may be found in *Appendices [Insert Letter Here]* and *[Insert Letter Here]* of these *Standard Operating Procedures*, respectively.

SPARE's Treasurer must work with SPARE's Fundraising Committee each year to create a proposed Yearly Fundraising Plan for the upcoming fiscal year, which must be included in the corresponding fiscal year's proposed budget.

After creating a proposed yearly budget, the Treasurer must submit his or her proposal to the Board of Directors for review. Proposed yearly budgets must be submitted to both SPARE's President and Secretary, who must then pass them along to the remainder of the Board of Directors.

The Treasurer must submit his or her proposed yearly budget, including the proposed Yearly Fundraising Plan, to the Board of Directors no later than September 1 of each year.

II. Discussion and Revision: After the Treasurer submits his or her proposed yearly budget to the Board of Directors, the Board must discuss its contents and, if necessary, revise it. The Treasurer must be ready to discuss his or her budget with the Board and advise them on the necessity and feasibility of any changes.

Specific attention must be paid during discussions and possible to the amounts planned to be spent and made on each event and production in comparison to similar events and productions in previous years.

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III. Approval: Every yearly budget must be approved by the Board of Directors by at least the regular Board meeting immediately preceding the start of the corresponding fiscal year on October 1; however, earlier approvals are permitted and encouraged. Treasurers must anticipate both of these restrictions and submit proposed yearly budgets with enough time to allow the Board to review, discussion, possibly revise, and approve them before the start of the corresponding fiscal years.

Every yearly budget must be approved by the Board of Directors with a regular motion, second, and majority vote in a regular meeting to become effective. The wording of motions to approve yearly budgets must be as follows: “I move that the Board of Directors approves the proposed budget for fiscal year [years of fiscal year] as it currently stands.” The Treasurer must vote to approve all yearly budgets for them to become active, in addition to a majority of the Board of Directors.

The Board’s approval of a yearly budget does not constitute approval of the expenditures contained therein. It constitutes only the approval of the spending plan; the Board must still approve all the expenditures as they come up during the year.

IV. Adherence: SPARE’s Treasurer must ensure the company’s adherence to its yearly budgets as closely as possible. In particular, no money may be spent beyond the approved amount specified in a given fiscal year’s budget without the specific permission of the Board of Directors.

All requests for revisions to each year’s budget must be approved by the Board of Directors before the relevant expenditure requests can be made to the Board of Directors, if those requests are different than the amount originally specified in the year’s budget. The Board of Directors may not call emergency meetings to consider requests for yearly budget revisions except in true emergency situations; the Board will normally only consider requests for yearly budget revisions at its regular meetings.

SPARE’s Treasurer is responsible for ensuring the company’s yearly budgets are revised to reflect changes to specific event and production budgets, as well as changes to other expenditures and income. The Treasurer must make any requests of this nature he or she sees as necessary to the Board of Directors, and the Board must then discuss the request and decide whether or not to grant it in an official motion with a vote. The Board must then discuss the request and decide whether or not to grant it in an official motion with a vote.

The wording of this motion must be as follows: “I move that the Board of Directors [grants/denies] the Treasurer’s request for a revision to SPARE’s fiscal year [years of fiscal year] budget.”

Requests for changes to yearly budgets are fairly routine. They are usually made when drawing up detailed budgets for individual productions and events.

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Production Budgets

Production budgets are budgets created for SPARE’s productions. A production is defined as a musical, play, or cabaret performed for an audience and produced by a Production and Creative Team as defined in SPARE’s Bylaws. Every SPARE production must have a budget, even if no money is projected to be spent or made on that production.

I. Creation: All proposed production budgets must be created by the corresponding producer. They must be created to acceptable standards for SPARE budgets and must be fully detailed so there are no questions regarding the finances of the corresponding production. Creating an incomplete proposed production budget is grounds for a membership review, which may result in the offending member’s removal from his or her post or from the company.

Every production budget must include both projected income and expenditures for the corresponding production, even if one or both of the two categories has a projected amount of zero (0) United States Dollars. Both the projected income and projected expenditures sections must include specific line items for all expected items in those categories. SPARE’s *Production Budget Form* and an example of a properly completed event budget may be found in *Appendices [Insert Letter Here]* and *[Insert Letter Here]* of these *Standard Operating Procedures*, respectively.

Each producer’s proposed production budget should include the following line items:

Projected Income

- Projected ticket sales
- Projected program advertisement sales
- Projected concessions sales or donations
- Projected raffle sales

Projected Expenses

- Projected or actual costs for rights
- Projected or actual rental costs for scripts and scores (including shipping costs)
- Projected or actual cost of a perusal score (including shipping costs)
- Projected cost of the rehearsal venue
- Projected cost of the performance venue
- Projected production and creative team compensation expenses
- Projected costume expenses
- Projected makeup and hair expenses
- Projected set expenses
- Projected props expenses
- Projected cost of program production
- Projected cost of ticket production
- Projected publicity expenses
- Projected concessions expenses
- Projected house management fees
- Projected “safety net” money

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Each producer must work the members of his or her production and creative teams to ensure his or her proposed overall production budget accurately reflects the needs and expectations of his or her production. All of a production's department heads must create specific budgets for their areas to ensure the proper planning of the production's budget.

After creating a proposed production budget, each producer must submit his or her proposal to the Board of Directors for review. Proposed production budgets must be submitted to both SPARE's Treasurer and President, who must then pass them along to the remainder of the Board of Directors.

II. Discussion and Revision: After a producer submits his or her proposed budget to the Board of Directors, the Board must discuss its contents and, if necessary, revise it. Each producer must be ready to discuss his or her budget with the Board and advise them on the necessity and feasibility of any changes.

All production budgets must fit within the constraints of the corresponding yearly budget. If a proposed production budget requires a change to the corresponding yearly budget, SPARE's Board of Directors must decide whether to alter the production's budget or the yearly budget; all changes to yearly budgets require specific votes by the Board of Directors.

III. Approval: Every production budget must be approved by the Board of Directors by at least the regular Board meeting immediately preceding the production's audition date; however, earlier approvals are permitted and encouraged. No money may be spent on any production expenses before the Board of Directors approves the corresponding production's budget. Producers must anticipate both of these restrictions and submit budgets for their productions with enough time to allow the Board to review, discussion, possibly revise, and approve their productions' budgets before these deadlines affect the operation of their productions.

Every production budget must be approved by the Board of Directors with a regular motion, second, and majority vote in a regular meeting to become effective. The wording of motions to approve production budgets must be as follows: "I move that the Board of Directors approves the proposed budget for [name of production] as it currently stands." The Treasurer must vote to approve all production budgets for them to become active, in addition to a majority of the Board of Directors.

Every SPARE production must have a budget approved and in place by, at the very latest, the regular Board meeting immediately prior the date of its auditions; each production's budget, however, should be in place by at least two regular Board meetings prior to its audition date.

Should the producer of a show require funds to make a production-related purchase prior to the Board's approval of the budget for his or her production, he or she must make a specific, one-time fund request to the Board of Directors and the Board must approve that request. Following the expenditure, it must be added to the production's budget as an unchangeable item. This is not normal practice; producers should consider the date by which certain purchases must be made and ensure the budgets for their productions are approved in time to make all purchases.

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IV. Adherence: All SPARE producers must ensure their productions' adherence to their budgets as closely as possible. In particular, no money may be spent beyond the approved amount specified in a production's budget without the specific permission of the Board of Directors.

All requests for additional funds must be approved by the Board of Directors before the funds are to be used for expenditures. The Board of Directors may not call emergency meetings to consider requests for additional funds except in true emergency situations; the Board will normally only consider requests for additional funds at its regular meetings.

All requests for additional funds must be submitted to both SPARE's President and Treasurer using SPARE's *Expenditure Request Form*, copy of which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*. The President and Treasurer must pass these requests on to the Board, and the Board must then discuss the request and decide whether or not to grant it in an official motion with a vote.

The wording of this motion must be as follows: "I move that the Board of Directors [grants/denies] [name of producer]'s request for an additional [amount of money] dollars to be used for [stated purposed] on [name of production]."

Requests for additional funds should be rare. Budgets must be complete and must accurately reflect the amount to be spent on the corresponding production.

Event Budgets

Event budgets are budgets created for SPARE's non-production events. These events include, but are not limited to, fundraisers, official SPARE social gatherings, and SPARE company events. Every SPARE event must have a budget, even if no money is projected to be spent or made on that event.

I. Creation: All proposed event budgets must be created by the corresponding event coordinator. They must be created to acceptable standards for SPARE budgets and must be fully detailed so there are no questions regarding the finances of the corresponding event. Creating an incomplete proposed event budget is grounds for a membership review, which may result in the offending member's removal from his or her post or from the company.

Every event budget must include both projected income and expenditures for the corresponding event, even if one or both of the two categories has a projected amount of zero (0) United States Dollars. Both the projected income and projected expenditures sections must include specific line items for all expected items in those categories. SPARE's *Event Budget Form* and an example of a properly completed event budget may be found in *Appendices [Insert Letter Here]* and *[Insert Letter Here]* of these *Standard Operating Procedures*, respectively.

After creating a proposed event budget, each event coordinator must submit his or her proposal to the Board of Directors for review. Proposed event budgets must be submitted to both

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SPARE's Treasurer and President, who must then pass them along to the remainder of the Board of Directors.

II. Discussion and Revision: After an event coordinator submits his or her budget to the Board of Directors, the Board must discuss its contents and, if necessary, revise it. Each event coordinator must attend all meetings at which his or her proposed budget is being discussed, to allow the Board to discuss it with him or her and to advise the Board on the necessity and feasibility of any changes.

All event budgets must fit within the constraints of the corresponding yearly budget. If a proposed event budget requires a change to the corresponding yearly budget, SPARE's Board of Directors must decide whether to alter the event's budget or the yearly budget; all changes to yearly budgets require specific votes by the Board of Directors.

III. Approval: Every event budget must be approved by the Board of Directors by at least the regular Board meeting immediately preceding the event's date. No money may be spent on any event before the Board of Directors approves its budget. Event coordinators must anticipate both of these restrictions and submit budgets for their events with enough time to allow the Board to review, discussion, possibly revise, and approve their events' budgets before these deadlines affect the operation of their events.

Every event budget must be approved by the Board of Directors with a regular motion, second, and majority vote in a regular meeting to become effective. The wording of motions to approve event budgets must be as follows: "I move that the Board of Directors approves the proposed budget for [name of event] as it currently stands." The Treasurer must vote to approve all event budgets for them to become active, in addition to a majority of the Board of Directors.

Every SPARE event must have a budget approved and in place by, at the very latest, the regular Board meeting immediately prior to its date; each event's budget, however, should be in place by at least two regular Board meetings prior to its date.

IV. Adherence: All SPARE event coordinators must ensure their events' adherence to their budgets as closely as possible. In particular, no money may be spent beyond the approved amount specified in an event's budget without the specific permission of the Board of Directors.

All requests for additional funds must be approved by the Board of Directors before the funds are to be used for expenditures. The Board of Directors may not call emergency meetings to consider requests for additional funds except in true emergency situations; the Board will normally only consider requests for additional funds at its regular meetings.

All requests for additional funds must be submitted to both SPARE's President and Treasurer using SPARE's *Expenditure Request Form*, a copy of which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*. The President and Treasurer must pass these requests on to the Board, and the Board must then discuss the request and decide whether or not to grant it in an official motion with a vote.

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The wording of this motion must be as follows: “I move that the Board of Directors [grants/denies] [name of event coordinator]’s request for an additional [amount of money] dollars to be used for [stated purposed] on [name of event].”

Requests for additional funds should be rare. Budgets must be complete and must accurately reflect the amount to be spent on the corresponding event.

Financial Statements

SPARE’s financial statements are intended to keep the company’s Board of Directors and membership, as well as all interested regulatory agencies, informed about the financial outcome of SPARE’s ventures. All financial statements must include all expenses and income from the giving account period or event.

Financial statements must be prepared and presented to the Board of Directors at the close of all SPARE account periods. A yearly financial statement must be presented following the close of every fiscal year. A production financial statement must be presented following the close of every production. An event financial statement must be presented following the close of every event.

Failing to present a required financial statement or presenting an incomplete or inaccurate financial statement constitutes grounds for a membership review, will may result in the removal of an individual from his or her post or from the organization.

Yearly Financial Statements

Following the close of each fiscal year, SPARE’s Treasurer must prepare and present to the Board of Directors a yearly financial statement. This statement must include overall expenses and income for the corresponding fiscal year, as well as income and expenditures for each production and event that took place in the corresponding fiscal year.

In addition, this statement must contain net changes in fund balance as a result of each production and event and the overall net change in fund balance for the fiscal year. It must also contain totals of both taxable and non-taxable income pursuant to New York State sales tax law.

Every yearly financial statement must be completed and delivered to the Board of Directors by the October 31 following the end of the corresponding fiscal year on September 30.

Production Financial Statements

Following the end of each production, that production’s producer must work with SPARE’s Treasurer to prepare and present to the Board of Directors a production financial statement. This statement must include overall expenses and income for the corresponding production, as well as line-by-line breakdowns for both income and expenditures and totals for taxable and non-taxable income pursuant to New York State sales tax law.

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Every production financial statement must be completed and delivered to the Board of Directors by the regular Board meeting immediately following the conclusion of the production.

Event Financial Statements

Following the end of each non-production event, that event's coordinator must work with SPARE's Treasurer to prepare and present to the Board of Directors an event financial statement. This statement must include overall expenses and income for the corresponding event, as well as line-by-line breakdowns for both income and expenditures and totals for taxable and non-taxable income pursuant to New York State sales tax law.

Every event financial statement must be completed and delivered to the Board of Directors by the regular Board meeting immediately following the conclusion of the production.

Expenditures

SPARE Productions recognizes that expenditures are necessary to run any corporation. However, SPARE is committed to instituting strong oversight of all expenditures to ensure no money is spent unnecessarily or in an inappropriate manner.

All expenditures must be approved by the Board of Directors before the money can be spent, except in cases of extreme emergencies. No SPARE Productions funds may be used for personal expenditures, by anyone – general member, voting member, Board of Directors member, officer, or other person.

SPARE's expenditures, as dictated by not-for-profit laws at both the federal and state levels, must be for the furthering of SPARE's stated tax-exempt purposes.

Regular Expenditures

Regular expenditures must be pre-approved by the Board of Directors in regular meetings. The Board of Directors must not call emergency meetings to approve expenditures.

Regular expenditures are divided into production expenditures, non-production expenditures, and regular annual expenditures. Production expenditures are expenditures included in productions' budgets; non-production expenditures are expenditures used to pay for other items in SPARE's yearly budgets, such as fundraisers and one-time expenses unique to a certain fiscal year; and regular yearly expenditures are expenditures that are automatically included in SPARE's yearly budget, such as yearly insurance fees and required yearly fees included in government tax filings.

No regular expenditures may be made using funds in SPARE's savings account. All expenditures must be made using funds in SPARE's checking accounts.

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I. Production Expenditures: Production expenditures are regular expenditures used to pay for SPARE's productions. Common production expenditures include payments for a production's rights, its venue, its set pieces, and payments to any independent contractors used for the production.

All expenditures for a given production must be included in its budget. When the Board of Directors approves a production's budget using the production budget approval procedure contained elsewhere in these *Standard Operating Procedures*, it is automatically authorizing all the expenditures contained therein.

All production expenditures must be made from SPARE's production checking account. Only after the Board of Directors approves a production's budget is SPARE's Treasurer permitted to move the sum contained in the budget's expenditures line from SPARE's savings account to its production checking account; this move must be made within three business days of the Board's approval of a production's budget.

Once the Board of Directors approves a production's budget, its producer is authorized to spend the amount indicated on the production's budget for the items indicated on that budget. No additional money may be spent without the approval of the Board of Directors, and no producer is authorized to spend "leftover" money from a line item that comes in under budget to cover one that comes in over budget.

All requests for additional funds beyond the amounts authorized in a production's budget must be approved by the Board of Directors before the funds are to be used for expenditures. The Board of Directors may not call emergency meetings to consider requests for additional funds except in true emergency situations; the Board will normally only consider requests for additional funds at its regular meetings.

All requests for additional funds must be submitted to both SPARE's President and Treasurer using SPARE's *Expenditure Request Form*, a copy of which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*. The President and Treasurer must pass these requests on to the Board, and the Board must then discuss the request and decide whether or not to grant it in an official motion with a vote.

The wording of this motion must be as follows: "I move that the Board of Directors [grants/denies] [name of producer]'s request for an additional [amount of money] dollars to be used for [stated purposed] on [name of production]."

II. Non-Production Expenditures: Non-production expenditures are expenditures used to pay for items outside of SPARE's productions that are not regular annual expenditures. Common non-production expenditures

Non-production expenditures are further divided into two categories: event expenditures and non-event expenditures. Event expenditures are expenditures contained in budgets for events, which are usually fundraisers and other related items. Non-event expenditures are expenditures outside the auspices of event budgets.

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A. Event Expenditures: Event expenditures are regular expenditures used to pay for SPARE’s non-production events. Common event expenditures include payments for an event’s decorations, its food, and its location.

All expenditures for a given event must be included in its budget. When the Board of Directors approves an event’s budget using the event budget approval procedure contained elsewhere in these *Standard Operating Procedures*, it is automatically authorizing all the expenditures contained therein.

All event expenditures must be made from SPARE’s general checking account. Only after the Board of Directors approves an event’s budget is SPARE’s Treasurer permitted to move the sum contained in the budget’s expenditures line from SPARE’s savings account to its general checking account; this move must be made within three business days of the Board’s approval of an event’s budget.

Once the Board of Directors approves an event’s budget, the Treasurer is authorized to spend the amount indicated on the event’s budget for the items described in that budget. No additional money may be spent without the approval of the Board of Directors, and the Treasurer is never authorized to spend “leftover” money from a line item that comes in under budget to cover one that comes in over budget.

All requests for additional funds beyond the amounts authorized in a production’s budget must be approved by the Board of Directors before the funds are to be used for expenditures. The Board of Directors may not call emergency meetings to consider requests for additional funds except in true emergency situations; the Board will normally only consider requests for additional funds at its regular meetings.

All requests for additional funds must be submitted to both SPARE’s President and Treasurer using SPARE’s *Expenditure Request Form*, a copy of which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*. The President and Treasurer must pass these requests on to the Board, and the Board must then discuss the request and decide whether or not to grant it in an official motion with a vote.

The wording of this motion must be as follows: “I move that the Board of Directors [grants/denies] [name of producer]’s request for an additional [amount of money] dollars to be used for [stated purposed] on [name of production].”

B. Non-Event Expenditures: Non-event expenditures are one-time, regular expenditures falling outside the auspices of both production and event expenditures. Although these expenditures are rare by their nature, common examples include expenditures to set up bank accounts, to set up mail forwarding, and to set up websites.

All non-event expenditures must be made from SPARE’s general checking account. Only after the Board of Directors authorizes a non-event expenditure is SPARE’s Treasurer permitted to move the sum contained in the authorization from SPARE’s savings account

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to its general checking account; this move must be made within three business days of the Board's authorization of a non-event expenditure.

Once the Board of Directors authorizes a non-event expenditure, the Treasurer is authorized to spend the amount indicated in the authorization for the item described in the authorization.

All requests for authorization of non-event expenditures must be approved by the Board of Directors before the funds are to be used for expenditures. The Board of Directors may not call emergency meetings to consider requests for authorizations of non-event expenditures except in true emergency situations; the Board will normally only consider requests for authorizations of non-event expenditures at its regular meetings.

All requests for authorizations of non-event expenditures must be submitted to both SPARE's President and Treasurer using SPARE's *Expenditure Request Form*, a copy of which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*. The President and Treasurer must pass these requests on to the Board, and the Board must then discuss the request and decide whether or not to grant it in an official motion with a vote.

The wording of this motion must be as follows: "I move that the Board of Directors [grants/denies] [name of individual making request]'s request for a non-event expenditure in the amount of [amount of money] dollars to be used for [stated purposed]."

III. Regular Annual Expenditures: Regular annual expenditures are expenditures that recur annually as part of SPARE's business model. Common examples of regular annual expenditures include expenditures for tax payments, yearly insurance payments, and yearly filing fees with government agencies.

All regular annual expenditures must be included in SPARE's yearly budgets and authorized by the Board of Directors at the appropriate time of year. SPARE's yearly budgets must include accurate predictions of the amount of each regular annual expenditure, but these amounts are permitted to be different in the final authorization should the amount required to pay change.

All regular annual expenditures must be made from SPARE's general checking account. Only after the Board of Directors authorizes a regular annual expenditure is SPARE's Treasurer permitted to move the sum contained in the authorization from SPARE's savings account to its general checking account; this move must be made within three business days of the Board's authorization of regular annual expenditure.

Once the Board of Directors authorizes a regular annual expenditure, the Treasurer is authorized to spend the amount indicated in the authorization for the item described in the authorization.

All requests for authorization of regular annual expenditures must be approved by the Board of Directors before the funds are to be used for expenditures. The Board of Directors may not call emergency meetings to consider requests for authorizations of regular annual expenditures

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except in true emergency situations; the Board will normally only consider requests for authorizations of non-event expenditures at its regular meetings.

All requests for authorizations of non-event expenditures must be submitted by SPARE's Treasurer to both SPARE's President and Secretary using SPARE's *Expenditure Request Form*, a copy of which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*. The President and Secretary must pass these requests on to the Board, and the Board must then discuss the request and decide whether or not to grant it in an official motion with a vote.

The wording of this motion must be as follows: "I move that the Board of Directors [grants/denies] [Treasurer's name]'s request for a regular annual expenditure in the amount of [amount of money] dollars to be used for [stated purposed]."

Emergency Expenditures

Emergency, time-sensitive expenditures may, in certain circumstances, be approved only by SPARE's President and Treasurer.

Anyone who believes they have a situation worthy of making an emergency expenditure must make a formal request for emergency expenditures to SPARE's Treasurer and President using SPARE's *Emergency Expenditure Request Form*, which may be found in *Appendix [Insert Letter Here]*. The individual making the request must be prepared to explain the reasoning behind his or her request to SPARE's President and Treasurer, as well as to the full Board of Directors. If the President or Treasurer is the individual making the request, he or she must be replaced in the decision with SPARE's Secretary.

