



# WEATHERVANE VOLUNTEER HANDBOOK

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# Weathervane Volunteer Handbook

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## Volunteer Opportunities – Job Descriptions

The following information is provided to help you understand the various positions for which we need volunteers so that you can decide your best fit based on your talents or desire to learn. We will be glad to train you in any area in which you are interested.

### **Stage Management**

The Production Stage Manager and the Assistant Stage Managers are vital to a smooth running production.

#### **Duties include:**

- Calling cues
- Assisting the director
- Helping actors with their lines during rehearsals
- Keeping backstage quiet, safe, and orderly
- Coordinating the technical aspects of the show with the actors

#### **Desired Skills:**

- Excel at planning
- Strong written and verbal communication
- Decisive attitude
- Leadership

### **Actor**

Actors bring the work of the playwright to life. Whether you've tread the boards many a time or haven't set foot onstage, we'd love to have you with us.

#### **Duties include:**

- Memorizing lines and blocking
- Memorizing music and choreography
- Attending rehearsals
- Performing

#### **Desired Skills:**

- Good memory
- Team oriented
- Problem solver
- Can think on your feet

### **Set Construction**

If you are handy with a drill or swing a mean paintbrush, we can use you to help build the sets for each production.

#### **Duties include:**

- Building walls, windows, doors
- Building custom scenery elements (benches, furniture, cabinets, trees, gardens)
- Painting (basic wall cover and special effects)
- Decorating the set

#### **Desired Skills:**

- Carpentry
- Basic painting
- Detail-oriented
- Artistic painting abilities (faux finishes like marble and wood grain)
- Interest in learning about carpentry or painting

## **Costumes**

If you can sew, we need you. Even if you can't sew, we can teach you. We create costumes for all shows.

### **Duties include:**

- Designing costumes
- Machine sewing costumes from patterns
- Rebuilding/altering costumes
- Hand stitching
- Cleaning/Organizing the costume shop and storage
- Laundering costumes

- Helping actors with costume changes during a performance

### **Desired Skills:**

- Familiar with sewing machines
- Detail-oriented
- Organized
- Good sense of color, pattern, drape

## **Lighting**

The show can't go on without proper illumination. Prior experience with theatrical lighting is a bonus, but not required. Like all other areas, we can teach you. If you are not quite ready to design, you can run lights during performances and/or help the designer with hang/focus.

### **Duties include:**

- Designing light plot (location of lighting instruments and color filters or effects)
- Hang and focus lighting instruments on the stage
- Program lighting cues into the light board
- Execute cues from the light board based on cues from the stage manager

### **Desired Skills:**

- Good sense of how light can set moods
- Basics of light color theory
- Math skills – counting up fixtures on circuits so as not to overload them, calculate angles of lighting fixtures to illuminate the stage the way you want
- Quick thinking/problem solving

## **Sound**

Much like lighting, some prior experience is a bonus, but not required. Sound designers work with the director to select music and sound effects. For shows that require the actors wear microphones (typically only the mainstage musicals), the designer will set levels for each mic and instruct actors how to properly wear the mic. The board operator during the performance has to think on their feet to make sure that the balance of microphone-wearing actors sounds good as well as balancing the sound with the orchestra.

### **Duties include:**

- Selecting music for pre-show and intermission
- Selecting music used within the performance
- Selecting sound effects (door bell, phone ring, car engine, crickets at night, etc.)

- Programming the music and effects into the sound system
- Setting effects on any of the programmed sounds (fading music, length of a sound effect)
- Sound checks when microphones are used

- Executing cues based on instructions from the stage manager

- Appreciation for music
- Creative thinker
- Problem solver
- Adaptable
- Keep calm under pressure

Desired Skills:

**Props**

Everything the actors handle and elements that decorate the set are all props. Designers have the duty to collect/make all necessary props. Props crew members are responsible for making sure all props are ready for a show and storing them after the performance. Crew members also help with scenery changes; which can range from collecting props from the stage during a scene change to moving furniture/scenery during a show.

Duties include:

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>➤ Collecting all props for the performance</li> <li>➤ Providing rehearsal props (might be representative of the final prop, but just gives the actors a chance to get used to handling items)</li> <li>➤ Tracking where props start and end during the performance</li> <li>➤ Planning placement of props onstage and backstage</li> </ul> | <ul style="list-style-type: none"> <li>➤ Help move items during scene changes</li> <li>➤ Prepare food used in the performance</li> <li>➤ Clean dishes used in the performance</li> </ul> |
|---|--|

Desired Skills:

- Organized
- Detail-oriented
- Creative thinker
- Bargain shopper
- Problem solver

**Box Office Assistant**

You might be the first person with whom a patron interacts.