Following the receipt of an emergency expenditure request, the Treasurer and President must discuss the request and make a decision on whether or not to approve it. They must be prepared to explain the reasoning behind their decision to the Board of Directors at the Board's next regular meeting.

Emergency expenditures may be made using funds in SPARE's savings accounts, if the expenditure is too time-sensitive to allow for the normal transfer of funds from SPARE's savings account into the appropriate checking account.

Emergency expenditures should be *extremely* rare, if they happen at all. Individuals in charge of events and productions must plan in advance to avoid the need for emergency expenditures.

Income

Income provides SPARE with the money the company needs to continue fulfilling its mission of providing opportunities for growth in theatrical performance through the production of quality theatre in New York's Southern Tier region.

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SPARE's income is divided into production income, fundraiser income, grant income, and donation income. Production income is income made at SPARE's productions. Fundraiser income is income made at SPARE's official fundraisers. Grant income is income from grants SPARE is awarded. Donation income encompasses income from unexpected donations.

Only production, fundraiser income, and grant income may be budgeted into SPARE's budgets. Because SPARE never plans on receiving donation income, donation income must never be included in SPARE's budgets.

SPARE is not permitted to make any money in any way other than the ways described in this section of these *Standard Operating Procedures*.

All income must be deposited directly into SPARE's savings account. Income may never be deposited into either of SPARE's checking accounts.

Each yearly financial statement must include details on how much income was taken in in the corresponding fiscal year, as well as how that amount compared to the estimated amount presented in the year's original budget and how much of that income is taxable and non-taxable.

Production Income

Production income is income made from SPARE's productions. Every production budget must include estimated income for the corresponding production. Most production income comes from ticket sales, program advertisement sales, and concessions during the production's performances.

Each show's producer is required to collect and count all income from the production and to deliver it in a timely fashion to SPARE's Treasurer, who must re-count the money and deposit it immediately in SPARE's savings account.

Each production's financial statement must include details on how much income was taken in from the production, how that amount compared to the original estimate in the production's budget, and how much of that income is taxable and non-taxable.

Fundraiser Income

Fundraiser income is income made from SPARE's fundraisers. Every event budget created for a fundraiser must include estimated income for the corresponding fundraiser.

Each fundraiser's event coordinator is required to collect and count all income from the fundraiser and to deliver it in a timely fashion to SPARE's Treasurer, who must re-count the money and deposit it immediately in SPARE's savings account.

Every fundraiser's financial statement must include details on how much income was taken in from the fundraiser, how that amount compared to the original estimate in the production's budget, and how much of that income is taxable and non-taxable.

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Grant Income

Grant income is income from grants SPARE receives. All grant income must be collected by SPARE's Treasurer and immediately deposited in SPARE's savings account.

SPARE's yearly financial statements must include information on how much income was taken in from grants, how that amount compares to the original estimated amount in the year's budget, and how much of that income is taxable and non-taxable.

Donation Income

Donation income is income from donations SPARE receives. SPARE's budgets must never include donations, since SPARE does not anticipate receiving any donations.

Any donations must be collected by SPARE's Treasurer and immediately deposited in SPARE's savings account. A donation receipt must be provided to all donators showing the amount donated and the date of the donation. Blank donation receipts may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*.

SPARE's yearly financial statements must include information regarding how much income was taken in during the corresponding fiscal year from donations, along with how much of that income is taxable and non-taxable.

Accounts

SPARE Productions maintains three bank accounts. All three are housed at Visions Federal Credit Union. SPARE maintains one savings account and two checking accounts.

SPARE's savings account is used to store money not authorized for expenditure. SPARE's general checking account is used to store money authorized to be used for non-production expenditures. SPARE's production checking account is used to store money authorized to be used for production expenditures.

SPARE's Treasurer and President must keep records of all of SPARE's account numbers and passwords in safe, non-violable locations. Both the Treasurer and the President must check all of SPARE's accounts at least once per month to be sure the amounts contained in each one are correct.

All of SPARE's accounts must have at least twenty-five (25) United States Dollars in them at all times to ensure SPARE does not receive low balance warnings or have any of its accounts closed automatically. The Treasurer must work to ensure this is the case and that no expenditure cuts into this emergency pad of money.

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Savings Account

SPARE's savings account is maintained at Visions Federal Credit Union. It is a [insert account type here] account. SPARE's Treasurer and President must have access to SPARE's savings account. This account is used to hold money not authorized by the Board of Directors for expenditure.

SPARE's Treasurer is the only individual authorized to make purchases using SPARE's savings account. This account must not be used to make direct purchases except in emergency circumstances; normally, this account is used only for the storage of money.

All checks using this account's money of amounts under one-hundred (100) United States Dollars must be signed by SPARE's Treasurer. All checks using this account's money of amounts over one-hundred (100) United States Dollars must be signed by SPARE's Treasurer and President.

The passwords for SPARE's savings account must be changed no more than three days after either the President or Treasurer position changes hands.

General Checking Account

SPARE's general checking account is maintained at Visions Federal Credit Union. It is a [insert account type here] account. SPARE's Treasurer and President must have access to SPARE's general checking account. SPARE's general checking account is used to hold money for authorized expenditures not related to any production.

SPARE's Treasurer is the only individual authorized to make purchases without a check using SPARE's general checking account. All checks using this account's money of amounts under one-hundred (100) United States Dollars must be signed by SPARE's Treasurer. All checks using this account's money of amounts over one-hundred (100) United States Dollars must be signed by SPARE's Treasurer and President.

After each regular Board of Directors meeting, the Treasurer must move the amount of money authorized for expenditure by the Board at that meeting from SPARE's savings account into SPARE's general checking account. This money must be used only for the expenditures it has been approved to be used for by the Board the Directors; any other use of funds is not permitted.

The passwords for SPARE's general checking account must be changed no more than three days after either the President or Treasurer position changes hands.

Production Checking Account

SPARE's production checking account is maintained at Visions Federal Credit Union. It is a [insert account type here] account. SPARE's Treasurer and President must have access to SPARE's production checking account at all times, along with each show's Producer for the

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duration of his or her appointment. SPARE's production checking account is used to hold money for authorized production expenditures.

SPARE's Treasurer, SPARE President, and the Producer of SPARE's current show are the only individuals authorized to make purchases using the money in SPARE's production checking account.

After the Board of Directors has approved each show's final budget, SPARE's Treasurer must move the amount of money authorized for expenditures from SPARE's savings account into SPARE's production checking account. This money must be used only for approved production expenditures; any other use of funds is not permitted.

The passwords for SPARE's production checking account must be changed no more than three days after either the President or Treasurer position changes hands or following the end of a Producer's appointment.

Production Policy

Shows are the meat of SPARE's business. Every show SPARE produces must be produced to the highest quality possible and must adhere to strict standards of professionalism. The cast, crew, production and creative teams, and audience of every show play a crucial part in its success. The following procedures and policies are designed to facilitate successful shows.

Types of Shows

As specified in SPARE's Bylaws, SPARE produces two types of shows for membership purposes: shows with full, open auditions and shows with closed auditions. Only shows with full, open auditions count toward membership considerations. Full, open auditions are defined as auditions that are open to any person, SPARE member or not, without restriction. Closed auditions are defined as auditions restricted by some factor, usually pre-existing SPARE membership.

Beyond this distinction, SPARE's shows are divided into several other categories: cabarets, musicals, and plays.

Cabarets

Cabarets are productions in which cast members sing songs from a variety of different musicals and other sources outside of the context in which those songs are normally sung. Cabarets are usually the smaller and more easily produced than either plays or musicals, although there are exceptions to every rule.

When planning a cabaret, SPARE's Board of Directors is encouraged to select a theme around which the entire cabaret will be based. Examples of cabaret themes include *1950s Musicals*, *Holiday Cabarets*, and *Music of Early Broadway*. Cabaret themes should reflect an easily marketable angle upon which the entire production will be based.

Performance rights for cabarets, or general performance rights, are purchased on a yearly basis; if SPARE's Board of Directors decides to include a cabaret in the company's season, they must ensure the company has purchased general performance rights from all the repertory libraries containing music to be performed at the cabaret (as a result of this need, a complete list of songs to be performed at each cabaret must be determined with enough time remaining before the cabaret to allow for the purchase of the necessary rights). The three major repertory libraries are maintained by ASCAP, BMI, and [to be completed], although other libraries may contain other music.

As a general rule, no more than three songs from one musical may be performed in one cabaret for legal reasons.

Unlike plays and musicals, cabarets generally require small amounts of rehearsal time since the singers should know their music before rehearsals start. Cabarets are usually limited to SPARE's

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current members, although the Board of Directors may decide to open auditions for a cabaret to the general public for membership reasons. Regardless of this decision, auditions must be held to select the songs to be performed and the cast members to be used in each cabaret.

Plays

Plays are productions involving no singing – or at least no major singing. SPARE normally produces plays at times in its seasons requiring smaller productions. Plays usually have smaller casts, as well as lower rights and rental costs, than musicals.

However, the acting demands of plays are generally higher than those of musicals or cabarets, since cast members cannot “rely” on a musically good performance to “carry” them through the show. Plays are also generally harder to publicize than musicals since the general public is not usually as aware of plays as they are of musicals, so SPARE’s Board of Directors is cautioned that the selection of plays instead of musicals may result in smaller audiences and lower quality productions.

Each play’s Producer must ensure SPARE purchases performance rights for the show, as well as rents any necessary materials, from the appropriate company.

Plays must have auditions open to the general public as well as SPARE’s current members, although the Board of Directors may approve an age limit if a certain play’s Production and Creative Team feels the material in the play is too mature for younger actors.

Musicals

Musicals are productions involving music, acting, and generally, although with exceptions, choreographed dancing. SPARE normally produces musicals at times in its seasons requiring larger productions; for example, SPARE usually produces one large musical each summer. Musicals usually have larger casts, as well as higher rights and rental costs, than musicals.

Musicals are the most involved of the types of shows SPARE produces. They generally, although not always, require the largest casts, the largest production staffs, and the largest monetary investments. However, the end products usually reflect these larger investments; musicals are usually the best-attended of SPARE’s shows.

Performance rights for musicals are usually purchased through Music Theatre International (MTI), the Rogers and Hammerstein Organization (R&H), or the Tams-Witmark Music Library (Tams-Witmark), although other licensing companies exist. Each musical’s Producer must ensure SPARE purchases performance rights for the show, as well as rents any necessary materials, from the appropriate company.

Musicals are generally easier to publicize than plays or cabarets, since more members of the general public have usually heard of them. However, they take more internal preparations than plays and cabarets.

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Musicals must have auditions open to the general public as well as SPARE's current members, although the Board of Directors may approve an age limit if a certain musical's Production and Creative Team feels the material in the musical is too mature for younger actors.

Production and Creative Teams

Every SPARE show is managed by a Production Team and a Creative Team. The heads of these teams are appointed by SPARE's Board of Directors and have power over their respective areas. All members of the Production and Creative Teams have the power to appoint assistants and production staff in their respective areas. Each SPARE show has its own Production and Creative Teams; Production and Creative Team members are appointed and serve for one show only.

Each Production and Creative Team position has a full information packet; all of these packets may be found in the appendices of these *Standard Operating Procedures*. Additionally, every member of the Production and Creative Teams must sign the corresponding contract; these contracts may also be found in these *Standard Operating Procedures'* appendices.

Appointments

Production and Creative Team members are appointed by SPARE's Board of Directors. Appointments must be made with enough time remaining before the show so as to allow the members of the Production and Creative Teams to complete their work. The appointment process should be completed with at least two months remaining until the show opens, although this date is flexible due to difficulties that often arise in finding and selecting appropriate candidates. Some positions should be filled earlier than others. The following is an ordered procedure that should be used for selecting Production and Creative Team members.

I. Internal Call For Candidates: The Board of Directors must publish a call within SPARE for Production and Creative Team Candidates. This call is usually posted in SPARE's Official Members Group on Facebook and includes details about submission deadlines and necessary materials. The following materials are normally required of all candidates for all positions on SPARE's Production and Creative Teams.

A. Submission Form: Submission forms are used to inform the Board of Directors of basic information about the candidate, such as the candidate's name, age, and which position(s) the candidate is seeking. A copy of this form, which is normally distributed in electronically-fillable PDF format, can be found in *Appendix [Insert Letter Here]* of these Standard Operating Procedures.

B. Cover Letter: Each candidate must submit a cover letter as part of his or her application. Cover letters should explain why the candidate is seeking the position they are seeking. Cover letters should articulate clear visions for the show and the ways in which the candidate plans to carry out the position's duties. If an individual is seeking

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multiple positions on the Production and Creative Teams, he or she must write one cover letter for each position he or she is seeking.

C. Résumé: Each candidate is required to submit a résumé. This résumé should include experience relevant to the position for which the candidate is applying.

II. External Call For Candidates: If the internal call fails to attract enough qualified candidates to fill the positions on the Production and Creative Teams for a given show, the Board of Directors may opt to publish a call for candidates outside SPARE. The submissions requirements and deadlines for external applicants are the same as those for internal applicants. The following materials are normally required of all candidates for all positions on SPARE's Production and Creative Tams.

A. Submission Form: Submission forms are used to inform the Board of Directors of basic information about the candidate, such as the candidate's name, age, and which position(s) the candidate is seeking. A copy of this form, which is normally distributed in electronically-fillable PDF format, can be found at the end of these Standard Operating Procedures.

B. Cover Letter: Each candidate must submit a cover letter as part of his or her application. Cover letters should explain why the candidate is seeking the position they are seeking. Cover letters should articulate clear visions for the show and the ways in which the candidate plans to carry out the position's duties. If an individual is seeking multiple positions on the Production and Creative Teams, he or she must write one cover letter for each position he or she is seeking.

C. Résumé: Each candidate is required to submit a résumé. This résumé should include experience relevant to the position for which the candidate is applying.

III. Interviews: After the call(s) for candidates, the Board of Directors must hold interviews with those candidates. These interviews may be held in person or online using the Board's usual electronic meeting service; they may be held all at once or in several sessions. In any case, the Board of Directors must ensure the process is as fair as possible.

A. General Procedure: Normally, the full Board of Directors conducts each interview. The President welcomes and asks the first question of the candidate, after which other Board members may ask questions. A list of questions for each position should be developed ahead of time; the same questions should be asked of all the candidates for each position, with exceptions made for follow-up questions and clarifications. Interviews must be recorded so the Board may review them during follow-up discussions and decisions.

B. Ineligibility: If a member of the Board of Directors has applied and is a candidate for a certain position, he or she may not be part of any interview with other candidates for that position. He or she is also not permitted to be part of the discussion or final decision on that position. During in-person interviews, he or she must leave the room for these

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interviews and discussions, and during online interviews, he or she must leave the video call; the presiding officer must re-invite him or her in to the video call at the appropriate time. If the President is ineligible to participate in certain interviews or is being interviewed for a position, the Vice President must open the questioning and preside over that portion of the meeting.

IV. Discussions: Following the interviews, the Board of Directors should discuss the merits and problems each candidate presents. No candidate is permitted to be present for any discussion of him or herself or of other candidates for the same position for which he or she applied. The Board may opt to hold these discussions immediately following the interviews or at another time.

V. Decisions: After discussing the merits and problems of each candidate for each position, the Board of Directors must vote on the candidates. Each position must be voted on in turn, starting the Producer and moving down the list in the ranked order presented in these Standard Operating Procedures. For each position, every Board member (excepting the President, who only votes to break a tie) must vote for the candidate he or she feels is most qualified for the position. Board members are not required to vote for any candidate at all; they may choose to abstain from the vote in the event that they feel no candidates are qualified for the position. To be chosen for a position, a candidate must achieve a majority of the Board of Directors' votes.

VI. Contracts: Upon being chosen for a position, each candidate must sign the working contract for his or her position. All contracts can be found in the appendices of these Standard Operating Procedures. SPARE's President must also sign the contract; in the event that the President is appointed to a position on the Production and Creative Teams, the Vice President must sign in the President's space on the contract. Only after the respective contract is signed by the appropriate people is a position considered filled.

VII. Deadlines: All positions on a show's Production and Creative Teams should be filled with at least two months remaining until the show opens. The Producer, Director, Musical Director, and Technical Director must be in place by the time of auditions. The Stage Manager, Costumier, Set Designer, and Rehearsal Accompanist must be in place by the time rehearsals start. The House Manager, Lighting Designer, Sound Designer, and Program Designer must be appointed by the two-month hard deadline. These deadlines represent the absolute latest point at which each position may be filled. If possible, positions should be filled earlier; the Board should put out the initial internal call for candidates no later than a month after the show is selected.

VIII. Additional Rounds: If there are still unfilled positions remaining after the first round of appointments, the Board of Directors should put out another call for candidates and go through another round of interviews, discussions, decisions, and appointments.

Compensation

SPARE Productions is committed to fair compensation for the services of all its Production and Creative Team members. Only those Production and Creative Team members who elect not to be compensated for their services will be considered to have worked on a show for SPARE's membership purposes; no Production and Creative Team member who elects to be compensated

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for his or her work will be granted any membership status because of it. All Production and Creative Team members who elect to be compensated are considered independent contractors; SPARE Productions does not maintain employees.

Production Team Members

The Production Team is headed by the Producer and concerns itself primarily with the production aspects of the show for which its members are appointed. The following is an ordered list, from most powerful to least powerful, of the Production Team members typically appointed for each SPARE show.

I. Producer: Each show's Producer is appointed by SPARE's Board of Directors to oversee the entire production. He or she has the final say over all decisions regarding his or her production; however, the Board retains the right to overrule him or her.

The Producer must coordinate and supervise the various aspects of the production of the show for which he or she is appointed. The Producer must set the dates of and run all production meetings; he or she should foster an environment of effective communication among the Production and Creative Team members and between the Production heads and the rest of the production's members.

The Producer must secure performance rights for the production in which he or she is responsible. The Producer is directly responsible to the Board of Directors, and as such must attend all Board meetings for the duration of the rehearsal period and run of the show for which he or she is appointed. Together with the Board, and specifically the Treasurer, the Producer must draw up a budget for the production he or she is appointed, and is responsible for maintaining that budget.

The Producer is also responsible for carrying out the duties of any Production or Creative Team positions unable to be filled in a production.

The Producer may be a member of the Board of Directors, excluding the President and Treasurer unless overridden on a show-by-show basis by a specific unanimous vote of the Board of Directors, as well as a member of the Creative Team. Unless agreed upon by the Board of Directors, the Producer cannot act in any show he or she is appointed Producer for.

The *Producer Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Producer's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

II. Assistant Producer: The Assistant Producer is the only assistant appointed by the Board of Directors. He or she is responsible directly to the Producer. The Assistant Producer is an optional position, usually filled by the Board in the event that the Board feels the Producer will be too busy to carry out his or her normal duties.

If the Board chooses to appoint an Assistant Producer, the Board and the Producer must agree on a specific set of the Producer's normal duties for the Assistant Producer to carry out. The

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Producer will maintain final control over the production, but the Assistant Producer must be given semi-independent jurisdiction over the areas for which he or she is assigned responsibility.

The Assistant Producer must attend all production meetings. In certain productions, the Board may choose to combine the Assistant Producer's position with that of the Program Designer.

The *Assistant Producer Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Producer's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

III. Technical Director: The Technical Director is responsible for the development of all technical aspects of the production as defined in these Standard Operating Procedures. He or she must work with the rest of the Production and Creative Teams to ensure all technical aspects of the production are created in way that ensures their smooth operation.

He or she is responsible for the coordination, with the Set Designer and Stage Manager, of set building sessions, as well as the loading in and out of the set and the construction of the set as designed by the Set Designer. He or she is also responsible for ensure the production's lighting and sound systems are set up to the Lighting Designer's and Sound Designer's needs. The Technical Director must work with the production's House Manager in the case of technical elements in the house.

The Technical Director must attend all production meetings. He or she is directly responsible to both the Producer and the Board of Directors, but has jurisdiction over the creation of all technical elements of the production.

In smaller productions or in productions without many technical elements, the Technical Director position may be combined with the Stage Manager, and occasionally with the Set Designer, the Lighting Designer, or the Sound Designer.

The *Technical Director Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Technical Director's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

IV. Stage Manager: Each production's Stage Manager is primarily responsible for ensuring the visions of the Creative Team members, especially that of the Director, are carried out as planned. He or she is responsible for handling and facilitating communication between and among the Production Team and the cast, musicians, technical crew, and production staff.

The Stage Manager must attend and take minutes at all production meetings. The Stage Manager must help the Director run all regular rehearsals. He or she must take attendance at all rehearsals and keep records of all production members' personal information. The Stage Manager should also be present at all orchestra rehearsals and set building sessions; however, in the case of time conflicts, regular rehearsals with the cast should take precedence.

Once the Director and other Creative Team members have finished the work of creating the show, the Stage Manager is responsible for running each dress rehearsal and performance. He or

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she is responsible for everything that happens in the combination of onstage and backstage areas, which are defined as the areas the audience is not permitted to enter during performances.

The Stage Manager must be the first person to arrive at and the last person to leave from all official production functions. The Stage Manager must be given a set of keys to all venues that give keys to SPARE.

In smaller productions or in productions without many technical elements, the Stage Manager position may be combined with the Technical Director, and occasionally with the Set Designer, the Lighting Designer, or the Sound Designer. The Stage Manager is not permitted to be a member of the show's cast or pit, or to fill another role in the show's technical crew, due to the nature of the position's duties.

Stage Manager is directly responsible to the Producer, Stage Director, Technical Director, and Board of Directors.

The *Stage Manager Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Stage Manager's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

In the event that the Board of Directors cannot find an individual capable of fulfilling all the duties of the Stage Manager, the Board and the Producer may decide to split the position into two positions: the Rehearsal Manager and the Performance Stage Manager. In this case, the Rehearsal Manager must handle all of the Stage Manager's work until the beginning of tech week, and the Performance Stage Manager must handle all of the Stage Manager's work from the start of tech week to the close of the show.