Duties include:

- Taking reservations over the phone
- Directing incoming calls to the correct staff member

Desired Skills:

- Friendly
- Unafraid of computers
- Customer service oriented

**House Management**

The House Manager is responsible for the front of the house. Meaning: working with patrons before the show and during intermission.

Duties include:

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>➤ Greeting patrons</li> <li>➤ Tearing ticket stubs</li> <li>➤ Directing patrons to the appropriate performance space entrance for seating</li> </ul> | <ul style="list-style-type: none"> <li>➤ Assisting patrons during intermission (directing to restrooms and refreshments)</li> <li>➤ Counting ticket stubs</li> <li>➤ Alerting the stage manager when all patrons are in the performance</li> </ul> |
|---|--|

space at start of show and after intermission

Desired Skills:

- Friendly
- Inviting
- Organized
- Leadership attitude

**Ushering**

Ushers are the last person the patron sees before the show begins.

Duties Include:

- Checking tickets to assist guest to their seats
- Distributing playbills
- Assisting with refreshments at pre-show and intermission

Desired Skills:

- Friendly
- Engaging

**Gift Shop Associate**

These volunteers help display and sell merchandise in our gift shop.

Duties Include:

- Preparing gift shop displays before the show
- Discussing merchandise with customers

- Complete sales transactions

Desired Skills:

- Friendly
- Engaging
- Organized

**Bartender**

These volunteers are responsible for bar service at evening performances. You must be at least 21 years old to serve this role.

Duties Include:

- Preparing bar for the performance
- Completing sales transactions
- Ensure that all legal responsibilities for alcohol sales are being enforced
- Verifying age of patrons before service

Desired Skills:

- MUST attend an official training conducted by Weathervane
- Willingness to be held legally responsible for abiding by liquor laws
- Friendly
- Engaging

**Office Volunteer**

Assist with general office work or in the box office. Office volunteers work during standard business hours: 10am – 4pm Mon-Fri, 1pm – 6pm Saturday

Duties include:

- Answering phones
- Stuffing mailings
- Taking reservations
- Greeting visitors to the theater

Desired Skills:

- Friendly
- Organized

## About Us

### Welcome to Weathervane

Weathervane Community Playhouse (Weathervane) was founded in 1935. Its founders broke away from a local “club theater” to create a venue for participatory performing arts experiences for the entire community. Through its years of operation, Weathervane has built an organization that serves Northeast Ohio as a leading producer of resident, hands-on theater experiences. The program variety, artistic achievements, and professional staff have kept Weathervane—as a “community theater”—on par with most professional theater organizations of similar size and scope.

Weathervane has developed into an award-winning theater that has been ranked by the Ohio Arts Council among the top performing arts organizations in the state. Also, Weathervane was named Northeast Ohio Theater of the Year by the Ohio Community Theater Association in 1998 and 2003. The 2004 production of *A Lesson Before Dying* garnered numerous awards at both the local and state levels, as well as being the second place award winner for the National American Association for Community Theater Festival in 2005.

In the past decade, Weathervane has garnered the attention of several entertainment celebrities and heavy-hitters in the theater world. Academy Award-winner Olympia Dukakis lent her name to our most recent capital campaign. This capital campaign resulted in the expansion of our lobby and new seating for the auditorium. On a visit to the theater to celebrate the project completion, Olympia said, “Weathervane would make many New York Theaters envious.” Tony-award winning Michael Rupert has directed for us several times and was the featured entertainment at one of our Gala fundraisers. Speaking of our volunteers with whom he has worked, Michael said, “The quality of the theater and the talent is impressive.” TV star Hal Linden performed in a one-night event working alongside volunteer actors. Cuyahoga Falls native, Gwen Arment, has directed several productions for us. Gwen has lived in New York City for decades and is a professional actor, director, choreographer and Broadway producer. She was a producer for the original Broadway production of *The Drowsy Chaperone* and made her directing debut at Weathervane with our production of the same show.



## **Welcome to our theater family!**

### **How we work:**

Whether you are volunteering here for the first time or returning, there is always a period of adjustment as rehearsals begin. We're aware that work practices and attitudes learned at other theaters may sometimes conflict with the way we try to do things at Weathervane. This handbook is designed to help make the adjustment to our production facility and processes easier. We want to make sure that you understand Weathervane's mission and what will be expected of you.