The *Rehearsal Manager Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Rehearsal Manager's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

The *Performance Stage Manager Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Performance Stage Manager's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

V. House Manager: The House Manager's primary responsibility is the planning and control of the house before, during, and after each performance of the show for which he or she is appointed. With the Producer's and Director's approval and guidance, the House Manager has control over this area of the production. The house is defined as the combination of any and all areas the audience is permitted to enter while attending a performance.

The House Manager is not permitted to be a member of the show's cast, pit, or technical crew due to the nature of the job's duties. He or she may hold other positions on the Production and Creative Teams as long as the duties of that other position do not interfere with those of the House Manager; dual appointments are made at the discretion of the Board of Directors.

The House Manager is responsible for everything that happens in the house, including but not limited to ticket sales, concessions, other fundraisers taking place in the house, the appearance of

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the house, and the audience. He or she is also responsible for general relations with the audience, including pre-show ticket sales.

The House Manager must be given access to SPARE's official ticket sales e-mail, BingSPARETkts@gmail.com, as well as to SPARE's House Manager Cell Phone.

The House Manager may not be a member of the production's cast or technical crew, or play in the show's pit, due to the nature of the position's duties.

The *House Manager Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *House Manager's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

Creative Team Members

The Creative Team is headed by the Director and is responsible for the creative aspects of the show for which its members are appointed. The following is an ordered list, from most powerful to least powerful, of the Creative Team members typically appointed for each SPARE show.

I. Director: Each production's Director is primarily responsible for the development of the production's overall artistic visions and for the staging of the production. He or she is in charge of the Creative Team, and as such must work with the other members of the Creative Team to ensure the show has a consistent artistic vision throughout all its elements.

The Director must work with the production's cast to ensure the show is staged and acted in a manner consistent with the production's artistic themes and at a high enough artistic level to fit in SPARE's standards of production. He or she must attend and run all of the production's regular rehearsals and plan in advance to ensure rehearsals move efficiently.

The Director must attend all production meetings for his or her show. The Director must attend all meetings of the Board of Directors during the rehearsal period and run of the show for he or she is appointed.

Unless agreed upon by the Board of Directors, the Director may not act in the production for which he or she is appointed.

The *Director Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Director's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

II. Music Director: Music Directors are only appointed for productions involving music. The Board may not appoint a Music Director for a production without any music, but the Board must appoint a Music Director for all productions with music.

Each production's Musical Director is primarily responsible for the musical aspects of that show, including, but not limited to, the rehearsal of musical numbers with the cast and orchestra. The Musical Director must also conduct the production's pit and rehearsal musicians in rehearsals and performances.

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The Music Director must work with the rest of the Creative Team to ensure the production's musical aspects fit within its overall artistic vision, and with the Production Team, specifically the Stage Manager, to ensure proper rehearsal scheduling and the proper execution of those musical elements. The Music Director must attend all production meetings.

The Music Director may not be a member of the production's cast or technical crew due to the nature of the position's duties.

The *Music Director Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Music Director's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

III. Choreographer: Choreographers are only appointed for productions involving dancing. The Board may not appoint a Music Director for a production without any dancing, but the Board must appoint a Music Director for all productions with dancing.

Each production's Choreographer is responsible for choreographing musical movement sequences for the production he or she is appointed for. He or she is additionally responsible for running and judging the production's dancing auditions.

He or she must work closely with the remainder of the Production and Creative Teams, especially the Director, Musical Director, and Stage Manager, to ensure that his or her choreography both fits into the shows overall artistic and musical concepts and is learned to appropriate level of performance. The Choreographer must attend all production meetings.

The *Choreographer Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Choreographer's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

IV. Set Designer: Each production's Set Designer is responsible for the design of the show's set. He or she is also responsible for the developments of a budget for the set's construction.

The Set Designer must work closely with the remainder of the Production and Creative Teams, but especially the Director, Technical Director, and Stage Manager to ensure the set both fits within the show's overall artistic vision and is completed and fully functional on schedule. He or she must attend all production meetings.

In certain productions, the Board may choose to combine the Set Designer's Position with that of Props Master.

Set Designers are obliged to make use of SPARE's stored property as much as their designs allow when constructing sets. SPARE's Property Manager may be contacted about stored property.

The *Set Designer Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Set Designer's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

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V. Costumier: Each production's Costumier is responsible for the design and procurement of costumes for the production for which he or she is appointed. He or she is also responsible for the development of a costume budget for the production and for the fitting of all cast members' costumes.

He or she must work closely with the rest of the Production and Creative Teams, but especially with the Director and Stage Manager, to ensure the show's costumes both reflect the overall artistic vision of the production and are completed on schedule. The Costumier must attend all production meetings.

In certain productions, the Board may choose to combine the Costumier's position with that of the Makeup and Hair Designer.

Costumiers are obliged to make use of SPARE's stored property as much as their designs allow when developing costumes. SPARE's Property Manager may be contacted about stored property.

The *Costumier Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Costumier's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

VI. Props Master: Each production's Props Master is responsible for designing and obtaining any props to be used in the production for which he or she is appointed. He or she is also responsible for the development of a prop budget for the production and for maintenance of the show's props once they are in use.

The Props Master must work closely with the rest of the Production and Creative Teams, especially with the Director, Set Designer, and Technical Director, to ensure the show's props both reflect the overall artistic vision of the production and are completed on schedule. The Prop Master must attend all production meetings.

In certain productions, the Board may choose to combine the Props Master's position with that of the Set Designer.

Props Masters are obliged to make use of SPARE's stored property as much as their designs allow when developing props. SPARE's Property Manager may be contacted about stored property.

The *Props Master Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Prop Master's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

VII. Lighting Designer: Each production's Lighting Designer is primarily responsible for the design of the lighting to be used in the production for which he or she is appointed. He or she is also responsible for the development of the lighting budget for the production.

The Lighting Designer must work closely with the rest of the Production and Creative Teams, especially with the Director, Technical Director, and Stage Manager to ensure the show's

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lighting design reflects the overall artistic vision of the production, is technically feasible, and is completed on schedule. The Lighting Designer must attend all production meetings.

In the event that the production's performance venue does not have a pre-installed lighting system, the Lighting Designer must work with the Technical Director, Stage Manager, and Producer to procure an appropriate lighting system for the production.

In certain productions, the Board may choose to combine the Lighting Designer's position with that of the Sound Designer or the Technical Director.

The *Lighting Designer Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Lighting Designer's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

VIII. Sound Designer: Each production's Sound Designer is responsible for the design of the sound to be used in the production for which he or she is appointed. He or she is also responsible for the development of the sound budget for the production.

The Sound Designer must work closely with the rest of the Production and Creative Teams, especially with the Director and Technical Director, to ensure the sound design reflects the overall artistic vision of the production, is technically feasible, and is completed on schedule. The Sound Designer must attend all production meetings.

In the event that the production's performance venue does not have a pre-installed sound system, the Sound Designer must work with the Technical Director, Stage Manager, and Producer to procure an appropriate lighting system for the production.

In certain productions, the Board may choose to combine the Sound Designer's position with that of the Lighting Designer or the Technical Director.

The *Sound Designer Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Sound Designer's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

IX. Makeup and Hair Designer: Each production's Makeup and Hair Designer is responsible for the makeup and hairstyles to be used in the production for which he or she is appointed. He or she is also responsible for the development of the makeup and hair budget for the production.

The Makeup and Hair Designer must work closely with the rest of the Production and Creative Teams, especially with the Director, the Costume Designer, and the Stage Manager, to ensure the production's makeup design both fits in the overall artistic concept and is completed on time. The Makeup and Hair Designer must attend all production meetings.

In certain productions, the Board may choose to combine the Makeup and Hair Designer's position with the Costumier's.

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The *Makeup and Hair Designer Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Makeup and Hair Designer's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

X. Program Designer: Each production's Program Designer is responsible for the creation and production of the show's program. He or she is also responsible for the development of the production's program budget, which should include the amount of money the production can make from program advertisement sales.

The Program Designer must use the Playbill VIP program to create the show's programs. He or she must work with the rest of Production and Creative Teams, especially the Producer, Director, and Stage Manager, to ensure the program reflects the production's overall artistic vision, is completed on schedule, and meets SPARE's quality standards. The Program Designer must attend all production meetings.

The Program Designer must be given access to SPARE's program advertisement e-mail, SPAREProgramAds@gmail.com.

In certain productions, the Board may choose to combine the Program Designer's position with the Assistant Producer's.

The *Program Designer Information Packet* may be found in [Appendix \[Insert Letter Here\]](#) and the *Program Designer's Contract* may be found in [Appendix \[Insert Letter Here\]](#).

Production and Creative Team Meetings

Each show's full Production and Creative Team must meet at least once per week from the time of their appointments by SPARE's Board of Directors to the conclusion of the production.

Every member of a show's Production and Creative Team must attend Production and Creative Team meetings, even if he or she has nothing new to report at a certain meeting; other members may have things to report to them. If a member of the show's Production and Creative Team is unable to attend a meeting, he or she must submit a report to be read at that meeting and a copy of the minutes from that meeting must be distributed to him or her.

Production and Creative Team meetings are meant as a time when the different department heads may clarify details with one another, when the show's designers may seek approval of designs from its Producer and Director, when those designs may be submitted to the show's Technical Director where appropriate, when everyone may be reminded of the production's schedule, when that schedule may be amended, if necessary, and when department heads may make announcements to the rest of the Production and Creative Teams.

Each production's Stage Manager must take minutes at Production and Creative Team meetings. All members of the show's Production and Creative Team should take notes at each meeting.

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Certain members of a show's Production and Creative Teams may choose to meet outside of official Production and Creative Team meetings; for instance, the Director, Music Director, Choreographer, and Stage Manager should meet regularly to plan rehearsals. However, these individual or small-group meetings do not take the place of regular Production and Creative Team meetings.

Workflow

Although there are rankings in SPARE's Production and Creative Teams and although certain individuals take precedence over others in the decision-making process, Production and Creative Teams are meant to be collaborative. Each member has jurisdiction over his or her area, but all members should understand their decisions may impact other members of a show's Production and Creative Teams, and should consult with anyone who may be affected by a decision before making it.

The basic workflow of every SPARE production is as follows: the designers design elements of the production and submit their work to the directors, who put that work together into a cohesive whole. The directors then submit their finished work to the managers, who run the show on performance nights.

Things are significantly more complicated than that, of course. In that analogy, a production's cast counts as "designers" – they are "submitting" their work to the Director and Musical Director, who put all the cast members' work together into a cohesive whole.

All of the designers on a show's Creative Team – the Costumier, the Set Designer, the Lighting Designer, and the Sound Designer – must work with and seek approval from the show's Director. After this, the Set, Lighting, and Sound Designers must submit their finished designs to the show's Technical Director, who completes the work of setting up the necessary pieces to put their designs in the production.

Although each production's Stage Manager does not take complete control of the production until dress rehearsals begin, he or she must be involved from the beginning so he or she has an understanding of how all the production's elements will come together under his or her control in performance.

The only person with direct authority over any other member of a show's Production and Creative Team is the show's Producer, who has authority over everyone. At any one moment, certain members of the team may have greater jurisdiction over a decision than others, but no one is completely "in charge" of another member.

Non-Production and Creative Team Personnel

Each production has a multitude of non-Production and Creative Team personnel working on it. Certain of these positions may be required in some productions and not others; the relevant

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department heads must decide during the production's planning phase which positions will be needed and which will not.

Cast members may fill certain other positions, and individuals may fill two or more positions, as long as the duties of those positions do not interfere with one another. For example, members of a production's house crew may be part of its set building crew, but not its set moving crew.

Because an individual's volunteer work on a production impacts his or her voting membership status in SPARE, the company's Board of Directors must approve all appointments. Each show's Producer is therefore required to include in his or her regular Producer's Reports; as with other reports, approval of the report by the Board signifies approval of the actions described therein.

Technical Crew

Each production's technical crew is under the jurisdiction of its Technical Director and Stage Manager; the activity being conducted will determine who is in charge. Technical crews are divided into two major groups: the technical preparation crew and the performance technical crew. In general, each show's technical preparation crew is under the responsibility of its Technical Director and each show's performance technical crew is under the responsibility of its Stage Manager; however, these boundaries may be slightly fluid.

Technical preparation crews are further divided into set construction crews, load-in crews, set-up crews, strike crews, and load-out crews. Performance technical crews are further divided into light board operators, sound board operators, spotlight operators, and set move crews.

I. Technical Preparation Crew: Each show's preparation crew is responsible for the preparation of its set and performance space. For more information about all of the positions on a show's Technical Preparation Crew, refer to the *Technical Preparation Crew Information Packet*, which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*. Various positions on a show's technical preparation crew may be combined if necessary and feasible.

A. Set Construction Crew: Each production's set construction crew is responsible for the construction of its set according to the plan developed by its Set Designer and Technical Director. This usually takes place in a location other than a show's performance venue, and typically includes both the construction and painting of the set. Sets are usually built in sections so they may be loaded into a performance venue and fully assembled there.

B. Load-In Crew: Every show's load-in crew is responsible for the loading of its set into its performance venue. This typically involves packing the set up from its construction location, transporting it to the show's performance venue, and loading it into that venue.

C. Set-Up Crew: Every production's set-up crew is responsible for the setting up of its set and the other technical aspects of its performance venue, including lighting and sound systems. This typically involves assembling the set's sections according to the plan developed by the Set Designer and Technical Director; aiming, focusing, and putting gels

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on the lights according to the plan developed by the Lighting Designer and Technical Director; and hooking up the sound system according to the plan developed by the Sound Designer and Technical Director.

D. Strike Crew: In productions where the entire company does not participate in strike, a separate strike crew may be necessary. The strike crew is responsible for disassembling the set and returning the technical systems of the performance space to their original state after the end of performances.

E. Load-Out Crew: In productions where the entire company does not participate in load-out, a separate load-out crew may be necessary. The load-out crew is responsible for loading the set and other SPARE Productions materials out of the performance venue, returning them to their original locations or to SPARE storage, and for ensuring the performance venue is returned to its original state.

II. Performance Technical Crew: Each production's performance technical crew is responsible for running its technical aspects during all technical rehearsals and performances. Its members are under the jurisdiction of the Stage Manager. For more information about all of the positions on a production's performance technical crew, refer to the *Performance Technical Crew Information Packet*, which may be found in Appendix *[Insert Letter Here]* of these *Standard Operating Procedures*.

A. Light Board Operator: Every show's light board operator runs the production's lighting board during all performances and technical rehearsals. Certain venues may require the use of their own personnel to run the light board; these requirements, if they exist, must be respected.

B. Sound Board Operator: Every show's sound board operator runs the production's sound board during all performances and technical rehearsals. Certain venues may require the use of their own personnel to run the sound board; these requirements, if they exist, must be respected.

C. Spotlight Operator: Spotlight operators, if they are required by a production, run the show's follow spotlights during all performances and technical rehearsals..

D. Set Move Crews: Set move crews, if they are required by a production, move the show's sets during all performances and technical rehearsal.

Wardrobe Crew

Each production's wardrobe crew is under the jurisdiction of its Costumier, and, in the case of backstage quick-change helpers during rehearsals and performances, its Stage Manager. All Costumier must determine how many wardrobe crew members they will need for their respective productions, and should actively seek out these individuals.

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Wardrobe crews are divided into two groups: the wardrobe construction crew and the backstage wardrobe crew. Individuals may be appointed to both. For more information about all wardrobe crew positions, refer to the *Wardrobe Crew Information Packet*, which may be found in Appendix [\[Insert Letter Here\]](#) of these *Standard Operating Procedures*.

I. Wardrobe Construction Crew: Each production's wardrobe construction crew is responsible for the construction of any costume pieces used in the production that are not being bought or borrowed, as well as any costume pieces that need modifications. Every show's wardrobe construction crew is under the jurisdiction of its Costumier, who must seek out a wardrobe construction crew and direct them in their work.

Wardrobe construction crew members are expected to complete their assigned work in a timely and professional manner. They are responsible for communicating to their Costumier their abilities and schedules so the Costumier may assign them appropriate work.

II. Backstage Wardrobe Crew: Each production's backstage wardrobe crew is responsible for the maintenance of its costumes and costume racks, as well as helping its actors with quick costume changes. It is the responsibility of a production's Costumier and Stage Manager to determine whether the production needs a backstage wardrobe crew and, if so, whether that crew is needed only to maintain costumes or to assist with quick costume changes as well.

House Crew

Every SPARE production requires a house crew; house crews ensure the audience at every performance knows where to go, how to behave, and is comfortable and well cared-for. They are the primary interface most audience members have with SPARE Productions, and as such must present a professional and approachable image.

Each production's House Manager must find volunteers to work as house crew members. Each show's house crew must be in place no later than two weeks prior to the production and must understand the responsibilities of the house crew. He or she must also determine the house crew's dress code; professional "black and white" is recommended.

Each show's House Manager should determine the dates on which its house crew needs to be present; however, it is recommended that the house crew attend the show's crew view rehearsal and one dress rehearsal, as well as coming in outside of rehearsal time to set up the house prior to the show's performance dates. House crews are divided into four major categories: ticket table workers, concession table workers, raffle table workers, and ushers.

What follows is a brief description of each house crew position. For more information about all house crew positions, refer to the *House Crew Information Packet*, which may be found in Appendix [\[Insert Letter Here\]](#) of these *Standard Operating Procedures*.

I. Ticket Table Workers: Each production's ticket table workers run its ticket table. At least one ticket table worker must be at least 18 years old for liability reasons; it is recommended that at least two individuals work each show's ticket table. Ticket table workers must keep an accurate

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count of the number of each type of ticket sold for each performance of the production, as well as ensuring each audience member receives his or her correct change for the tickets purchased.

II. Concession Table Workers: Each production's concession table workers run its concession table. All concession table workers must be at least 16 years old for liability reasons; at least one must be at least 18 years old. It is recommended that at least three individuals work each show's concession table. All concession table workers handling food must wear gloves; at least one individual should not be handling food and should instead be handling money.

III. Raffle Table Workers: Each production's raffle table workers run its raffle table. At least one raffle table worker must be at least 18 years old for liability reasons; it is recommended that two individuals work the production's raffle table. Raffle table workers must ensure each customer receives the correct number of raffle tickets for his or her money, must ensure all customers receive proper monetary change, and must ensure all raffle tickets are separated and mixed up correctly.

IV. Ushers: Each production's ushers are responsible for ensuring the safety and comfort of its audience. Ushers must make sure every audience member receives a program upon entering the house and must show audience members who do not know where their seats are located to their seats. It is recommended that four to six ushers are used for each performance – except in venues where the balcony is used, in which case that number should be doubled. In any case, two ushers per aisle in the audience seating area should be appointed.

Ushers are additionally responsible for ensuring the audience is seated at the start of each act of the performance. They have the power to ask audience members to turn off cell phones, stop recording or taking pictures of the performance in violation of copyright law, and ask audience members to stop disruptive behavior. However, ushers should do this in quiet, non-disruptive ways so as not to disturb other audience members' viewing of the performance.

Instrumental Musicians

Only productions with music require instrumental musicians; plays do not need them. Most productions' instrumental musicians are divided into two categories: pit musicians and rehearsal accompanists. Individuals may be appointed to be both rehearsal accompanists and pit musicians.

I. Pit Musicians: Pit musicians are normally appointed only for musicals; in plays, there is no need for pit musicians, and in cabarets, there is usually only one accompanist who accompanies rehearsals and the performance.

Each production's pit musicians must attend all rehearsals for which they are called; these typically include pit-only rehearsals, the production's sitzprobe, and the production's dress rehearsals.

Pit musicians are expected to learn their material in a timely fashion and to be prepared for all rehearsals. They are also expected to conduct themselves in a professional and appropriate manner. The dress code for pit musicians during performances and preview rehearsals is usually

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all-black, although the pit may choose to wear something else, as long as it is uniform and approved by the production's Music Director.

SPARE Productions does not usually pay pit musicians; any pit musicians who are paid are paid on an independently contracted basis.

For more information, refer to the *Pit Musician's Information Packet*, which may be found in Appendix [\[Insert Letter Here\]](#) of these *Standard Operating Procedures*.

II. Rehearsal Accompanist: Each production typically has only one rehearsal accompanist, who must attend all rehearsals unless granted specific, limited-time absences. Each rehearsal accompanist should be proficient enough on piano to accompany the production's rehearsals.

Rehearsal accompanists are expected to attend all rehearsals for which they are called, which usually include both regular rehearsals and technical rehearsals. They are additionally expected to be prepared for every rehearsal and to conduct themselves in a professional and appropriate manner.

If a rehearsal accompanist desires payment, he or she will be compensated on an independently contracted basis.

For more information, refer to the *Rehearsal Accompanist's Information Packet*, which may be found in Appendix [\[Insert Letter Here\]](#) of these *Standard Operating Procedures*.

Cast Members

Every production must have a cast; without a cast, there is no one to perform the show that has been created. All casts must be selected using auditions; no Production and Creative Team is permitted to simply select people for a cast because they like them or because they feel, without an audition, that a certain individual would fit into a certain role.

Cast members must attend and participate in all rehearsals for which they are called, as described in SPARE's Official Membership Contract. Each production's cast members must also attend and participate in all performances of that production, except in cases of significant physical illness or injury. Cast members may also be asked to participate in promotional performances and fundraisers; unless they have significant conflicts, they are expected to be available for these.

Cast members are expected to learn their material in a timely fashion and in accordance with the schedule laid out by their production's rehearsal team. Cast members are additionally expected to conduct themselves in a professional and appropriate manner.

Production Schedule

The schedule of each SPARE production varies based on the needs of that production, but this general schedule should serve as a guideline for all production teams to plan their productions.

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SPARE's productions are divided into several phases: Board of Directors planning, production and creative team appointments, planning, preparation, performances, and post-show. Each of these major phases is further broken down into smaller sub-phases, and the different departments of each production typically complete different work during each phase.

The following is a general schedule for all SPARE productions, which may be altered on a production-by-production basis at the discretion of each production's Producer. Each production's Producer is advised to consult with the other members of his or her Production and Creative Team to ensure the schedule laid out meets their needs. Once a schedule is agreed upon, it should be adhered to to the best extent possible.

Board of Directors Planning

Prior to the appointment of Production and Creative Teams, and particularly a Producer, each SPARE production is initially planned by the company's Board of Directors.

The Board of Directors must select each production's performance dates prior to the appointment of the production's Production and Creative Teams.

The Board of Directors must select the show to be performed during this time. Before deciding on the show to be performed, the Board must first decide whether the show will be a musical or a play; in the case of cabarets, the Board does not need to decide on the show to be performed, although the Board must still decide on the theme of the cabaret, if any.

All shows to be performed in a season must be selected during the season planning period between Board of Directors elections in August and the beginning of the season on October 1st, so this phase of each production necessarily begins in August.

The Board of Directors may choose to select each show's rehearsal and performance venues before appointing its Producer; however, the Board may also choose to wait for a recommendation from the production's Production and Creative Team before selecting rehearsal and performance venues – particularly performance venues, about which the Board may want the input of the Creative Team for artistic reasons.

The Board of Directors Planning phase of each production necessarily ends at a different time than the corresponding phase of all others. The appointment of a Producer for each production marks the end of the Board of Directors planning phase; after this appointment is made, the Producer takes over the planning, although certain decisions must still be approved by the Board before becoming official.

Production and Creative Team Appointments

Appointments to the Production and Creative Team for each of SPARE's productions should begin no later than four months before the production's planned performance dates – earlier, if the season's schedule allows.

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For details on Production and Creative Team appointments, see the relevant section in these *Standard Operating Procedures*. Each production must have, at an absolute minimum, a Producer, Director, Music Director, Technical Director, Stage Manager, and House Manager. In other words, each production must have the head of the Production and Creative Teams, the directors – who head up the work of creating the show – and the managers – who run the performances of the show.

All the other members of the Production and Creative Teams are somewhat more auxiliary members whose work may be taken on by the members mentioned above in smaller productions if necessary. In larger productions, full Production and Creative Teams should be appointed to avoid any one person becoming overloaded with too much work.

All Production and Creative Team appointments should be complete by two months prior to the production.

The Production and Creative Team appointment phase of SPARE's productions may overlap slightly with the planning phase, since some Production and Creative Team positions may be filled before others in certain productions, and all members of Production and Creative Teams are permitted and encouraged to begin work immediately upon being appointed.

Planning

During the planning phase of each SPARE production, the Production and Creative Team must plan all details of the production. By the end of this phase, all the details of the production should be worked out and all the members of the Production and Creative Team should be aware of these details.

The planning phase of each production should be complete before the production's auditions and before any production staff are appointed.

The following details must be worked out during the planning phase of each SPARE production:

I. Performance Rights: Performance rights and script and score rentals must be secured. If performance rights have not been secured by the time of auditions, the Board of Directors reserves the right to fire the producer and take direct control of the production, as well as to cancel the production entirely.

II. Production Schedule: By the end of each production's planning phase, a full production schedule must be in place. This schedule must include all of the following dates:

Auditions

Regular Auditions

Callback Auditions (if held)

Cast List Publishing Date

Company Meeting/Read Through

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Rehearsals

Rehearsal Start Date and Normal Rehearsal Days (a rehearsal schedule may be developed after the cast is chosen, but the dates on which rehearsals are to be held must be determined ahead of time)

Run-Through Rehearsals

Crew View Rehearsal(s)

Design Completion Dates

Costume Design Completion Date

Set Design Completion Date

Lighting Design Completion Date

Sound Design Completion Date

Costume Fittings

Costume Completion Date

Set Materials Borrow Date(s) (if materials are being borrowed)

Set Building Dates (if needed)

Set Load-In

Performance Space Set-Up

Technical Rehearsals

Dry Technical Rehearsal(s) (if held)

Shift Rehearsal(s) (if held)

Cue-to-Cue Rehearsal(s) (if held)

Technical Run-Through Rehearsal(s)

Dress Rehearsal(s)

Preview Rehearsal(s)

Performance(s) (date[s] set by the Board of Directors)

Set Strike

Set Load-Out

Post-Mortem

Care should be taken when planning a production's calendar to ensure proper lead times, slack times, and planning for each element of the production. For example, before materials may be purchased or borrowed to build a production's set, the Technical Director must have a completed set design from the production's Set Designer so he or she can determine where the materials to construct the set will come from. This requirement therefore affects the production's Set Design Completion Date, since the Technical Director will need time to determine where the set's materials will come from and make arrangements to obtain them in time to begin building the set.

This principle applies to all aspects of planning a production; each deadline is generally made up of smaller pre-deadlines, which may in turn be made up of yet smaller pre-deadlines.

All items on each production calendar should also have dates by which they will be announced to the relevant parties. Production calendars should also include information regarding the publicity surrounding elements of the production that will be announced to the general public; these are generally, but not always, limited to auditions and performances.

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II. Budget: Each production's budget must be in place by the time auditions begin. The budgetary process involves several steps, which are detailed here:

A. Planning: Each show's Producer must work with his or her various department heads to formulate spending plans for each item and must oversee the entire operation to ensure the production's proposed spending level is appropriate when compared to its projected income level.

The producer's proposed budget should include the following line items:

Projected Income

Projected ticket sales
Projected program advertisement sales
Projected concessions sales or donations
Projected raffle sales

Projected Expenses

Projected or actual costs for rights
Projected or actual rental costs for scripts and scores (including shipping costs)
Projected or actual cost of a perusal score (including shipping costs)
Projected cost of the rehearsal venue
Projected cost of the performance venue
Projected production and creative team compensation expenses
Projected costume expenses
Projected makeup and hair expenses
Projected set expenses
Projected props expenses
Projected cost of program production
Projected cost of ticket production
Projected publicity expenses
Projected concessions expenses
Projected house management fees

Net Projected Changed in Fund Balance

The producer should include a projected cost or sales of \$0.00 for any item he or she deems unnecessary for the production, along with a brief explanation of why the item is unnecessary.

A blank copy of the form SPARE uses for its show's budgets, as well as a hypothetical example, can be found in *Appendices [Insert letter here]* and *[Insert Letter Here]*, respectively, of these Standard Operating Procedures.

The producer's proposed budget must not include any fundraisers, since those are considered separate events from an accounting perspective and are handled through SPARE's Fundraising Committee. Individual shows' production teams do not handle

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fundraisers, although they may propose fundraising ideas to SPARE's Fundraising Committee and they may require their production's cast and/or crew to participate in fundraisers.

B. Presentation to the Board of Directors: Each show's Producer must present his or her initial proposed budget to the Board of Directors at an agreed upon meeting of the Board of Directors. That meeting's agenda must include a presentation and discussion regarding the show's budget separate from the standard Producer's Report.

C. Consideration by the Board of Directors: The Board of Directors should consider among its own members and with each production's Producer the projected levels of income and spending on the Producer's proposed budget. Once final numbers are agreed upon, the Producer must update his or her budget proposal to reflect the changes.

D. Approval or Rejection by the Board of Directors: If a production's budget cannot be agreed upon by the Board of Directors and the show's Producer, the Board may choose to reject the proposed budget; in this case, the Producer must rework his or her budget proposal and resubmit it to the Board of Directors with any requested changes.

If the Board chooses to approve the proposed budget, it becomes the show's official budget and every effort must be made to adhere to it. For more details on production budgets, refer to the *Production Budgets* section of these *Standard Operating Procedures*

III. Venues: Every production's audition, rehearsal, and performance venues must be selected by the time of auditions. In particular, an audition venue must be selected with enough time to adequately publicize auditions; SPARE's Publicity Director should not publicize auditions until all audition details are set.

While each show's Production and Creative Teams are free to select audition and rehearsal venues as they see fit – within reason; SPARE's Board of Directors may direct Producers to seek cheaper alternatives in the event they feel too much money is being spent on audition and rehearsal venues – every show's performance venue must be selected by SPARE's Board of Directors. Each show's Producer is free to recommend a specific venue to the Board for artistic, monetary, or other reasons, but the Board is free to ignore his or her recommendation and select a venue of their own choosing.

SPARE's Board of Directors and its show's Producers are cautioned to choose venues central to the Binghamton, New York area, since that is where the company is based.

IV. Audition Details: Each show's audition dates, times, and locations should be set so the entire audition panel can attend. In addition, audition dates and times that are available for most SPARE members should be chosen.

For a musical, the audition panel should consist of the show's Producer, Director, Musical Director, and Choreographer. For a play or cabaret, the audition panel should consist of the show's Producer and Director.

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Once a show's audition information is set, the show's Producer must work with SPARE's Publicity Director to ensure auditions are publicized appropriately. SPARE usually publicizes auditions using its various social media accounts and groups as well as its e-mail distribution lists, by creating and putting up posters, and through local community calendars and media outlets.

V. Publicity Strategy: Every show's publicity strategy must be in place by the end of the planning phase. The show's Producer should work with SPARE's Publicity Director to ensure an effective publicity strategy is developed. SPARE usually publicizes its shows using a variety of means, including but not limited to posting from its social media accounts and in its social media groups, e-mailing its e-mail distribution lists, printing and putting up posters, conducting radio and television interviews, placing its shows on community calendars, word-of-mouth communications, and publication in local newspapers. Publicity is one of the most important aspects of SPARE's shows; it is the one aspect that draws in audience members.

Putting in place a publicity strategy includes setting program advertisement prices. The following prices, which may be modified by each show's individual production team only with the approval of SPARE's Board of Directors, are SPARE's normal program advertisement prices:

- \$150.00 – Back cover
- \$100.00 – Full page
- \$50.00 – Half page
- \$30.00 – Quarter page
- \$20.00 – Eighth page
- \$5.00 – One liner

These prices should be set in consultation with the production's Program Designer. They are based on the assumption that the program will be created with the online PlaybillVIP program, which creates a program with pages half the size of a U.S. letter-sized paper.

VII. Ticket Prices: Each production's performance ticket prices must be set by the end of the planning phase. The following prices, which may be modified by each show's individual production team only with the approval of SPARE's Board of Directors, are SPARE's normal ticket prices:

- \$10.00 – Adults
- \$8.00 – Students (middle school, high school, and college with valid corresponding I.D.) and seniors (over 65 years of age with valid I.D.)
- \$6.00 – Children under 12 years of age

VI. Artistic Vision: During the planning phase of each SPARE show, the show's Director and the rest of its Creative Team must develop an overall artistic vision and develop basic concepts

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that fit into this vision. This is particularly important in plays and musicals, which generally have a more unified artistic concept behind them than do cabarets.

While this vision will vary greatly in its content and implementation from production to production, it must include general concepts from each of the designers. Specific pieces are not necessary at this phase of the production – they would likely need changing after the production has been cast and rehearsed anyway – but each designer should have a clear understanding of the artistic direction of the production and how his or her production element will fit into that vision.

Preparation

The preparation phase of each SPARE production is the phase during which the show's Production and Creative Teams implement the planning work they have completed during the previous phase of the production. During the preparation phase of a production, the show's Production and Creative Teams appoint and work with other individuals to get the show ready for performances during this time.

The preparation phase of SPARE's productions typically begins with its auditions, although it technically begins with the first non-Production and Creative Team appointment of the production. The beginning of the preparation phase does not mean planning stops; on the contrary, planning must continue until the end of the production.

This section will detail all of the aspects of a typical SPARE production that take place during its preparation phase.

I. Auditions: Auditions must be used to determine the cast of each SPARE show. SPARE's musicals and plays must have auditions open to the general public, while its cabaret auditions may be limited to current SPARE members. Each show's Production and Creative Team may change this policy only with the approval of the Board of Directors and only for their own show.

Auditions mark the end of the planning phase of SPARE's productions. They mark the beginning of the execution of the production and creative teams' work thus far. They are the crucial first step in putting together a show that is up to SPARE's artistic standards. This section's policies are intended to ensure a smooth audition process for everyone involved.

A. Attendance: The Producer, Director, Music Director, Choreographer, and Stage Manager of a show are required to attend its auditions. As such, these positions must be filled prior to the first audition date. If one or more of these individuals is unable to attend auditions, he or she may designate an alternate person to fill his or her spot, pending the Board's approval. These individuals must not be auditioning to be in the cast of the production, as this may affect or be perceived to affect their judgment of auditions.

B. Hallway: The hallway outside of the audition room is the jurisdiction of the production's Stage Manager. He or she is in charge of ensuring the auditionees are ready to enter the audition rooms at the appropriate times.

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Upon arrival, every auditionee must fill out an audition form. SPARE's standard audition form can be found in *Appendix [Insert letter here]* of these *Standard Operating Procedures*. Each show's audition panel is permitted to modify the form slightly to suit the needs of the show in question. In general, only additions should be made; no deletions are permitted. The audition panel must also share the appropriate information with SPARE's Secretary so the required information may be added to SPARE's Official Membership Roster.

C. Musical and Acting Auditions: Musical and acting auditions should take place at the same time and in the same room; in productions with only musical or only acting auditions, this requirement is obviously waived. Individuals auditioning for a SPARE show are usually asked to prepare one song for the panel's consideration and are asked to do a cold reading from the show's script. Each show's musical and acting audition panel may alter this procedure, provided that the substitute procedure tests the auditionees' singing and acting ability.

The musical and acting audition panel normally consists of the show's producer, director, and musical director. If any one of these individuals cannot attend auditions, he or she should consult with the other members of the audition panel and appoint someone to fill his or her place on the panel.

D. Dance Auditions: In auditions for a musical, the show's Choreographer should run and judge dance auditions. He or she usually takes a block of auditionees into a separate room large enough to dance in after their musical and acting auditions are complete and judges their dance abilities. If the Choreographer is unable to attend auditions, he or she should appoint someone to fill his or her place.

E. Recording: The audition panel must record all auditions using a video camera to play back during the decision process. This will also assist any members of the normal panel who could not be present for auditions in contributing to the final cast decisions.

F. Video Auditions: All SPARE productions must allow auditionees to submit video auditions. Video audition requirements must be as similar as possible to those for in-person auditions; in lieu of cold readings, video auditionees should present a memorized monologue.

G. Additional Auditions: Additional rounds of open auditions may be held if the audition panel determines they are necessary, whether that determination is made before, during, or after the initial round of auditions.

H. Callback Auditions: Every audition panel may choose to call back several individuals for an additional audition. Callback auditions may be for specific parts, or they may be additional general callback auditions.

Notification of callbacks should be given by the production's Stage Manager; he or she should call the respective individuals using the phone numbers they provided on their

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audition forms. Callback auditions should be held no later than approximately one week after the end of the initial auditions.

If an individual who has been called back is unable to attend in person, he or she may audition using a video conference program such as Google Hangout.

I. Cast List: Every production's cast list must be published no earlier than a week and no later than two weeks after the end of auditions, whether the end of auditions came after initial auditions or callback auditions.

Audition panels reserve the right not to cast any individuals whom they think are not capable of performing at SPARE's artistic level, based on those individuals' auditions. Individuals not cast in a production may still volunteer for the production in other capacities.

Audition panels are strongly encouraged but not mandated to understudy all lead and secondary roles, if possible.

Each show's Stage Manager should call everyone on its cast list using the phone numbers they provided at auditions to ensure they accept the roles in which they have been cast. If any cast members decline their roles, the audition panel should re-cast the roles before publishing the cast list. To avoid calling someone twice, the stage manager should call the cast in "top down" order – starting with the largest role in the show and moving down the list to the smallest, so that if anyone declines his or her role, his or her replacement must only be called once.

After everyone in a show's cast has accepted their roles, the cast list should be sent to the entire cast at one time, preferably using e-mail. Once the list has been sent to the cast, it should be published using SPARE's usual publicity outlets.

II. Company Meeting/Read Through: Following the announcement of a production's cast list, the company should meet to go over rules and policies. At this meeting, the date, time, and location of which should be posted and announced at auditions and via e-mail, the production's scripts (and music, in the case of musicals) should be distributed to its cast members.

At this meeting, the members of the production's Production and Creative Team should introduce themselves to the cast and briefly explain their role in the production. All cast members should also introduce themselves.

If the rehearsal management team so desires, a "read through" of the script may be done at this meeting.

III. Regular Cast Rehearsals: Rehearsals provide the method by which SPARE's shows are developed and brought to performance readiness. They allow a production's Director, Music Director (in the case of musicals and cabarets), and Choreographer (in the case of musicals) to communicate their artistic visions with and prepare the cast for performance.

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A. Rehearsal Management: Each production's Director, Music Director (in the case of musicals and cabarets), Choreographer (in the case of musicals), and Stage Manager, along with any of their assistants, must run rehearsals. Together, these individuals make up the rehearsal management team.

Each production's Stage Manager is responsible for ensuring its rehearsals remain on schedule and focused. He or she must take attendance at all rehearsals, as well as ensure lights are turned on, bathrooms are opened, doors are unlocked, and so on – and the reverse at the end of rehearsal. He or she is also responsible for making all announcements at rehearsals; members of a production's Production and Creative Team who have announcements to be made should contact its Stage Manager.

The members of a production's Creative Team who help run rehearsals are responsible for using their allotted time to ensure the elements of the production over which they have jurisdiction are prepared properly. Rehearsals represent the time in which these individuals prepare the cast in their specific area.

B. Length: SPARE's standard rehearsal length is three hours, although individual rehearsal management teams may elect to change this length for certain rehearsals or for an entire show's rehearsals. SPARE has found that shorter rehearsals tend not to be productive because casts never really enter the meat of their work at each rehearsal before it ends, while longer rehearsals tend not to be productive because they drag on past the cast's peak productivity.

C. Location: SPARE normally holds regular rehearsals off site from its performance venues to save money, since many churches and similar locations will let groups use their space for free.

In the event that a production is indeed rehearsed off site, its Stage Manager should tape down the dimensions of the performance venue's stage, along with the location of set pieces in relation to those dimensions, on the floor of the rehearsal room for the cast's reference. This may require special permission from the rehearsal venue's owners; in this case, the Producer should attempt to obtain such permission.

D. Scheduling: To ensure productive rehearsals, Directors, Music Directors, Choreographers, and Stage Managers are encouraged to develop both overall schedules for entire productions' rehearsals and minute-by-minute schedules for each rehearsal.

It is up to these individuals to meet and decide on rehearsal schedules prior to rehearsals and with enough time announce the schedule to the cast. Rehearsals must accommodate all conflicts cast members list on their audition forms or notify the Director or Stage Manager about prior to the conflict submission deadline; however, conflicts submitted beyond this deadline may not be accommodated.

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Each production's overall rehearsal schedule should be sent to its cast (and to the rest of its Production and Creative Team, for reference) via e-mail with enough time remaining for the cast to plan around rehearsals.

In addition to overall production rehearsal schedules, rehearsal management teams are encouraged to develop minute-by-minute schedules for each rehearsal; these should be developed on a week-by-week basis as the production progresses. These rehearsal schedules do not need to be published, but they serve as good internal reference. An example of such a schedule would read as follows:

6:30-6:45 – Warm-Ups
6:45-7:30 – Music: 2. Fancy Dress
7:30-8:15 – Dance: 2. Fancy Dress
8:15-8:30 – Break
8:30-9:10 – Run Fancy Dress and Scene 1
9:10-9:30 – Notes and Announcements

Note that this minute-by-minute schedule includes scheduled break time, as well as time for warm-ups and announcements. These considerations should be made when developing schedules; assumptions that these items will take little or no time do not result in productive, on-time rehearsals.

Rehearsal schedules may be changed to accommodate issues that arise during the rehearsal process; however, these changes must be communicated to a production's cast promptly and with enough time for the cast to adjust their own personal schedules – particularly when the schedule changes require changes in calls to rehearsal.

E. Attendance: Each regular rehearsal is mandatory for all cast members called. If the rehearsal management team has done their job correctly and all conflicts have been submitted properly, no cast member should in theory have to miss a rehearsal they are scheduled to be at.

Rehearsal absences will be accommodated according to SPARE's rehearsal absence policy, which may be found on its Official Members Contract.

Only the cast and rehearsal management team are permitted to be present at rehearsals for SPARE shows. Exceptions to this rule are made for members of each show's Production and Creative Team, as well as members of SPARE's Board of Directors, pending approval from the rehearsal management team. Any visitors to rehearsals should be non-disruptive and should only speak when asked to by the rehearsal management team.

F. Progression: A show's rehearsals should begin by working on small pieces of the show, and progress by putting those pieces together into larger and larger chunks until the entire show can be run, albeit without its technical elements, costumes, hair, makeup, etc.

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G. Rehearsal Accompaniment: In productions with music, a rehearsal accompanist should be appointed to accompany rehearsals on the piano. SPARE’s rehearsal management teams are strongly discouraged from using other cast recordings to accompany rehearsals, as these often include erroneous cuts to music and can lead to actors “parroting” a certain performer on the recording.

During rehearsals where the production’s Music Director is elsewhere – for example, at a pit rehearsal – the rehearsal accompanist can lead the cast musically.

IV. Pit Rehearsals: In productions where a pit is to be used for music, the pit should rehearse separately from the cast at first. The Music Director should run all pit rehearsals; he or she is permitted, with the permission of the rest of the rehearsal management team, to occasionally miss regular cast rehearsals to rehearse the pit.

A. Schedules: Pit rehearsals should be scheduled around pit members’ conflicts, provided those conflicts are given to the production’s Music Director with enough time to schedule around them. Music Directors should publish a pit rehearsal schedule to the pit (and to the rest of the Production and Creative Team, for reference) via e-mail, with enough time for the pit to plan around rehearsals.

B. Attendance: All pit members are required to attend all pit rehearsals, excepting cases where rehearsals have been scheduled around conflicts given with proper notification.

C. Music Distribution: Music should be given to all pit members at least one week prior to the first pit rehearsal so they may prepare.

V. Set Builds: Set builds are the times when a production’s set is constructed, painted, and prepared for installation. They are usually run by the production’s Technical Director and Set Designer.

A. Set Build Management: Each of a production’s set builds is technically under the jurisdiction of its Technical Director, who is tasked with building the set to the Set Designer’s specifications. However, if the Set Designer is present and wishes to make changes to his or her design or to provide input regarding the construction of the set, that is permissible.

B. Scheduling: Set builds should be scheduled so enough time is provided to completely build, paint, and prepare for installation a production’s set before the production’s load-in date. Since no one but the Technical Director is required to be at set builds, a detailed schedule is not required. However, Technical Directors are encouraged to consider when a significant number of people will be available to help build sets when planning set builds.