### **Leadership:**

Led by our Board of Trustees, our small professional staff oversees the activities, productions and practices of the Playhouse. Our Chief Executive/Artistic Director serves as the producer of the Mainstage, Dietz and Emerging Artist Series productions and oversees the work of the education department, volunteer coordination and artistic staff. Professional directors, selected on the basis of their experience and dedication to supporting the mission of the Playhouse, are hired by the Chief Executive Artistic Director. Our Business Manager serves as the business operations leader for the organization and oversees everything from box office staff, to marketing, to fundraising, and other daily operations.

### **Facility:**

We are fortunate to have our own full-service theater facility in which to produce, rehearse, and mount our own productions. The mainstage theater, which seats 240, with its dressing rooms and backstage areas was constructed and opened in 1970. Downstairs restrooms and offices were added in the middle 1980s and in the early 1990s we converted our upper lobby into a visual arts gallery space called the Harris Family Gallery. The 2000-2001 Capital Campaign raised funding to add classrooms, rehearsal space, scene shop, additional prop and costume storage, an elevator, a library and a fly gallery. That means that sets and lights can be moved up into the new ceiling instead of being dragged offstage and out the back door. There is also a soundproof production booth and a costume shop. In January of 2005, we opened the John L. Dietz Classroom Theater. This intimate 50-seat flexible space has movable seating along with a complement of its own lighting and sound equipment. When productions rehearse simultaneously, however, the sound does travel to both spaces so, when both are in use, we ask that you take notice and care of your performing neighbors.

In 2010 another capital campaign was completed and the lobby was expanded/redecorated, restrooms were redesigned, and additional office space was created. The seating in the Founder's Theater was replaced and additional acoustic panels were added. The Green Room also received a complete facelift with this project. Since then, additional renovations

included new countertops in the dressing rooms and replacement of the chairs in the John L. Dietz theater with more comfortable cushioned chairs.

**MISSION:**

Weathervane Community Playhouse produces high-quality live theater with volunteer artists, designers, and technicians under professional direction, provides education and training in theater arts and appreciation, and engages and entertains its audience and constituents to enrich the quality of life in Northeast Ohio.

**VISION:**

Weathervane shall be one of the foremost community-based playhouses in the country that serves a region through theater as evidenced by:

- Consistent excellence in high caliber, diverse, challenging theater productions that compel our community to attend, participate in, and discuss the ideas and human conditions that are presented on our stages.
- The enthusiastic commitment of hundreds of volunteers who devote their time, talent and treasure in a uniquely rewarding environment.
- Exceptional educational programming for both children and adults that provides essential life skills through stage skills.
- Financial stability that reflects both our market value and intrinsic civic worth through maximization of earned income and diversified, robust contributed income.
- Its place as a community treasure that has a profound effect on peoples' lives.

**CORE VALUES:**

The following values will guide Weathervane Community Playhouse as it pursues its mission and vision.

- Excellence
- Volunteerism
- Respect
- Openness
- Accountability
- Diversity
- Collaboration
- Fun!

## **DYNAMIC PRODUCTIONS, STRONG OUTREACH, CONTINUING EDUCATION**

### **Goals of Participation:**

Every production has three important goals to:

1. Assure each participant's safety from physical or psychological injury.
2. Encourage each participant to learn and grow as an artist through the production.
3. Support the efforts of each participant to create the highest quality production possible and to keep it consistent at that high level throughout the run.

### **Recognition:**

Once you have committed to performing in the cast or working backstage on a Weathervane production, you will be placed in our database and will continue to receive notices of future audition and crew call dates.

### **YOUR VOLUNTEER HOURS COUNT:**

You are making a very important volunteer contribution to Weathervane when you give your time to rehearsal and performance, designing, and all other activities that support our productions and classes, and we truly value that gift. Please record your hours of service to the Playhouse. All of your hours count, even the time you take to drive to and from the Playhouse and any time you might take to work on your performance or memorize lines. Designers and technicians should also record time spent researching, designing, and collecting or building materials for productions. Volunteer hours are part of the vital information needed when applying for funding and tell us how well we are fulfilling our mission. Help us out by filling out your volunteer cards regularly and returning them to either the box in the Green Room, the Coordinator of Volunteers' mailbox or to your Stage Manager at the end of each month.