In addition, the Technical Director should craft a basic schedule for the overall set construction and preparation process so the set is completed on time. This schedule should include goals for each week, and should include enough slack time so that, if the

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set build runs behind schedule, things are still completed in time to load them into the performance space.

C. Attendance: Each production's Technical Director is required to attend all of its set builds. Anyone who attends a set build and helps build, paint, or otherwise prepare sets for a production is considered a member of that production's set construction crew.

D. Location: Set builds should take place in a location other than the performance and rehearsal venues. Considerations should be made for accessibility, cost, and equipment when selecting a set build location.

D. Preparation: Before a production's first set build, its Technical Director must ensure the production has the needed materials to build the set. These materials may be bought, borrowed, or pulled from SPARE's storage.

Technical Directors are strongly encouraged to consider borrowing items to use in sets; SPARE has had good luck borrowing set items from the Owego-Apalachin Central School District, the Chenango Valley School District, and Seton Catholic Central, among others, in the past. In addition, Technical Directors must coordinate with SPARE's Properties Manager to determine which items may be pulled from SPARE's storage; in particular, SPARE has large quantities of screws, bolts, mending plates, hinges, and other hardware.

In any case, all items must be acquired before the start of set builds. Technical Directors must make arrangements to borrow or purchase items and assemble teams of people to assist with these processes.

VI. Costume Fittings: Each production's Costumier must arrange all costume fittings for the production. Each cast member should have a costume fitting in which he or she tries on all of his or her costumes for the Costumier and the Costumier makes notes of what needs altering, what looks good, and what needs replacement.

A. Scheduling: Costume fittings may be scheduled during regular rehearsals, provided they are coordinated with the rehearsal management team. They should be held with enough time before costumed rehearsals so the costumes may be prepared.

B. Attendance: Each show's Costumier must attend and manage all of its costume fittings. Cast members must attend their own costume fittings.

C. Location: A production's costume fittings may be held in the same location as its rehearsals; however, they should be held in a separate room from rehearsals to avoid distractions in either direction.

Cast members should be provided with a separate area in which to change into their costumes where the Costumier cannot see them.

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D. Preparation: Prior to costume fittings, a production's Costumier must obtain all the costume pieces to be fitted. These costume pieces may be purchased, borrowed, or pulled from SPARE's storage.

Costumiers are strongly encouraged to consider borrowing costume pieces. SPARE has had good luck borrowing set items from the Owego-Apalachin Central School District, the Chenango Valley School District, and Seton Catholic Central, among others, in the past. In addition, Costumier must coordinate with SPARE's Properties Manager to determine which items may be pulled from SPARE's storage.

VII. Sitzprobe: Each musical production should have a sitzprobe, which is a rehearsal where the production's music is worked out between the pit and the singers. No choreography or other staging is performed at this rehearsal; in addition, the scenes in between songs are not rehearsed.

A. Scheduling: A production's sitzprobe should be included on its original production calendar and should not be moved once this information is published. This rehearsal involves enough people that it should be considered unmovable; if someone is unable to make it, the company will have to make do without them.

Music Directors are encouraged to start the rehearsal with songs involving greater numbers of people and move to smaller songs, so cast members not involved in smaller songs may go home.

B. Attendance: All members of a production's cast and pit orchestra must attend its sitzprobe, in addition to its Music Director, who must run the rehearsal.

VIII. Crew View Rehearsals: Each production should have one or more rehearsals at which the technical and house crews can watch the show. These should be treated as normal rehearsals by the cast and rehearsal management team; they are simply rehearsals to allow the crew to see the production before they have to start working with it. These rehearsals should be rehearsals at which the entire show will be run without stops, and their dates should be published to the cast and crew well in advance.

Tech Week

Although tech week, the time during which a production's various separately-prepared elements are put together into one cohesive whole, falls strictly speaking into the preparation phase, it differs so drastically from the work preceding it that it warrants its own section in the production schedule.

Different parts of a production often transition into tech week at different times; for instance, a production's cast and rehearsal management team will often continue rehearsing in their normal rehearsal space while its technical crew prepares its performance venue for technical rehearsals.

All technical rehearsals must be held in the production's performance venue.

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During tech week, control of rehearsals shifts from the joint control, led by the Director, of the rehearsal management team to singular control by the Stage Manager. The Stage Manager must use headsets to communicate with the technical crew, and should use a “God mic,” if one is available, to communicate with the entire company.

The key to a successful tech week is to remember that everyone is busy doing lots of different things, and sometimes these things overlap and require patience on the part of other parties. Instead of complaining when standing and waiting for a cue, company members should be quiet and attentive – and above all, respectful of the work others are doing.

All tech week rehearsals require coordination with a production’s performance venue – whether for technical details such as lighting set-up, fly rail operation, or door operation; or just for simple scheduling concerns.

Here is a well-planned tech week and performance weekend schedule for a typical SPARE production, working around a major federal holiday. Note that tech week is actually longer than one week:

Wednesday, July 2: Load-In and Venue Prep (9:00 AM – 3:00 PM)

Thursday, July 3: Venue Prep (9:00 AM – 3:00 PM), Dry Tech (5:00 PM – 9:30 PM), and Sitzprobe (6:30 PM – 9:30 PM)

Friday, July 4: DARK

Saturday, July 5: DARK

Sunday, July 6: DARK

Monday, July 7: Safety Walk, Act II Cue-to-Cue, and Act II Tech Run (6:00 PM – 10:00 PM)

Tuesday, July 8: Act I Cue-to-Cue, and Act I Tech Run (6:00 PM – 10:00 PM)

Wednesday, July 9: Full Show Run with Pit (6:00 PM – 10:00 PM)

Thursday, July 10: Preview Dress (5:30 PM – 10:00 PM, “curtain” at 7:00 PM)

Friday, July 11: Performance 1 (Cast Call 5:30 PM, Crew Call 6:00 PM, House Opens 6:30 PM, Curtain 7:00 PM)

Saturday, July 12: Performance 2 (Cast Call 5:30 PM, Crew Call 6:00 PM, House Opens 6:30 PM, Curtain 7:00 PM)

Sunday, July 32: Performance 3 (Cast Call 12:30 PM, Crew Call 1:00 PM, House Opens 1:30 PM, Curtain 2:00 PM)

Note that the best use of time has been taken into consideration when planning this tech week schedule. For example, although it might make artistic sense to have Act I’s cue-to-cue rehearsal before Act II’s, Act II in this hypothetical production is shorter than Act I and so Act II’s cue-to-cue has been scheduled before Act I’s because the cast will be doing a safety walk of the space on the first day in their space.

This principle should carry over into each tech rehearsal’s minute-by-minute schedule, which should not be published but which should be share internally among the Production and Creative Team for reference. Here is an example of a minute-by-minute schedule for the Monday of the hypothetical tech week described above:

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Monday, July 7

6:00-6:30 – Cast Safety Walk and Crew Set Stage for Top of Act II

6:30-8:15 – Act II Cue-to-Cue

8:15-8:30 – Cast Into Costume and Crew Reset Stage for Top of Act II

8:30-9:30 – Act II Tech Run

9:30-9:40 – Cast Out of Costume and Crew Notes

9:40-10:00 – Cast Notes & Announcements and Crew Reset Stage & Clean Up

These scheduling principles are only useful in the context of each type of technical rehearsal. What follows is a list of all preparation sessions – load-ins, set-up sessions, rehearsals, and so on – that are normally held during tech week.

I. Load-In: As SPARE does not have a permanent performance venue of its own, every SPARE production must have a load-in. A load-in is the time when a production's set, which must be constructed beforehand, costumes, and other materials are loaded into its performance venue.

A. Scheduling: A production's load-in should be included on its original production calendar and should not be moved once this information is published.

B. Load-In Management: A production's Technical Director is in charge of its load-in. He or she is responsible for ensuring the production's materials are loaded in safely and efficiently. He or she must coordinate with the appropriate representative of the performance venue to ensure the selected date will work; this coordination should occur before the publication of the load-in date.

C. Attendance: No one but a production's Technical Director is required to attend its load-in; however, members of its technical crew and cast are encouraged to do so. If the Costumier will be loading costumes and costume racks into the performance venue during this time, he or she must also attend.

D. Preparation: A production's set must be completed – at least in movable sections – before it can be loaded into its performance venue. The Technical Director must make adequate preparations, including securing transportation for the set and coordinating with the performance venue's staff, to ensure the load-in goes smoothly.

II. Performance Venue Set-Up: Once a production's set is loaded into its performance venue, the venue will often need additional preparation and the set will often need additional assembly.

A. Scheduling: A production's venue set-up should be included on its original production calendar and should not be moved on this information is published.

B. Venue Set-Up Management: Venue set-up under the jurisdiction of the Technical Director. The Technical Director is responsible for ensuring the production's set is

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properly assembled to the Set Designer's plan, and that the venue is set up to the needs and specifications of the production's other designers.

C. Attendance: No one but a production's Technical Director is required to attend its load-in; however, members of its technical crew and cast are encouraged to do so.

II. Dry Technical Rehearsal: Dry technical rehearsals, or dry techs, are rehearsals without a production's cast. They are opportunities to set and rehearse cues and other technical elements with casts. Not every production needs a dry tech; however, productions should not overlook the need for one, as even small productions may require one.

A. Scheduling: A production's dry tech should be included on its original production calendar and should not be moved on this information is published.

Note: It is often useful to schedule dry tech on the same day as the sitzprobe, as neither requires any of the people who need to be at the other.

B. Dry Tech Management: Dry tech rehearsals are under the dual jurisdiction of the Technical Director and Stage Manager. The Technical Director is responsible for ensuring all cues are set correctly, while the Stage Manager is responsible for ensuring the technical crew knows when cues will be taken.

C. Attendance: All members of a production's performance technical crew are required to attend its dry tech rehearsal, along with its Technical Director and Stage Manager. A production's Set Designer, Lighting Designer, and Sound Designer, and Director should also attend if possible to ensure their designs are set up correctly.

D. Work: At a dry tech, all technical cues – lighting, sound, scenery, and other “special” cues – are set and rehearsed without the cast present.

III. Paper Technical Rehearsal: Some productions may require an additional session for the Stage Manager to meet with the Technical Director and various designers and ensure all cues are marked in his or her prompt book at the appropriate time. This is called a paper tech, and may be held either before or after dry tech.

IV. Cue-to-Cue Rehearsal: Cue-to-cue rehearsals are technical rehearsals with actors and all technical elements, but with no costumes, hair, or makeup. In a cue-to-cue, the entire company works through the production one technical cue at a time, skipping portions of the show during which there no technical cues.

Cue-to-cue is also the time during which a production's Director and Choreographer may adjust cast members' placements and blocking to better fit the performance venue.

A. Scheduling: A production's cue-to-cue should be included on its original production calendar and should not be moved on this information is published.

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Note: In productions with more than one act, it is often useful to schedule one act's cue-to-cue on one day, with a tech run of that act also scheduled on the same day, and do the same for the other act on the next day. This way, cast members feel like they have put in substantive work in every rehearsal and everyone gets a chance to run the work they have just put in so no one forgets anything.

B. Cue-to-Cue Management: Cue-to-cue rehearsals are under the complete jurisdiction of the Stage Manager. Any technical notes that designers, the Technical Director, or the Director have should be taken and should be given to the Stage Manager at the end of rehearsal.

C. Attendance: All members of a production's cast and performance technical crew, as well as its Stage Manager, Technical Director, Director, Music Director, Set Designer, Lighting Designer, Sound Designer, and rehearsal accompanist, must attend its cue-to-cue rehearsal.

V. Technical Run: Technical run rehearsals, also known as tech runs, are rehearsals at which a show is run with all technical elements including costumes but without hair and makeup. The show is typically run without interruption at these rehearsals.

A. Scheduling: A production's tech runs should be included on its original production calendar and should not be moved on this information is published.

B. Tech Run Management: Tech runs are under the complete jurisdiction of the Stage Manager. Any technical notes that designers, the Technical Director, or the Director have should be taken and should be given to the Stage Manager at the end of rehearsal.

C. Attendance: All members of a production's cast, performance technical crew, and backstage wardrobe crew, as well as its Stage Manager, Technical Director, Director, Music Director, Set Designer, Lighting Designer, Sound Designer, Costumier, and rehearsal accompanist, must attend its tech run.

V. Full Run with Pit: Full run rehearsals with the pit are rehearsals at which a show is run with all technical elements including costumes and its pit musicians but without hair and makeup. The show is typically run without interruption at these rehearsals.

A. Scheduling: A production's pit runs should be included on its original production calendar and should not be moved on this information is published.

B. Pit Run Management: Pit runs are under the complete jurisdiction of the Stage Manager. Any technical notes that designers, the Technical Director, or the Director have should be taken and should be given to the Stage Manager at the end of rehearsal.

The Music Director may request holds during pit runs to work out cues with the pit; however, these should be kept to a minimum. Unless something has gone very wrong, the

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run should not be stopped; instead, the Music Director should request time at the conclusion of the run to rehearse problematic music cues.

C. Attendance: All members of a production's cast, performance technical crew, backstage wardrobe crew, and pit, as well as its Stage Manager, Technical Director, Director, Music Director, Set Designer, Lighting Designer, Sound Designer, Costumier, must attend its pit run.

V. Full Dress Rehearsal / Preview Dress Rehearsal: Full dress rehearsals are rehearsals at which a show is run with all technical elements including costumes, hair, makeup, and its pit musicians. The show is typically run without interruption at these rehearsals. Sometimes, members of the media, reviewers, or family who cannot make a regular performance of the show are invited to these rehearsals.

A. Scheduling: A production's full dress should be included on its original production calendar and should not be moved on this information is published.

B. Pit Run Management: Pit runs are under the complete jurisdiction of the Stage Manager. Any technical notes that designers, the Technical Director, or the Director have should be taken and should be given to the Stage Manager at the end of rehearsal.

Unless something has gone very wrong, the run should not be stopped; instead, whichever member of the Production and Creative Team that has a note should request time at the conclusion of the run to rehearse problematic areas.

C. Attendance: All members of a production's cast, performance technical crew, backstage wardrobe crew, and pit, as well as its Stage Manager, Technical Director, Director, Music Director, Set Designer, Lighting Designer, Sound Designer, and Costumier, must attend its full dress rehearsal.

The house crew should also attend so they have seen the full show once before they need to assist an audience at a performance. They may use time during this rehearsal during which the show is not being run to set up the house, if the House Manager so desires.

The Producer should also attend this rehearsal.

Performances

Every production's performances represent the culmination of all its hard work, planning, and preparation.

I. Scheduling: All performance dates and times must be scheduled by SPARE's Board of Directors. No changes may be made to performance dates, times, or locations without the consent of the Board.

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II. Performance Control: All performances are under the complete control of the House Manager and Stage Manager. Any changes a director or designer wishes to request must be made at least two hours before each performance so as to give time for the change to be prepared.

In general, the House Manager has control over the house (defined as all areas in which the audience is permitted to be) and the Stage Manager has control over the stage, pit, and backstage (collectively defined as all areas in which the audience is not permitted to be). However, at different times throughout the performance, either one may have total control of both areas.

The Stage Manager is responsible for calling all technical cues during the show using a headset system – either SPARE’s headsets or, if a venue has installed headsets, the venue’s. This includes the initial “house lights out” and final “house lights up,” as well as calling for music to start the show, if music starts the show. He or she is also responsible for issuing all time calls (example: “two minutes to places”), although he or she is encouraged to rely on the performance technical crew to relay these to the cast.

III. Procedure: What follows is the standard SPARE procedure for running each performance of a show; the times used in this example are for an evening performance and should be adapted as necessary for matinees. Changes may be made to this procedure, but only with the approval of all involved:

Example Production – Performance 1 – Friday, July 11, 7:00 PM Curtain

5:00 PM – Stage Manager arrives, unlocks building, ensures all lights are turned on, bathrooms and dressing rooms unlocked, etc.

*5:30 PM – Cast call; any cast member arriving after this time is late
Cast begins putting on makeup and getting into costume and hair
House Manager arrives, assesses house situation*

*6:00 PM – Crew call; any technical or house crew member arriving after this time is late
House crew prepares house for performance
Cast warm-ups onstage*

*6:15 PM – Cast warm-ups finish
Technical crew sets stage for top of show; once this is finished, Stage Manager must give permission to House Manager to open the house; without this permission, House Manager may not open house
Cast continues to prepare for performance in dressing rooms*

6:30 PM – House opens

6:50 PM – Crew to stations

6:57 PM – Cast to places

*7:00 PM – Assuming there are no holds, House Manager gives permission to Stage Manager to start show
Stage Manager begins show (this includes dimming house lights and making house announcement)*

End of Act I – Stage Manager gives house to House Manager

End of Act I Plus 10 Minutes – Crew at stations

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End of Act I Plus 12 Minutes – Cast to places

End of Act I Plus 15 Minutes – House Manager gives house back to Stage Manager

Stage Manager begins Act II

End of Act II – Stage Manager gives house to House Manager

Cast Members meet and greet, change out of costume

Crew cleans up and resets for top of show

After all others have left the building, Stage Manager turns off lights and locks building

Holdings may be called by either the House Manager or Stage Manager at any time for a variety of reasons; anyone who believes they have reason to hold the performance must use the appropriate channels of communication to request a hold. The House Manager, for example, may hold the house due to long lines or unruly audience members. The Stage Manager may, for example, hold the performance due to a serious injury or other medical emergency.

In the event of a fire or other building-related emergency, the Stage Manager assumes responsibility for all cast members, performance technical crew members, backstage wardrobe crew members, pit members, and anyone else “backstage,” while the House Manager assumes responsibility for the entire audience and house crew. The house crew and technical crew should direct everyone else to the emergency exits and ensure they are opened. It is the responsibility of the Stage Manager to call 9-1-1 in the event of any emergency requiring it.

IV. Attendance: A production’s Stage Manager, House Manager, Music Director, cast, performance technical crew, house crew, backstage wardrobe crew, and pit musicians, are required to attend all of its performances.

Additionally, it is recommended that the production’s Producer, Director, Technical Director, and all of its designers attend all performances.

V. Location: All performances of a production must take place in its performance venue, which must be set by the Board of Directors.

Post-Show

After a production’s performances are complete, there are still several steps necessary to ensure a successful production. These include striking the production’s set, loading all materials out of the production’s performance venue, and debriefing the entire production at a post-mortem session.

I. Strike: Striking a production’s set is just as important as building it. Strike involves taking apart a production’s set in an orderly and controlled manner, with respect for its various components, some of which may need to be returned to owners other than SPARE.

A. Scheduling: A production’s strike should be included on its original production calendar, and should not be moved after this information is published. In many productions, strike occurs immediately following the final performance – although this is not a hard scheduling rule due to the difficulties that can arise from such an arrangement.

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In some cases, strike and load-out may combined into a single activity; in others, it may be necessary and useful to separate them.

B. Strike Management: A production's strike is under the jurisdiction of its Technical Director, who must ensure it proceeds according to plan, is organized, and is safe for both the components of the set and the people participating in strike.

A good strategy for organizing strikes is often to divide the company into teams of workers, each with a team leader and an assigned task to complete.

C. Location: Strike takes place in the performance venue.

D. Attendance: If strike takes place immediately following a production's final performance, the entire company is expected to stay and help. If it takes place at a later date, conflicts will be accommodated, but everyone who is available is required to come and help.

II. Load-Out: Just as load-in involves moving all materials into the performance venue, load-out involves moving them all back out. It also typically involves moving all materials back to their original locations, whether those locations are SPARE's storage, a school, or someplace else.

A. Scheduling: A production's load-out should be included on its original production calendar, and should not be moved after this information is published. In many productions, load-out occurs with strike immediately following the final performance – although this is not a hard scheduling rule due to the difficulties that can arise from such an arrangement.

In some cases, load-out and strike may combined into a single activity; in others, it may be necessary and useful to separate them.

B. Strike Management: A production's load-out is under the jurisdiction of its Technical Director, who must ensure it proceeds according to plan, is organized, and is safe for both the components of the set and the people participating in load-out.

C. Location: Load-outs will always begin at performance venues, but they will typically move to other locations to allow materials to be returned to their owners.

D. Attendance: If load-out takes place immediately following a production's final performance, the entire company is expected to stay and help. If it takes place at a later date, conflicts will be accommodated, but everyone who is available is required to come and help.

E. Preparation: Just as with load-in, the Technical Director must make adequate preparations, including securing transportation for the set and coordinating with staff at both the performance venue and various storage locations, to ensure the load-out goes smoothly.

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III. Post-Mortem Session: A production's post-mortem session is intended as a time to debrief the entire experience and to discuss what went well in the planning, preparation, and implementation of the production, what did not go well, and ways to improve future productions.

A. Scheduling: A production's post-mortem should be included on its original production calendar, and should not be moved after this information is published. Post-mortem should be the last thing on a production's calendar – after even strike and load-out.

B. Post-Mortem Management: Post-mortems fall under the jurisdiction of SPARE's Member Relations Committee. They are normally run by the Chairperson of the Member Relations Committee, although if he or she was a member of a show's Production and Creative Team, he or she will not be permitted to run its post-mortem.

If the Chairperson of the Member Relations Committee was in a show's cast or a member of its crew (but not on its Production and Creative Team) and there is another member of the committee who was not involved in the production at all, that other member should manage the show's post-mortem.

C. Location: Post-mortems can be held in any location, although one with internet access is preferable.

D. Attendance: Post-mortem attendance is required for all members of a show's Production and Creative Team, as well as SPARE's Board of Directors. All members of the show's cast, technical crew, wardrobe crew, house crew, and pit – in short, everyone involved in the show – are encouraged to come and share their opinions about the show, but no one is required to do so.

Anyone who cannot be in attendance must be permitted to submit their post-mortem comments using an electronic form created by the Member Relations Committee. Anyone required to be at Post-Mortem who cannot attend must submit an online form, although they may leave sections blank if they desire.

E. Procedure: The following is an ordered procedure to be used at all SPARE Productions post-mortem sessions. Modifications may be made to suit the needs of individual shows, but this general form should be followed.

1. Call to Order: The member presiding over a show's post-mortem must call the meeting to order.

2. Attendance: The member presiding over a show's post-mortem must take and record its attendance.

3. Questions-and-Answers: The presiding member must ask each of the following questions, and everyone present must be given the opportunity to answer them. The easiest way to do this is usually to go around the room one at a time;

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however, if a natural discussion arises as a result of one or more points made, that is fine.

On a scale from one to five, with one representing “very ashamed” and five representing “extremely proud,” how proud of the final product were you?

On a scale from one to five, with one representing “very ashamed” and five representing “extremely proud,” how proud of the overall project were you?

What went well in this production?

What did not go well in this production?

If you could wave a magic wand and change one thing about your personal involvement with the project, what would you change? (This question is intended for confessions, not to allow bashing of other people.)

List one area where we improved from our last show and one area where regressed.

What did you personally learn from the project?

Not everyone must answer all questions; for instance, Board members who were not involved in the production might have very little to say at all.

4. Adjournment: The presiding member must adjourn the meeting once all discussion has concluded.

F. Video Recording: Post-mortem sessions must be recorded so they can be reviewed later.

G. Post-Mortem Recommendation Packets: Following each show’s post-mortem, its Producer and Director, in combination with the Member Relations Committee member who presided over its post-mortem and one member of SPARE’s Board of Directors who was not involved in the show (or, in the case of a Board where everyone was involved, the Board member whose involvement was most minimal) must create a packet of recommendations generated from the show’s post-mortem session to give to the Production and Creative Team of SPARE’s next show.

Each show’s post-mortem recommendation packet should be completed no later than two Board meetings after the show’s conclusion, and should be presented to the Board at this meeting. It is the responsibility of the Board to ensure this packet is passed along to the next show’s Production and Creative Team.

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Long-Term Volunteers

SPARE's long-term volunteers carry out significant portions of the company's day-to-day business. They allow the Board of Directors to focus on larger issues the company faces and provide continuity between the company's productions and changing Boards.

Long-term volunteers are permitted to carry out certain duties without interference from the Board of Directors, although they must do so within the framework of these Standard Operating Procedures and SPARE's Bylaws. They must not spend any money without the prior and specific authorization of the Board of Directors.

Eligibility

All SPARE Productions members are eligible to serve as long-term volunteers, regardless of their active membership status. No member may be denied a position as a long-term volunteer on the basis of their membership status, seniority, or other institutional factor.

Appointment

SPARE's Board of Directors has the power to fill all of the company's long-term volunteer positions. No other entity or person is permitted to make appointments to long-term volunteer positions.

The following is an ordered procedure that must be used when filling any long-term volunteer position. It is designed to ensure the appointment process is as fair as possible.

I. Internal Call For Candidates: The Board of Directors must publish a call within SPARE for candidates for the position. This call is usually posted in SPARE's Official Members Group on Facebook and must include details about submission deadlines and necessary materials. The following materials are normally required of all candidates for all positions on SPARE's Production and Creative Teams.

A. Submission Form: Submission forms are used to inform the Board of Directors of basic information about candidates, such as their names, ages, and which position(s) the candidates are seeking. A copy of this form, which is normally distributed in electronically-fillable PDF format, can be found in *Appendix [Insert Letter Here]* of these Standard Operating Procedures.

B. Cover Letter: Each candidate must submit a cover letter as part of his or her application. Cover letters should explain why the candidate is seeking the position they are seeking. Cover letters should articulate personal performance goals and the ways in which the candidate plans to carry out the position's duties.

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C. Résumé: Each candidate is required to submit a résumé. This résumé should include experience relevant to the position for which the candidate is applying.

II. External Call For Candidates: If the internal call fails to attract enough qualified candidates to fill the position the Board of Directors is looking to fill, the Board may opt to publish a call for candidates outside SPARE. The submissions requirements and deadlines for external applicants must be the same as those for internal applicants. The following materials are normally required of all candidates for all of SPARE's long-term volunteer positions.

A. Submission Form: Submission forms are used to inform the Board of Directors of basic information about candidates, such as their names, ages, and which position(s) the candidates are seeking. A copy of this form, which is normally distributed in electronically-fillable PDF format, can be found in *Appendix [Insert Letter Here]* of these Standard Operating Procedures.

B. Cover Letter: Each candidate must submit a cover letter as part of his or her application. Cover letters should explain why the candidate is seeking the position they are seeking. Cover letters should articulate personal performance goals and the ways in which the candidate plans to carry out the position's duties.

C. Résumé: Each candidate is required to submit a résumé. This résumé should include experience relevant to the position for which the candidate is applying.

III. Interviews: After the call(s) for candidates, the Board of Directors must hold interviews with those candidates. These interviews may be held in person or online using the Board's usual electronic meeting service; they may be held all at once or in several sessions. In any case, the Board of Directors must ensure the process is as fair as possible.

A. General Procedure: Normally, the full Board of Directors conducts each interview. The President must welcome and ask the first question of the candidate, after which other Board members may ask questions. A list of questions for each position should be developed ahead of time; the same questions should be asked of all the candidates for each position, with exceptions made for follow-up questions and clarifications. Interviews must be recorded so the Board may review them during follow-up discussions and decisions.

B. Ineligibility: If a member of the Board of Directors has applied and is a candidate for a certain position, he or she may not be part of any interview with other candidates for that position. He or she is also not permitted to be part of the discussion or final decision on that position. During in-person interviews, he or she must leave the room for these interviews and discussions, and during online interviews, he or she must leave the video call; the presiding officer must re-invite him or her in to the video call at the appropriate time. If the President is ineligible to participate in certain interviews or is being interviewed for a position, the next officer in line must open the questioning and preside over that portion of the meeting.

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IV. Consideration: Following the interviews, the Board of Directors should discuss the merits and problems each candidate presents. No candidate is permitted to be present for any discussion of him or herself or of other candidates for the same position for which he or she applied. The Board may opt to hold these discussions immediately following the interviews or at another time.

V. Decision: After discussing the merits and problems of each candidate, the Board of Directors must vote on the candidates. Every Board member (excepting the President, who only votes to break a tie, and any Board members made ineligible by their candidacy for the position in question) must vote for the candidate he or she feels is most qualified for the position. Board members are not required to vote for any candidate at all; they may choose to abstain from the vote in the event that they feel no candidates are qualified for the position. To be chosen for a position, a candidate must receive a majority of the Board of Directors' votes.

VI. Contracts: Upon being chosen for a position, each candidate must sign the working contract for his or her position. All contracts can be found in the appendices of these Standard Operating Procedures. SPARE's President must also sign the contract; in the event that the President is appointed to a position on the Production and Creative Teams, the Vice President must sign in the President's space on the contract. Only after the respective contract is signed by the appropriate people is a position considered filled.

VII. Additional Rounds: If the Board of Directors is unsuccessful in filling a position after one round of interviews, the Board of Directors should put out another call for candidates and go through another round of interviews, consideration, and decision.

Yearly Performance Reviews

Each of SPARE's long-term volunteers is subject to yearly reviews by the Board of Directors. These reviews must be completed at the first Board meeting following Board of Directors elections at the annual Voting Meeting of SPARE's General Membership in August.

Each yearly review of a long-term volunteer must determine whether he or she has successfully met the yearly objectives laid out for him or her at the beginning of the corresponding season. Yearly reviews must also take into account other vectors of a long-term volunteer's success, such as his or her attentiveness and dedication to his or her standard job duties.

The Board of Directors must use SPARE's *Yearly Long-Term Volunteer Review Form*, which may be found, along with an example of a filled-in copy, in *Appendices [Insert Letter Here]* and *[Insert Letter Here]* of these Standard Operating Procedures, respectively, to conduct all yearly long-term volunteer reviews.

Regardless of the findings of each long-term volunteer's yearly review, the Board of Directors may choose to effect changes to him or her to increase his or her chances of success in the coming year. These changes may include, but are not limited to, changing his or her job duties, developing updated performance goals, updating the structure within which he or she serves, and replacing him or her.

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List of Long-Term Volunteers

The following is an alphabetical list of SPARE's long-term volunteers, with descriptions of each position and its job duties. SPARE's Secretary must keep this list up-to-date as the Board of Directors adds and removes certain positions.

Graphics Designer

SPARE's graphics designer is responsible for the development of graphics for all of SPARE's needs. He or she must work closely with the company's publicity director and its shows producers and program designers to ensure appropriate graphics are created for SPARE's productions, events, and other needs.

SPARE's graphics designer is specifically responsible for the development of all of SPARE's posters, fliers, t-shirt artwork, program artwork, and online graphical content. He or she must work with the company's publicity director to ensure these graphics are distributed appropriately.

Individuals with whom SPARE's graphics designer works should give him or her appropriate time and design cues to develop graphics appropriate to the situation.

SPARE's graphics designer is additionally responsible for the maintenance of the company's website.

Properties Manager

SPARE's properties manager must handle all of SPARE's property. He or she is in charge of maintaining records regarding all of SPARE's owned, rented, and loaned property, as well as ensuring it remains in good condition and controlling access to it.

Property includes construction materials, tools, props, costumes, set pieces, consumables, production equipment, and such other items that the Board of Directors desires to have controlled.

SPARE's properties manager must obtain, with the Board's approval, an appropriate storage location for SPARE property; maintain the items in storage; control access to the storage facility; and maintain records of all SPARE property.

At a minimum, these records must indicate each item's description, the quantity of each item SPARE currently owns, the date each item was acquired, and each item's acquisition cost. They must also include a disposition of items no longer in inventory, and the current location of those items.

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The properties manager must maintain these records in a format easily shared with SPARE personnel. He or she must provide the producer, director, and stage manager of each show with the current inventory listing so they can avoid the acquisition of duplicate items.

The properties manager must maintain records of items loaned or rented to others. These records must include each item loaned or rented, its quantity, the date it was loaned, the date it was or will be returned, its condition when it was loaned and returned, and the name of the organization or individual borrowing or renting the item. The properties manager must notify the Board of Directors of any lost or damaged items so the Board may seek appropriate redress.

The properties manager is additionally responsible for maintain records of any items SPARE loans or rents from others. These records must include each item loaned or rented, its quantity, the date it was loaned, the date it was or will be returned, its condition when it was loaned and returned, and the name of the organization or individual from whom SPARE is borrowing or renting the item.

Publicity Director

SPARE's publicity director must handle all media inquiries and organize publicity for all of the company's events and initiatives. He or she is given great autonomy over his or her area of jurisdiction, and he or she must use that power wisely.

SPARE's publicity director must ensure SPARE makes use of a variety of publicity media, including, but not limited to, traditional media, social media, posters, fliers, and word-of-mouth communication. He or she must work closely with SPARE graphic designer, event coordinators, and producers to ensure publicity developed for each event and for SPARE as a whole is consistent and accurately reflects the needs of that event and the company.

He or she must maintain contacts at all of the Binghamton area's local media outlets, including, but not limited to, all local newspapers, magazines, television stations, radio stations, and promotional websites.

He or she is responsible for ensuring all of SPARE's events are placed on all community calendars in the area, and all local media know about SPARE's major events, such as major fundraisers and, above all, productions. He or she must attempt to gain coverage in these media whenever appropriate.

SPARE's publicity director is responsible for the development and posting of content on SPARE's various social media accounts, making use of the *Social Media Policy* included in these Standard Operating Procedures.

He or she must manage the use of SPARE's name and logo as described in the *Logo and Name Use Policy* of these Standard Operating Procedures.

SPARE's publicity director is also responsible for publicizing events, productions, and initiatives within the company so that SPARE's own membership is aware of the company's activities. This

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should be accomplished using a variety of tools, including, but not limited to, SPARE's official members group, word-of-mouth communication, and e-mails to those who have requested them.

Theatrical Consultant

SPARE's theatrical consultant must advise the Board of Directors and the company's Production and Creative Teams on the feasibility of certain decisions they may undertake. He or she mainly provides advice when called upon by the Board or by a Production or Creative Team member, but he or she is also permitted to offer advice when he or she feels it is appropriate.

He or she must maintain a good working knowledge of theatre overall, of current theatrical trends, and of the local community theatre landscape. He or she must be prepared to advise people who may not necessarily want to hear his or her advice, particularly in cases where the Board of Directors is overly focused on the business half of its job and may be forgetting about putting on quality theatrical productions.

Internet and Online Communication Policy

SPARE Productions is committed to timely, effective communication both within its membership and between itself and other organizations and individuals. As such, SPARE has adopted this policy regarding its use of the internet and other forms of online communication.

Website

SPARE Productions maintains a website for public advertising, promotional, and informational purposes. It may be accessed at *spareproductions.wix.com/Binghamton*. SPARE's website is maintained by the company's Graphic Designer and must contain information about the following subjects:

- SPARE's goals, objectives, and mission
- SPARE's upcoming productions and other events, including, but not limited to, fundraisers, Board of Directors meetings, and auditions
- SPARE's past productions
- SPARE's Board of Directors, including the Board's membership and work
- SPARE's Bylaws and Standard Operating Procedures
- SPARE's long-term volunteers
- SPARE's program advertising fees
- Ticket sales for SPARE's upcoming productions
- Contact information for SPARE

I. Access: The only people permitted to access the website's posting abilities are SPARE's President, Publicity Director, and Graphic Designer. The website is primarily maintained by SPARE's Graphic Designer, but the company's Publicity Director is dually in charge of the content posted to it.

While the Graphic Designer makes sure the website's posts are formatted correctly and match the website's style, it is the responsibility of the Publicity Director to provide content, particularly content not involving custom-designed graphics, to the Graphic Designer for him or her to use on the website.

The President must have access to all of SPARE's web accounts, to provide oversight from the Board of Directors and ensure they are not used for purposes other than official company business and in unprofessional or inappropriate manners.

Following a change of personnel in any one of the three positions, the website's passwords must be changed.

II. Content: Posts and content on SPARE's website, unlike those made from SPARE's social media accounts, are permitted to be full-length, fleshed-out pieces that provide the relevant information and supporting details. However, posts should still reflect SPARE's fun,

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conversational style and should be written using similar voices as the ones made from SPARE's social media accounts.

SPARE's Publicity Director and Graphic Designer are encouraged to plan and execute extended, in-depth publicity campaigns using SPARE's website and Tumblr account, and to link to them from other social media platforms.

III. Ticket Sales: SPARE's website must have information about and a system for purchasing tickets in advance for SPARE's upcoming productions. [more information to be added after this system is set up]

IV. Contact System: SPARE's website must have a "contact us" page, with boxes for visitors to input their contact information and a message to be sent to SPARE. This page must send all messages it receives to SPARE's official general e-mail, BinghamtonSPARE@gmail.com.

V. Pages: SPARE's website contains the following pages, which are organized so that related pages are grouped together in the website's running navigation bar.

- *Home* page
- *About* page, with information about SPARE, and the following sub-pages
 - Past Shows, with information about and photos from each of SPARE's past shows
 - Member Info, with links to copies of SPARE's Bylaws, Standard Operating Procedures, and Membership Contract, as well as to the Member Relations Committee's online comment form and the company's Individual Complaint Form
 - Advertise with SPARE, with information about placing ads in SPARE's show programs
- *Events* page, with information about SPARE's upcoming events – shows, fundraisers, meetings, and otherwise; and a sub-page about auditions
- *Tickets* page, with SPARE's online ticket purchasing system when tickets are on sale
- *Contact* page, with SPARE's online contact form and phone number

VI. Social Media Links: All pages on SPARE's website should have links to all of the company's various social media platforms.

VI. Miscellaneous: SPARE does not permit negative information about itself to be circulated on our public Facebook page. Any unfounded negative comments that cannot be dealt with effectively using responses by the page will be deleted. No one is permitted to post, like, share, or otherwise promote negative, demeaning, offensive, or otherwise inappropriate content as the Facebook page. Posting, liking, commenting, or otherwise using the functions of the public page while under the influence of any controlled substances is strictly forbidden.

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E-mail

SPARE Productions uses e-mail extensively to facilitate its official communication. As provided for in New York State not-for-profit law, e-mail may be used for communication among the members of SPARE's Board of Directors for matters relating to official resolutions and to meeting dates, times, and locations.

SPARE uses both its own official e-mail accounts and individual members' e-mail accounts, each for different purposes. SPARE's official e-mail accounts represent the company as a whole, while individual members' accounts represent just those members.

I. Official Company E-mail Accounts: SPARE Productions maintains several e-mail accounts, each of which has a different purpose. In general, SPARE's e-mail accounts are used to facilitate private communication with individuals, which is generally not possible or easy using its social media accounts.

The three e-mail accounts that SPARE maintains are BinghamtonSPARE@gmail.com, BingSPARETkts@gmail.com, and SPAREProgramAds@gmail.com. The following is a full description of these three e-mail accounts, including their purpose and who is permitted to access them.

A. BinghamtonSPARE@gmail.com: This e-mail account is SPARE's main e-mail account. It is used for general communications between the company in its official role and other individuals and organizations.

The only people permitted to access this account are SPARE's President, Vice President, Secretary, and Publicity Director. This account's passwords must be changed no more than three days following a personnel change in any of these four positions. Each of these four individuals must answer e-mails sent to SPARE's official e-mail account relating to their own position, and none of these individuals are permitted to answer e-mails relating to the other three positions. In cases where there is a question relating to which individual's jurisdiction an e-mail falls into, the President must handle the communication.

The "contact us" page on SPARE's website must send all messages submitted to it to this e-mail. This e-mail is representative of all the company's general business and must be treated as such. It is not to be used for personal reasons or for reasons considered inappropriate for SPARE's purpose.

B. SPAREProgramAds@gmail.com: This e-mail account is used to facilitate communication relating to SPARE's program advertisement sales. It is to be used exclusively for this purpose; all other inquiries should be directed to the appropriate other e-mail account.

The only people permitted to access this account are SPARE's President, Publicity Director, Graphic Designer, and the Program Designer(s) of any currently active

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Production(s). Each of these four individuals must answer e-mails sent to SPARE's official program advertisement e-mail account relating to their own position, and none of these individuals are permitted to answer e-mails relating to the other three positions. In cases where there is a question relating to which individual's jurisdiction an e-mail falls into, the President must handle the communication.

C. BingSPAREtkts@gmail.com: This e-mail account is used to facilitate communication relating to SPARE's ticket sales. It is to be used exclusively for this purpose; all other inquiries should be directed to the appropriate other e-mail account.

The only people permitted to access this account are SPARE's President, Publicity Director, Graphic Designer, and the House Manager(s) of any currently active Production(s). Each of these four individuals must answer e-mails sent to SPARE's official program advertisement e-mail account relating to their own position, and none of these individuals are permitted to answer e-mails relating to the other three positions. In cases where there is a question relating to which individual's jurisdiction an e-mail falls into, the President must handle the communication.

All of the above accounts must be publicized by SPARE with the capitalization listed about. Although, as with all e-mail accounts, the name is not case-sensitive, consistency in the accounts' naming and is important, and the capitalization patterns are designed to emphasize the beginning of words in the accounts' names.

II. Individual Member E-mail Accounts: SPARE does not maintain official company e-mail accounts for its members, but individual members are permitted to use their own e-mail accounts to facilitate communication. In particular, the members of SPARE's Board of Directors are expected to use their e-mail accounts to facilitate communication among themselves.

All SPARE members must give their e-mail account information when joining the company, and must notify SPARE's Secretary and President if their e-mail accounts' information changes. SPARE's Secretary must maintain a list of the company's members' e-mail addresses.

SPARE's Secretary must maintain a list of SPARE members who prefer to have meeting notices and other official information delivered to their e-mail accounts instead of receiving it through the company's official Facebook groups. This list, along with any changes thereof, must be distributed to all of the members of SPARE's Board of Directors, as well as to anyone posting official information on behalf of an active Production.

Individuals sending out official SPARE information relating to their positions in the company are permitted and expected to send and receive official e-mails through their individual accounts. These e-mails must be professional and represent SPARE as a whole in good light.

III. E-mail Distribution Lists: SPARE Productions must maintain distribution lists of all members who wish to receive official updates via e-mail instead of via the company's official members Facebook group. SPARE's Secretary must maintain this list, and all official

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information posted in SPARE's Official Members Group on Facebook must also be sent to this e-mail distribution list.

Social Media

SPARE Productions has discovered that conducting business using social media is an effective strategy, particularly given our largely high school- and college-aged membership. SPARE maintains several private Facebook groups to help carry out our membership-based missions, as well as public social media accounts to be used for advertising and informational purposes.

Facebook Groups

SPARE Productions maintains the following groups on Facebook to assist with communication among members, committees, and the Board of Directors. All SPARE Productions Facebook groups should have their privacy set to "Secret" so the company can present a unified public image through its public advertising pages.

I. SPARE Productions (Official Members Group): This group is the main SPARE group. It is a secret group. Membership consists of all SPARE members, active and non-active, voting and non-voting. Anyone can post anything they wish, as long as it does not cross any lines of appropriateness; inappropriate material posted in this group will be deleted by a member of the Board of Directors. Board members administer this group. The President, Chairperson of the Member Relations Committee, members of SPARE's shows' Production and Creative Teams, and SPARE's various event coordinators, must post official information relating to meetings, shows, fundraisers, and other SPARE functions as needed.

II. SPARE Productions Board of Directors: This group is a secret group to be used by and comprised of SPARE's Board of Directors. It is used to facilitate communication among the Board in between meetings and to release agendas and minutes to the Board in preparation for meetings. Things not ready to be released to general membership of SPARE may be discussed here. The President and Vice President administer this group.

III. Committee Groups: Committees of more than three people should maintain their own secret groups to facilitate easier and more effective communication among their members. These groups are made up of and used by members of the appropriate committees. Each committee's Chairperson and Ranking Member administer its group.

IV. Productions Groups: Each production's Production and Creative Teams should set up a secret Facebook group or groups for the production's cast, crew, and other participants. Each group must be administered by the highest ranking two individuals in the group.

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Public Advertising Accounts

SPARE maintains one public account each on Facebook, Tumblr, and Twitter. These accounts are used to advertise SPARE's shows, fundraiser, and other functions, as well as to provide information about SPARE to the public and to SPARE's members.

I. Facebook Account: SPARE maintains a public Facebook page for advertising and publicity purposes. It can be accessed at www.facebook.com/SpareProductions. The following policies regarding the Facebook page must be followed at all times.

A. Access: The only people permitted to access the Facebook page's posting ability are SPARE's President, Publicity Director, and Graphic Designer, as well as the Producer(s) of any show(s) currently in production. The President is the only Page Manager and as such has control over everyone else's access. Anyone other than the President with access to the public Facebook page is a Content Creator.

B. Posting Strategies: SPARE recognizes that certain types of posts get more attention than others. As such, the following posting strategies should be followed at all times.

I. Grammar: All posts should follow proper grammar and word usage rules in their respective languages. In English, SPARE follows the A.P. Stylebook's guidelines, modified to fit the conversational style of communication found on Facebook.

II. Posting Times: Significant and important studies of social media usage have shown certain times to be more heavily trafficked than others. The following times are SPARE's suggested (although not required; if all SPARE's posts fall within these times, it will be too obvious that we used them as posting times).

Monday – 4:00 PM – 7:00 PM
Tuesday – 4:00 PM – 7:00 PM
Wednesday – 5:00 PM – 8:00 PM
Thursday – 4:00 PM – 7:00 PM
Friday – 1:00 PM – 4:00 PM
Saturday – no good times; post at will
Sunday – 7:00 PM – 10:00 PM

III. Content: SPARE recognizes that certain types of content receive more attention than others on Facebook. As such, we recommend that as many posts as possible include some sort of image or video content. Posts should not be too long, but they must cover the information needed. SPARE does not pay Facebook to promote posts; we rely solely on "organic" views.

C. Statistics: SPARE recognizes the importance of the statistics provided to us about our public Facebook page by Facebook itself. The following definitions should be noted:

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- *Reach* or *Total Reach* – the total number of people the page reached, whether through a page visit, a news feed view, a like, a share by someone other than the page, etc., in the past week.
- *Page Insights* – the webpage Facebook allows administrators of the page to see showing various statistics about the page’s performance.
- *Page Likes* – the total numbers of “likes” the page has accumulated; divided into *total page likes*, which shows the accumulated total, and *new likes*, which shows the number of new likes over the past week.
- *Post Reach* – the total number of people who saw posts by the page in the past week, whether by visiting the page, a news feed view, or a share by someone other than the page; the graph shows views per day over the past two weeks.
- *Engagement* – total actions other than views related to the page over the last week; divided into line graphs showing different aspects over the past two weeks.

D. Miscellaneous: SPARE does not permit negative information about itself to be circulated on our public Facebook page. Any unfounded negative comments that cannot be dealt with effectively using responses by the page will be deleted. No one is permitted to post, like, share, or otherwise promote negative, demeaning, offensive, or otherwise inappropriate content as the Facebook page. Posting, liking, commenting, or otherwise using the functions of the public page while under the influence of any controlled substances is strictly forbidden.

II. Tumblr Account:

[Insert section from Meg]

III. Twitter Account: SPARE maintains a Twitter account for advertising and publicity purposes. It can be accessed at www.twitter.com/SPAREProd. The following policies regarding the use of SPARE’s Twitter account must be followed at all times.

A. Access: The only people permitted to access the Twitter account’s posting ability are SPARE’s President, Publicity Director, and Graphic Designer, as well as the Producer(s) of any show(s) currently in production.

B. Posting Strategies: SPARE recognizes that certain types of posts get more attention than others. As such, the following posting strategies should be followed at all times.

I. Grammar: All posts should follow proper grammar and word usage rules in their respective languages. In English, SPARE follows the A.P. Stylebook’s guidelines, modified to fit the shortened and conversational style of communication used on Twitter.

II. Posting Times: Significant and important studies of social media usage have shown certain times to be more heavily trafficked than others. The following times are SPARE’s suggested (although not required; if all SPARE’s posts fall

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within these times, it will be too obvious that SPARE is using them as posting times).

Monday – 4:00 PM – 7:00 PM
Tuesday – 4:00 PM – 7:00 PM
Wednesday – 5:00 PM – 8:00 PM
Thursday – 4:00 PM – 7:00 PM
Friday – 1:00 PM – 4:00 PM
Saturday – no good times; post at will
Sunday – 7:00 PM – 10:00 PM

III. Content: SPARE recognizes that certain types of content receive more attention than others on Facebook. As such, we recommend that as many posts as possible include some sort of image or video content. Posts should never exceed the 140-character limit, but they must cover the information needed. Links and hashtags should be used, especially to organize content presented as part of a series, such as tweets about a show.

C. Miscellaneous: SPARE does not permit negative information about us to be circulated on our public Twitter account. Negative tweets directed at SPARE’s account should be dealt with using civil, effective replies. No one is permitted to post, favorite, retweet, or otherwise promote negative, demeaning, offensive, or otherwise inappropriate content from SPARE’s Twitter account. Tweeting or otherwise using the functions of the public account while under the influence of any controlled substances is strictly forbidden.

Private Member Accounts

SPARE recognizes that many of our members maintain accounts on various social media services and we encourage them to speak about and publicize their involvement with SPARE. We expect, however, that they will remember public nature of the company and its role in the Binghamton theatre community – a vibrant and well-established community with its own spoken and unspoken behavioral expectations. If a member libels, slanders, or otherwise negatively represent themselves, another SPARE member, a SPARE administrator, any other member of the Binghamton theatre community, or SPARE at large, they will be asked to immediately remove the material posted and there is a chance they will not be allowed to participate in future SPARE events. Incidents will be handled on a case-by-case basis; serious infractions, especially if the member refuses to remove the offending material, may result in a membership review. Additionally, social networking sites are not the appropriate venue to discuss or air grievances or conflicts between members. If help is needed resolving a conflict, members are encouraged to seek out a Board member or the designated supervisor of the current function.

Membership Policy

SPARE Productions depends on our members for the sustenance of our organization. They are the people who populate our shows, work our fundraisers, and administer the various functions of our company.

Service for which SPARE has compensated an individual is not considered work, service, or any equivalent in any definition of SPARE membership.

All SPARE members must have signed SPARE's Membership Contract, which may be found in Appendix *[Insert Letter Here]* of these *Standard Operating Procedures*.

Levels of Membership

As specified in our Bylaws, SPARE Productions has several types of membership. SPARE's membership types are specified here.

Provisional Members

Provisional Members of SPARE Productions are members who are currently working on their first show with SPARE but who have not yet completed their duties related to that show. Provisional Members who do not complete their assigned duties for their first SPARE production will not be promoted to Active Membership and will instead be removed from SPARE's membership roster. Examples of Provisional Members include, but are not limited to:

- An actor or actress who has auditioned for and is rehearsing a show with SPARE Productions but who has not performed it to its closing.
- A load-in and load-out crewmember who has loaded the set for a show into its venue but who has not loaded that set out of its venue.
- A director whom SPARE's Board of Directors has appointed to direct a show but whose show has not yet premiered.

Active Members

Active Members of SPARE Productions are members who have completed their duties in one of SPARE's last two shows with full, open auditions (defined as auditions not limited to previous SPARE members) or in a SPARE show with full, open auditions in the past year – whichever is a longer period of time. Only Active Members can run for SPARE's Board of Directors, although both Active and Non-Active Members can serve on committees and serve as long-term volunteers of SPARE Productions. Active Members are divided into two categories:

1. Voting Members: Voting Members are Active Members who are 16 years of age or older. Only Voting Members can run for SPARE's Board of Directors and vote on questions and

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motions presented to SPARE's membership, although Non-Voting Members can serve on committees.

2. Non-Voting Active Members: Non-Voting Active Members are Active Members who are under 16 years of age. Non-Voting Active Members may not run for the Board of Directors or vote on questions or motions presented to SPARE's membership.

Non-Active Members

Non-Active Members are members who completed their duties for a SPARE show in the past but who have not been involved with or completed their duties for one of SPARE's last two shows with full, open auditions or a SPARE show with full, open auditions in the past year – whichever is a longer period of time. Non-Active Members cannot run for SPARE's Board of Directors, but can serve on committees and fill SPARE's long-term volunteer positions.

Seniority

Seniority is the concept of how much relative power each member of SPARE Productions possesses. The most senior member present at each SPARE meeting presides over that meeting. Seniority rankings are based on a number of factors, with some factors being more important than others.

The following are an ordered list of factors that impact seniority. Each factor takes complete precedence over all the ones that follow it and should only be used to break "ties"; for example, current Presidential status guarantees a person complete seniority over everyone else in the organization.

SPARE's Secretary shall maintain a spreadsheet to automatically track all members' seniority.

- (1) Current Presidential Status: Is the individual SPARE's current President?
- (2) Current Vice Presidential Status: Is the individual SPARE's current Vice President?
- (3) Current Secretarial Status: Is the individual SPARE's current Secretary?
- (4) Current Treasural Status: Is the individual SPARE's current Treasurer?
- (5) Current Directorial Status: Is the individual a current member of SPARE's Board of Directors?
 - a. If yes, answer these questions:
 - (1) Current Committee Chairpersonship Status: Is the individual a current committee chairperson?
 1. If yes, answer these questions:
 - a. Number of Current Chairperson Positions: How many committee chairpersonships does the individual currently occupy? More committee chairpersonships rank higher than fewer committee chairpersonships.

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- b. Length of Committee Chairpersonship: For how long has the individual held chairpersonship status? Longer service ranks higher than shorter service.
 - c. Nature of Current Committee Chairpersonship: Which committee chairpersonships does the individual hold? Chairmanships of older committees rank higher than chairmanships of newer committees.
- (2) Current Committee Membership: Is the individual a member of any committees?
- 1. If yes, answer these questions:
 - a. Number of Current Committee Memberships: How many committee memberships does the individual currently hold? More committee memberships rank higher than fewer committee memberships.
 - b. Length of Committee Membership: For how long has the individual held committee membership? Longer service ranks higher than shorter service.
 - c. Nature of Committee Membership: Of which committees is the individual a member? Older committees rank higher than newer committees.
- (6) Current Active Membership Status: Is the individual currently an active SPARE member?
- a. If yes, answer these questions:
 - (1) Current Committee Membership: Is the individual a member of any committees?
 - 1. If yes, answer these questions:
 - a. Number of Current Committee Memberships: How many committee memberships does the individual currently hold? More committee memberships rank higher than fewer committee memberships.
 - b. Length of Committee Membership: For how long has the individual held committee membership? Longer service ranks higher than shorter service.
 - c. Nature of Committee Membership: Of which committees is the individual a member? Older committees rank higher than newer committees.
 - (2) Length of Active Membership Status: For how long has the individual been an active member of SPARE Productions? Longer terms of voting membership rank higher than shorter terms
- (7) Current Voting Membership Status: Is the individual currently a voting SPARE member?
- a. If yes, answer these questions:
 - (1) Current Committee Membership: Is the individual a member of any committees?
 - 1. If yes, answer these questions:
 - a. Number of Current Committee Memberships: How many committee memberships does the individual currently hold?

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More committee memberships rank higher than fewer committee memberships.

- b. Length of Committee Membership: For how long has the individual held committee membership? Longer service ranks higher than shorter service.
 - c. Nature of Committee Membership: Of which committees is the individual a member? Older committees rank higher than newer committees.
- (2) Length of Voting Membership Status: For how long has the individual been a voting member of SPARE Productions? Longer terms of voting membership rank higher than shorter terms.
- (8) Past Presidential Status: Was the individual SPARE's President at a past date or dates?
- a. If yes, answer these questions:
 - (1) Length of Presidential Status: For how long did the individual serve as SPARE's President? Longer terms of service rank higher than shorter terms of service.
 - (2) Time of Past Presidential Status: When did the individual serve as SPARE's President? Earlier terms of service rank higher than later terms.
- (9) Past Vice Presidential Status: Was the individual SPARE's Vice President at a past date or dates?
- a. If yes, answer these questions:
 - (1) Length of Vice Presidential Status: For how long did the individual serve as SPARE's Vice President? Longer terms of service rank higher than shorter terms of service.
 - (2) Time of Past Vice Presidential Status: When did the individual serve as SPARE's Vice President? Earlier terms of service rank higher than later terms.
- (10) Past Secretarial Status: Was the individual SPARE's Secretary at a past date or dates or dates?
- a. If yes, answer these questions:
 - (1) Length of Secretarial Status: For how long did the individual serve as SPARE's Secretary? Longer terms of service rank higher than shorter terms of service.
 - (2) Time of Past Vice Presidential Status: When did the individual serve as SPARE's Secretary? Earlier terms of service rank higher than later terms.
- (11) Past Treasural Status: Was the individual SPARE's Treasurer at a past date or dates?
- a. If yes, answer these questions:
 - (1) Length of Treasural Status: For how long did the individual serve as SPARE's Treasurer? Longer terms of service rank higher than shorter terms of service.
 - (2) Time of Past Treasural Status: When did the individual serve as SPARE's Treasurer? Earlier terms of service rank higher than later terms.
- (12) Past Directorial Status: Was the individual a member of SPARE's Board of Directors at a past date or dates?
- a. If yes, answer these questions:

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- (1) Past Committee Chairpersonship Status: Was the individual a committee chairperson at a past date or dates?
 1. If yes, answer these questions:
 - a. Number of Past Chairperson Positions: How many committee chairpersonships did the individual occupy? More committee chairpersonships rank higher than fewer committee chairpersonships.
 - b. Length of Past Committee Chairpersonship: For how long did the individual hold chairpersonship status? Longer service ranks higher than shorter service.
 - c. Nature of Past Committee Chairpersonship: Which committee chairpersonships did the individual hold? Chairmanships of older committees rank higher than chairmanships of newer committees.
- (2) Past Committee Membership: Was the individual a member of any committees at a past date or dates?
 1. If yes, answer these questions:
 - a. Number of Past Committee Memberships: How many committee memberships did the individual hold? More committee memberships rank higher than fewer committee memberships.
 - b. Length of Past Committee Membership: For how long did the individual hold committee membership? Longer service ranks higher than shorter service.
 - c. Nature of Past Committee Membership: Of which committees was the individual a member? Older committees rank higher than newer committees.
- (13) Past Active Membership Status: Was the individual an active SPARE member at a past date or dates?
 - a. If yes, answer these questions:
 - (1) Past Committee Membership: Was the individual a member of any committees at a past date?
 1. If yes, answer these questions:
 - a. Number of Past Committee Memberships: How many committee memberships did the individual hold? More committee memberships rank higher than fewer committee memberships.
 - b. Length of Past Committee Membership: For how long did the individual hold committee membership? Longer service ranks higher than shorter service.
 - c. Nature of Past Committee Membership: Of which committees was the individual a member? Older committees rank higher than newer committees.
 - (2) Length of Past Active Membership Status: For how long was the individual an active member of SPARE Productions? Longer terms of voting membership rank higher than shorter terms

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- (14) Past Voting Membership Status: Was the individual a voting SPARE member at a past date or dates?
- a. If yes, answer these questions:
- (1) Past Committee Membership: Was the individual a member of any committees at a past date or dates?
1. If yes, answer these questions:
- a. Number of Past Committee Memberships: How many committee memberships did the individual hold? More committee memberships rank higher than fewer committee memberships.
- b. Length of Past Committee Membership: For how long did the individual hold committee membership? Longer service ranks higher than shorter service.
- c. Nature of Past Committee Membership: Of which committees was the individual a member? Older committees rank higher than newer committees.
- (2) Length of Past Voting Membership Status: For how long was the individual a voting member of SPARE Productions? Longer terms of voting membership rank higher than shorter terms.
- (3) Time of Past Voting Membership Status: When was the individual a voting member of SPARE Productions? Earlier voting membership ranks higher than later voting membership.
- (15) Age: How old is the individual? Older individuals rank higher than younger individuals.

Disciplinary Action

Disciplinary action in SPARE Productions takes two main forms: regular disciplinary action at SPARE functions and membership reviews. Regular disciplinary action is used for smaller offenses and membership reviews are used for larger ones.

Regular Disciplinary Action

Standard disciplinary action is used to deal with small infractions. These small infractions include violation of items 6, 7, 8, 9, 10, 11 of the conduct section of the SPARE Productions Membership Contract, which may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*, within reason. The individual in charge of the function at which the violation takes place should deal with the violation using an in-person conversation. If the violation continues even after repeated warnings, a membership review may be necessary.

Membership Reviews

SPARE Productions is committed to a timely and fair review for all members whose status has been challenged. As such, the following procedure must be followed for a membership review.

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1. Complaint Forms: To begin the membership review process, a member of SPARE (hereinafter referred to as “the accuser”) must file a formal written complaint form about the conduct of another member (hereinafter referred to as “the accused”) with the Board of Directors. Copies of the complaint forms must be available at all official SPARE functions, on SPARE’s official website, and in the “files” section of all official SPARE Facebook groups. In addition, a copy of this form may be found in *Appendix [Insert Letter Here]* of these *Standard Operating Procedures*. Filing a false or joking complaint form will result in a membership review of the individual who filed the form.

2. Reasons: A member may come under review for the following reasons. These are considered serious infractions and will automatically result in a membership review.

- He or she is accused of violating SPARE’s Bylaws.
- He or she is accused of violating SPARE’s Standard Operating Procedures.
- He or she is accused of violating SPARE’s Membership Contract.
- He or she is accused of violating other contracts they have entered into with SPARE Productions (Director’s Contract, Producer’s Contract, etc.).
- He or she is accused of engagement in conduct not strictly forbidden by the above documents but that a majority of the Board feels warrants a membership review.

A member may not come under review if he or she is accused of violating items 6, 7, 8, 9, 10, or 11 of the conduct section of the SPARE Membership Contract, within reason. Violation of any of these items is considered a “small infraction” and will be dealt with by the individual in charge at the function in question. If a member repeatedly violates these items, however, and does not stop even after repeated reminders by the individual in charge, they may come under a membership review.

3. Membership Review Hearing: Membership reviews are serious functions, and as such their decorum and procedures are to be respected by all involved. To maintain the proper level of decorum, the following procedures must be followed.

A. Basic Premise: The Board of Directors serves as SPARE’s internal jury in a membership review. As such, all Board members are expected to familiarize themselves with the relevant complaint forms in the case. The President presides over the hearing and runs the hearing as a judge would in government-based legal proceedings. Board members will not be allowed to serve on the committee for a membership review of a family member, significant other, or exceptionally close friend. If a Board member does not feel he or she can fairly judge a case (e.g. they have a personal bias that would prevent them from handing down a fair judgment) they should excuse themselves from the case. If a Board member feels that another Board member cannot fairly judge a case, he or she should move to disallow the participation of that other Board member in this case; the Board will then vote in the usual fashion to determine whether the Board member in question will be allowed to serve for the case. The accused will be presumed innocent until proven guilty with a preponderance of evidence.

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B. Attendance: Anyone can attend a membership review hearing and witness the proceedings, but the following people must be present at the hearing. The Board will work with all involved parties to set a reasonable time and place for the hearing.

- The accuser, except in cases of a sensitive or sexual nature.
- The accused.
- Any witness or witnesses either side or the Board calls.
- A quorum of the Board of Directors. (In the case that a quorum of the Board of Directors is not able to fairly judge the case for conflict-of-interest reasons, an external arbiter will be chosen by the Board to take its place.)

C. Procedure: The following procedure is used to run membership review hearings. Any deviations from this procedure must be approved by all involved parties in advance.

I. Call to Order: The presiding officer calls the hearing to order.

II. Oaths: All parties take oaths of honesty: “I, [state your name], swear I will be honest and truthful to the best of my abilities in the proceedings of this case. I will tell the truth, the whole truth, and nothing but the truth.”

III. Accuser’s Case: The accuser has five minutes to present his or her case. During this time, he or she may call witnesses, use visual aids, and use any other means short of physical or emotional violence to prove his or her case. The accuser must prove with preponderance of evidence that the accused violated SPARE’s rules and procedures in the manner described in the original complaint statement.

IV. Accused’s Case: The accused has five minutes to present his or her case. During this time, he or she may call witnesses, use visual aids, and use any other means short of physical or emotional violence to prove his or her case. The accused does not have to prove with preponderance of evidence that he or she did not violate SPARE’s rules and procedures in the manner described in the original complaint statement. The accused may choose not to present a case.

V. Board’s Questions and Witnesses: If they so choose, the Board may question the witnesses called by the accused and/or accuser, witnesses the Board has called, and/or the accuser and/or accused. The accused may choose not to respond to the Board’s question(s).

VI. Board’s Deliberation: The Board retires to rule on the case. During this time, the Board must rule on the complaint and, if necessary, decide on sentencing. The Board may find the accused not guilty of the charge on the original complaint statement but guilty of another charge. At two-thirds (2/3) majority vote of the Board of Directors is necessary to find a member guilty of any violation or violations.

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VII. Board's Ruling: The Board returns and gives the ruling, and, if necessary, hands down a sentence. All decisions of the Board are final. No appeals are permitted.

VIII. Adjournment: The presiding officer adjourns the hearing.

4. Sentencing: A variety of sentences are possible for members found guilty of a violation or violations at a membership hearing. A two-thirds (2/3) vote of the Board of Directors separate from the vote used to convict a member is necessary to hand down any sentence.

A. Not Guilty Verdict: Members found not guilty of any violations will have no sentences handed down to them. They will keep their membership status and no violations they were accused of will be added to their record.

B. Guilty Verdict: Members found guilty of a violation or violations at a membership review hearing can have a variety of sentences handed down to them. They must immediately accept the sentence without argument or face possible legal action on the part of SPARE Productions. Sentencing will be cumulative. Even after any probationary periods end, past violations will be considered in future sentencing decisions. Unrelated past convictions, however, are not admissible as evidence in the actual conviction/acquittal decision.

I. No Sentence: In the event that a two-thirds (2/3) majority of the Board of Directors cannot agree on a sentence to hand down, or in the event that the Board decides not to hand a sentence down, no sentence will be handed down.

II. Probation: Members found guilty of a violation or violations but not removed or temporarily banned from SPARE by the Board of Directors may, at the Board's discretion, be placed on probation for a certain length of time. Members on probation will abide by the following conditions.

- Their status as a SPARE member will be reviewed by the Board once every two months.
- Further convictions of violations during the probationary period will result in members' removal from SPARE.

III. Temporary Ban: Members convicted of mid-range violations, or convicted multiple times of small violations, may be temporarily banned from SPARE Productions. The Board of Directors will determine the length of each temporary ban in its sentence; temporary bans must be at least one show in length and must not be longer than two years. Members temporarily banned from SPARE Productions will abide by the following conditions.

- They will not be permitted to participate in SPARE shows for the length of their bans.
- They will not be permitted to attend any SPARE events for the length of their bans.

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- They will not be permitted to vote in any SPARE election or on any questions or motions posed to SPARE’s membership for the length of their bans.

III. Removal: Members removed from SPARE Productions will have their name struck from the SPARE membership roster and they will be removed from all SPARE-related online and offline forums. They will abide by the following additional conditions.

- They will not be permitted to participate in future SPARE shows. Removal is final.
- They will not be permitted to attend future SPARE events, even as non-members.
- They will not be permitted to vote in any future SPARE elections or on any future questions or motions posed to SPARE’s membership.

Charter Members

SPARE’s charter members are members who have been with the company since its founding on August 4, 2012. They have no special privileges within the organization and are simply listed here to ensure they are included on membership roles, since they were members before SPARE’s first production.

The following is a non-amendable list of SPARE’s charter members, as provided for in SPARE’s Bylaws. Tampering with this list is grounds for immediate removal from SPARE Productions.

Blayda, Sabrina	Harvey, Caileen	Pragacz, Andy
Brenon, Jesse	Heatherman, Samantha	Pragacz, Brian Paul
Carlson, Mikey	Ives, Brian	Pullis, Emily
Carter, Catherine	Ives, Rich	Santa Croce, Greg
Carter, Kristen	Jensen, Sonja	Santa Croce, Megan
Cavanagh, Meg	Kucera, Jana	Scripter, Christopher
Dearing, Jason	Kunkel, Kathleen	Shafer, Timbray
DeLousia, Tony	Lamb, Alexia	Shea, Cassidy
Donovan, Erin	Leader, David	Shuey, Kyle
Donovan, Jennifer	Leader, Stephanie	Starks, Geoffrey
Fang, Sakura	LeVonne, Julie	Starks, Meredith
Farley, Michael	Morgan, Jesse	Taylor, Brin
Fitzgerald, John	Mulligan, Nicole	Thompson, Maddie
Gardner, Brendan	Musa, Megan	Weintraub, Aaron
Gonzales, Amy	Pandich, Heather	Westover, Sharayah
Graham, James	Paniccia, Vincent	Woughter, Elena
Greenblott, Elana	Polman, Rachel	

Logo and Name Use Policy

SPARE Productions recognizes that its name and logo play a primary role in its representation in the community and beyond. As such, SPARE is committed to fair and appropriate use of its name and logo as defined below. All use of SPARE's name and logo must be coordinated with SPARE's Publicity Director, or, in the Publicity Director's absence, SPARE's President.

Any use of SPARE's name or logo outside of these guidelines by a SPARE member is considered a violation of these *Standard Operating Procedures*, which can result in a membership review and the possibility of removal from the organization.

Any use of SPARE's name or logo outside of these guidelines by a non-SPARE member is considered grounds for a lawsuit.

Logo Use Policy

SPARE Productions's logo is imperative to SPARE's continued existence as a theatre company and SPARE recognizes the role it plays in defining the company's identity both within itself and in the larger Southern Tier community.

SPARE's logo must be included in all of its branded materials, which are defined as anything SPARE creates to inform both SPARE members and non-SPARE members about the company, and it must not be included on any non-branded material. The inclusion of the logo on any material automatically makes that material a branded one.



Logo Definition

SPARE's logo must always be used as presented here. Presenting any other shape as SPARE's logo is unacceptable and considered an inappropriate representation of SPARE and SPARE's logo.

The colors of SPARE's logo may be altered, as long as at least one of the colors is black or white and the other is black, white, or the background color of the document on which the logo is to be used.

Individuals wishing to change both of the logo's colors must request specific permission to do so from SPARE's Board of Directors; this permission will be granted at the Board's discretion and only in regular Board meetings.

Recommended practice is to change the color of the text to match the background of the image of the document on which the logo is to be used, and to leave the remainder of the circle in either black or white, whichever creates a greater contrast from the background color.

In addition to changing one of the logo's colors to match the background on which it is placed, it is also permitted to leave the logo in its original black-and-white format.

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The logo's individual elements may not be moved around or changed in size in relation to the rest of the logo.

Acceptable Use

Acceptable use of SPARE's logo is permitted and encouraged. Acceptable use of SPARE's logo is defined as use that is specifically approved by either SPARE's Board of Directors or its Publicity Director. Additionally, acceptable use of SPARE's logo is use that is not specifically prohibited in the section regarding unacceptable use of the logo.

Normally approved uses of SPARE's name include, but are not limited to, the following:

- Use in a news article about SPARE Productions
- Use on any SPARE advertising or promotional materials
- Use on tickets for SPARE shows
- Use as SPARE's official Facebook profile picture
- Use on all official SPARE business cards
- Use on all official SPARE letterhead
- Use on all official SPARE meeting minutes
- Use on all other official SPARE documentation

Anyone wishing to use SPARE's logo in any way must seek in writing the approval of SPARE's Publicity Director. Requests for approval of SPARE's logo must specify all the purposes for which the individual intends to use the logo. The Publicity Director must review all requests and grant permission on an individual basis; if the Publicity Director approves the request, it only applies to the purposes specified in the original request. The Board of Directors has the power to overrule the decisions of the Publicity Director in cases where they feel the Publicity Director's ruling is incorrect.

Permission to use SPARE's logo in one context does not grant continued permission; permission must be re-sought for each use. Once a use is approved, the Publicity Director will issue a digital copy of SPARE's logo to the person whose use has been approved.

Unacceptable Use

Unacceptable use of SPARE's logo is expressly forbidden. Any unacceptable use of the logo by a member of SPARE may result in a membership review of that member – which can result in that member's removal from SPARE – and any unacceptable use of SPARE's logo by an individual who is not a member of SPARE may result in a lawsuit against that individual.

Unacceptable use of SPARE's name includes, but is not limited to, the following:

- Use in a work that slanders SPARE Productions
- Use in a non-approved color scheme
- Use in a non-approved shape or proportion

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- Positioning closer than 50 pixels to other elements in the overall work's design
- Use as an element of another logo
- Use in a diagonal, rotated, or flipped position
- Use in a work that slanders a member of SPARE Productions
- Use in a way that implies SPARE Production has libeled or slandered another entity or individual

SPARE's Publicity Director must decide on a case-by-case basis what constitutes acceptable and unacceptable use. He or she is required to issue all determinations in writing. The Board of Directors has the power to overrule the decisions of the Publicity Director in cases where they feel the Publicity Director is ruling incorrectly.

Anyone who believes SPARE's logo has been used incorrectly or in an unacceptable manner must refer SPARE's Publicity Director to the case. The Publicity Director will decide whether the case warrants his or her intervention.

If, after the intervention of the Publicity Director, the individual who used SPARE's logo incorrectly refuses to modify it to meet the specifications of acceptable use or to remove the offending material, the Publicity Director may refer the case to the Board of Directors, who will take appropriate action.

Name Use Policy

SPARE Productions's name is imperative to the company's continued existence. It represents SPARE's commitment to providing opportunities for personal growth in theatrical productions. It is not to be used lightly.

Any function or material that includes SPARE's name is considered an official function or creation of the company. The use of SPARE's name on any function or material automatically makes it an official SPARE event; however, events may only be designated as official, and therefore allowed to use SPARE's name, by SPARE's Board of Directors or its constituent committees.

The use of SPARE's name on any non-official function or material is strictly forbidden. Forbidden use of SPARE's name by a member of SPARE will result in a membership review of that individual, which may result in that member's removal from the organization. Forbidden use of SPARE's name by a non-SPARE member may result in a lawsuit against that individual.

Name Definition

SPARE's Productions has two names: its official name of incorporation and the name under which it does business.

SPARE's official name of incorporation is *Singers Performers Actors Repertory Ensemble Productions, Incorporated*.

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The name under which SPARE does business is *SPARE Productions*, which is often shortened to *SPARE*. The name must always be presented exactly as it appears here; no other forms of capitalization or spacing are permitted.

Unacceptable forms of SPARE's name include, but are not limited to, the following:

- Spare Productions
- SPARE PRODUCTIONS
- spare productions
- S.P.A.R.E. Productions
- Spare
- spare
- S.P.A.R.E.

The only acceptable forms of SPARE's name are as follows:

- SPARE Productions
- SPARE

Any presentation of an unacceptable form of SPARE's name by a SPARE member is grounds for a membership review of that member, which may result in that member's removal from the organization. Any presentation of an unacceptable form of SPARE's name by a non-SPARE member is grounds for a lawsuit against that person.

Acceptable Use

Acceptable use of SPARE's name is permitted and encouraged. Acceptable use of SPARE's name is any use not specifically forbidden by in the *Unacceptable Use* section. Unlike SPARE's logo, SPARE's name does not require specific permission from SPARE's Publicity Director or Board of Directors to use.

Acceptable uses of SPARE's name include, but are not limited to, the following:

- Use in a news article about SPARE Productions
- Use on any SPARE advertising or promotional materials
- Use on tickets for SPARE shows
- Use as SPARE's official Facebook profile picture
- Use on all official SPARE business cards
- Use on all official SPARE letterhead
- Use on all official SPARE meeting minutes
- Use on all other official SPARE documentation
- Use in any material describing or regarding SPARE Productions

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Any person may use SPARE's name for any acceptable purpose without seeking prior approval. SPARE Productions encourages the use of its name in any material promoting SPARE or informing the community about SPARE's shows or other activities. SPARE's members are specifically encouraged to share positive experiences they have had with SPARE or news of upcoming SPARE events using SPARE's name.

Unacceptable Use

Unacceptable use of SPARE's name is expressly forbidden. Any unacceptable use of the logo by a member of SPARE may result in a membership review of that member – which can result in that member's removal from SPARE – and any unacceptable use of SPARE's logo by an individual who is not a member of SPARE may result in a lawsuit against that individual.

Unacceptable use of SPARE's name includes, but is not limited to, the following:

- Use in a work that slanders SPARE Productions
- Use of a non-approved form of SPARE's name
- Use in a work that slanders a member of SPARE Productions
- Use in a way that implies SPARE Production has libeled or slandered another entity or individual

Anyone who believes SPARE's name has been used incorrectly or in an unacceptable manner must refer SPARE's Publicity Director to the case. The Publicity Director will decide whether the case warrants his or her intervention.

If, after the intervention of the Publicity Director, the individual who used SPARE's name incorrectly refuses to modify it to meet the specifications of acceptable use or to remove the offending material, the Publicity Director may refer the case to the Board of Directors, who will take appropriate action.

Conflict of Interest Policy

Purpose

The purpose of the conflict of interest policy is to protect this tax-exempt organization's ("SPARE Productions" or "SPARE") interest when it is contemplating entering into a transaction or arrangement that might benefit the private interest of an officer or director of SPARE Productions or might result in a possible excess benefit transaction. This policy is intended to supplement but not replace any applicable state and federal laws governing conflict of interest applicable to nonprofit and charitable organizations.

Definitions

I. Interested Person: Any director, principal officer, or member of a committee with Board of Directors-delegated powers, who has a direct or indirect financial interest, as defined below, is an interested person.

II. Financial Interest: A person has a financial interest if the person has, directly or indirectly, through business, investment, or family:

- An ownership or investment interest in any entity with which SPARE Productions has a transaction or arrangement;
- A compensation arrangement with SPARE Productions or with any entity or individual with which SPARE Productions has a transaction or arrangement; or
- A potential ownership or investment interest in, or compensation arrangement with, any entity or individual with which SPARE Productions is negotiating a transaction or arrangement.

Compensation includes direct and indirect remuneration as well as gifts or favors that are not insubstantial.

A financial interest is not necessarily a conflict of interest. Under Section 2 of the *Procedures* section of this policy, a person who has a financial interest may have a conflict of interest only if the appropriate governing board or committee decides that a conflict of interest exists.

Procedures

The following procedures must be used to determine if possible conflicts exist and how to deal with any conflicts of interest that are found to be existent. They must be followed in all relevant cases.

I. Duty to Disclose: In connection with any actual or possible conflict of interest, an interested person must disclose the existence of the financial interest and be given the opportunity to

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disclose all material facts to the Board of Directors and members of committees with Board of Directors-delegated powers considering the proposed transaction or arrangement.

II. Determining Whether a Conflict of Interest Exists: After disclosure of the financial interest and all material facts, and after any discussion with the interested person, he or she must leave the governing board or committee meeting while the determination of a conflict of interest must be discussed and voted upon. The remaining board or committee members must decide if a conflict of interest exists.

III. Procedures for Addressing the Conflict of Interest: An interested person may make a relevant presentation at the relevant Board of Directors or committee meeting, but after the presentation, he or she must leave the meeting during the discussion of, and the vote on, the transaction or arrangement involving the possible conflict of interest.

The chairperson of the Board of Directors or committee must, if appropriate, appoint a disinterested person or committee to investigate alternatives to the proposed transaction or arrangement.

After exercising due diligence, SPARE's Board of Directors or the committee in question must determine whether SPARE can obtain with reasonable efforts a more advantageous transaction or arrangement from a person or entity that would not give rise to a conflict of interest.

If a more advantageous transaction or arrangement is not reasonably possible under circumstances not producing a conflict of interest, the governing board or committee shall determine by a majority vote of the disinterested directors whether the transaction or arrangement is in SPARE's best interest, for its own benefit, and whether it is fair and reasonable. In conformity with the above determination, it must make its decision as to whether to enter into the transaction or arrangement.

IV. Violations of the Conflicts of Interest Policy: If SPARE's Board of Directors or any of its committees has reasonable cause to believe a member has failed to disclose actual or possible conflicts of interest, it shall inform the member of the basis for such belief and afford the member an opportunity to explain the alleged failure to disclose.

If, after hearing the member's response and after making further investigation as warranted by the circumstances, the governing board or committee determines the member has failed to disclose an actual or possible conflict of interest, it shall take appropriate disciplinary and corrective action.

Records of Proceedings

The minutes of SPARE's Board of Directors and all of its committees with Board-delegated powers must contain:

- The names of the persons who disclosed or otherwise were found to have a financial interest in connection with an actual or possible conflict of interest, the nature of the

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financial interest, any action taken to determine whether a conflict of interest was present, and the Board's or committee's decision as to whether a conflict of interest in fact existed.

- The names of the persons who were present for discussions and votes relating to the transaction or arrangement, the content of the discussion, including any alternatives to the proposed transaction or arrangement, and a record of any votes taken in connection with the proceedings.

Compensation

A voting member of SPARE's Board of Directors who receives compensation, directly or indirectly, from SPARE Productions for services is precluded from voting on matters pertaining to that member's compensation.

A voting member of any committee whose jurisdiction includes compensation matters and who receives compensation, directly or indirectly, from SPARE for services is precluded from voting on matters pertaining to that member's compensation.

No voting member of SPARE's Board of Directors or any SPARE committee whose jurisdiction includes compensation matters and who receives compensation, directly or indirectly, from SPARE, either individually or collectively, is prohibited from providing information to any committee regarding compensation.

Annual Statements

Each director, principal officer, and member of a committee with Board of Directors-delegated powers shall annually sign a statement which affirms such person:

- Has received a copy of the conflicts of interest policy,
- Has read and understands the policy,
- Has agreed to comply with the policy, and
- Understands SPARE Productions is charitable and in order to maintain its federal tax exemption it must engage primarily in activities which accomplish one or more of its tax-exempt purposes.

Periodic Reviews

To ensure SPARE Productions operates in a manner consistent with its charitable purposes and does not engage in activities that could jeopardize its tax-exempt status, periodic reviews shall be conducted. The periodic reviews shall, at a minimum, include the following subjects:

- Whether compensation arrangements and benefits are reasonable, based on competent survey information, and the result of arm's length bargaining.

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- Whether partnerships, joint ventures, and arrangements with management organizations conform to SPARE's written policies, are properly recorded, reflect reasonable investment or payments for goods and services, further charitable purposes and do not result in inurement, impermissible private benefit or in an excess benefit transaction.

Use of Outside Experts

When conducting the periodic reviews as provided for in the *Periodic Reviews* section, SPARE may, but need not, use outside advisors. If outside experts are used, their use shall not relieve the governing board of its responsibility for ensuring periodic reviews are conducted.

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Amendments

Amendments to these Standard Operating Procedures may be adopted with a simple majority vote of the Board of Directors. Amendments to the *Fiscal Policy* section must achieve a three-fourths supermajority of the Board of Directors to be adopted.

Appendices

The appendices to these *Standard Operating Procedures* are designed to provide additional information to supplement the policies outlined therein. In general, they provide information specific to one position or committee that does not need to be included in the general procedures and policies in the main body of the *Standard Operating Procedures*. They are also designed to prevent individuals and committees from having to read through the entirety of the *Standard Operating Procedures* to find information specific to their position.

The appendices are divided into sections for *Officer Information Packets*, *Committee Information Packets*, *Long-Term Volunteer Information Packets*, *Production and Creative Team Position Information Packets*, *Production Staff Position Information Packets*, *Cast Member Information Packets*, *Technical Crew Information Packets*, *Orchestra Member Information Packets*, *Long-Term Volunteer Contracts*, *Production and Creative Team Position Contracts*, *Production Staff Contracts*, *Technical Crew Contracts*, *Orchestra Member Contracts*, and SPARE's *Membership Contract*.

Information Packets are designed to provide information specific to certain positions within SPARE's operational structure. The information and instructions contained therein must be followed as if they were presented in the main body of the *Standard Operating Procedures*.

Contracts provide the legal framework within which relations between SPARE Productions and any independent contractors the company hires operate.

Any questions regarding the information contained in any of these appendices may be directed to SPARE's President, who must be well versed in all of the information contained in these *Standard Operating Procedures*.

SPARE Productions

Membership Contract – General Members

Conduct

All members of SPARE Productions are expected to conduct themselves in a manner that reflects well on the organization. The following specific conduct policies are to be observed at all times during SPARE rehearsals, productions, set builds, auditions, and other activities and functions:

- (1) Abusive language will not be tolerated.
- (2) Harassment and/or bullying of any kind will not be tolerated.
- (3) Use of and/or being under the influence of alcohol and/or illicit drugs will not be tolerated.
- (4) Unless specifically authorized, use of dangerous materials (firearms, explosives, etc.) will not be tolerated.
- (5) Engaging in behavior that has the possibility to endanger your life or the lives of those around you will not be tolerated.
- (6) All participants in SPARE shows are expected to follow the direction provided by the production and creative teams. Participants not following the production and creative teams' direction will be considered insubordinate.
- (7) All SPARE members are expected to be at their scheduled rehearsals, performances, set builds, and other functions. As such, the official SPARE absence policy for required rehearsals, performances, set builds, and other required functions will be as follows:
 - (a) *Unexcused Absences*: Unexcused absences are absences not outlined in the other two categories. They include but are not limited to appointments that can be scheduled at another time, skipping rehearsal because you feel like skipping rehearsal, and social engagements like dinner dates. Unexcused absences will result, at the director and production team's discretion, in the removal of the offending party from the scene(s), song(s), or other material worked on during the missed time. More than three unexcused absences will result in a membership review by the Board of Directors.
 - (b) *Excused Absences*: Excused absences are absences that have been given prior approval by the director and/or rehearsal manager. These include but are not limited to unmovable appointments, conflicts with other performances (this one does not fly for performance week), and unmovable family obligations (this one also does not fly for performance week). For an absence to be considered excused, members must give the director or rehearsal manager at least two rehearsals' notice (a week is preferred). *While there is no specific discipline policy for excused absences, please try to limit your absences. If your grandmother is in town for three weeks, we will no longer take 'I have to see my grandma' as a legitimate excuse.*
 - (c) *Emergency Absences*: Emergency absences are absences that would be considered but which happen too close to rehearsal to give notice. They include family emergencies, medical emergencies, and broken cars. *Use your emergency absences judiciously. A paper cut does not count as a medical emergency.*
- (d) *Lateness*: Missing even part of a rehearsal is detrimental to the show. As such, SPARE's lateness policy mirrors its absence policy. Consistent lateness will be disciplined.
- (8) All SPARE members are expected to bring the required materials to rehearsals, performances, set builds, etc.

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- (9) Excessive talking during rehearsals will not be tolerated. Rehearsals are for rehearsing, not socializing.
- (10) All SPARE members are expected to respect all spaces used for SPARE functions.
- (11) While we appreciate the input of all members, the directors should be the ones running rehearsals – not the actors.
- (12) Inappropriate or unprofessional conduct during any SPARE or SPARE-related function or activity will not be tolerated.
- (13) Illegal activity during any SPARE or SPARE-related function or activity will not be tolerated.
- (14) All members are expected to be prepared for all rehearsals and performances. Parts should be learned by the deadline set.

Discipline

The following discipline policy will be adhered to:

Excepting numbers 1, 2, 3, 4, 5, 12, and 13 of the above list, the following policy will be adhered to:

First Offense: A member’s first infraction within a specific production will result in a meeting with the director.

Second Offense: A member’s second infraction within a specific production will result in a meeting with the entire production team. Members under the age of 18 must have a parent present for this meeting.

Third Offense: A member’s second infraction within a specific production will result in a meeting and possible membership review by the Board of Directors. Members under the age of 18 must have a parent present for this meeting and possible review process.

A single violation of any one of numbers 1, 2, 3, 4, 5, 12, and 13 of the above list will result in immediate suspension from the current production and a membership review by the Board of Directors.

I, _____, have read and understand the SPARE Productions membership contract. I agree to abide by the rules and guidelines outlined above and understand that a violation of this contract may result in disciplinary action up to and including a membership review by the Board of Directors. I understand membership reviews can result my removal from the organization. I agree not to hold SPARE Productions liable for any injury occurring before, during, or after any SPARE or SPARE-related function. I understand that SPARE is a theatrical organization, and by auditioning for SPARE I am putting myself at risk for show-related criticism from the directors of SPARE productions. I agree to let SPARE Productions use my name, likeness, image, or other form of representation in any promotional materials throughout the entirety of the universe and for all of eternity.

Name of Show: _____

Date: _____

Name (Printed) : _____

Date: _____

Signature: _____

Date: _____

Parent or Guardian Signature (if under 18):

Date: _____