Every month the name of the top volunteer is recognized and posted on our Facebook page, on our website and in our newsletter for special recognition. To be eligible for Volunteer of the Month, we must have your hours recorded by the 1<sup>st</sup> of the following month. Always submit hours so that they can be counted toward your total and the theater's total for the season.

In addition, you will be invited to our annual awards celebration, the Chanticleer Awards. At this event, Chanticleer statuettes (named for the rooster that once graced the roof of our original barn theater building) are given out to actors and designers whose work has been cited by our patrons and audience members as outstanding among all productions of the season. We also honor Emerging Artist Series participants and top 25 volunteers based on hours contributed. The evening includes entertainment. This event is an opportunity to rejoin your fellow cast and crew members and helps everyone to feel the closeness that can make being part of a Weathervane production a special and memorable experience.

## HEALTH AND SAFETY BASICS FOR ALL

### FIRE

1. Most areas of the playhouse are protected by a sprinkler system.
2. There is a fire alarm bell at pull stations throughout the building. The alarm is a loud buzzer beeper system. When you hear it, please calmly exit the building.
3. When a fire pull is activated, the fire department is called immediately. If you accidentally set off an alarm, please alert a Weathervane staff member or your Stage Manager so that they can call the Alarm Company and alert them to a false alarm.
4. Fire extinguishers are located conveniently throughout the building and are maintained on a regular schedule. Please take a walk through the building and note the locations.

### SMOKING

1. Weathervane Playhouse is a non-smoking facility. If a production requires smoking it must be approved through the Chief Executive/Artistic Director who, together with the director of the production, will develop procedures to protect the health of the cast members.
2. You may smoke outside the front or backstage door.

### FIRST AID

1. First aid kits are located in the Green Room, scene shop and costume shop. Check those locations to familiarize yourself with the placement of the kits available for your use and comfort while at the Playhouse.
2. The kits are regularly maintained by the Technical Director and contain items for headache, upset stomach, minor cuts and other ailments. Please use them as needed, but please don't take them home. For sanitary reasons, everything is individually packaged which makes them convenient but expensive to replace.
3. There are ice packs located in both the Green Room and prop freezers.
4. If you have an on-going or chronic medical condition, make sure your **Director or Stage Manager** knows about the condition – for example, special dietary needs or special medication.
5. In the case of a medical emergency, notify the Stage Manager, the House Manager or a member of the Staff immediately. For accidents that have an injury, please fill out an accident report, is located in the Green Room mailbox of the Stage Manager for the current or upcoming production.
6. **If the event is potentially serious, please call 911 and answer questions from the dispatcher, making sure they have hung up before you do.**

## **DRUGS AND ALCOHOL**

1. The use or possession of illegal drugs is not tolerated on Weathervane property.
2. The use or possession of illegal drugs is cause for immediate dismissal or firing from a role or any other assignment at Weathervane.
3. Weathervane staff members are contractually obligated to report any use of illegal substances to the Chief Executive/Artistic Director who is charged with informing local law enforcement agencies.
4. Alcohol has no place during the production workday from the moment you arrive at the Playhouse for performance, rehearsal and all other volunteer duties.
5. All volunteers are expected to arrive sober to rehearsals, performances and all other volunteer duties.

## **TECHNICAL AREAS**

1. Please do not go out on the catwalk over the auditorium or the bridge above the stage unless you have been specifically instructed to do so.
2. Guests or unauthorized personnel are not permitted backstage during performances from ½ hour prior to ½ hour after the show. You may greet your guests in the lobby immediately following the performance.
3. Actors or guests are not permitted in the production booth during any performance.
4. Guests or unauthorized personnel are not permitted in the dressing rooms at any time.

## **SECURITY**

Weathervane has been very fortunate in not having many problems with theft and we want to keep it that way. Since we cannot ask a volunteer Stage Manager or crew member to accept responsibility for lost or stolen items, you are strongly advised to leave wedding rings, expensive watches and so forth at home. Be sure car doors are locked, whether in the front or backstage lot. Parking lot lights provide good illumination and are on automatic timers. If you observe that the lights are not on when they should be, please notify the Stage Manager.

Customarily, the Stage Manager will be the last to leave the building after a performance. Try to change and leave the dressing room as promptly as possible to help in the Playhouse's closing at night after rehearsals or performance. Notify the Stage Manager if you would like someone to accompany you to your car.

## **IN CASE OF EMERGENCY**

*The Chain of Command is as follows:*

1. **STAFF MEMBERS PRESENT** (STARTING WITH OUR BOX OFFICE MANAGER, TECHNICAL DIRECTOR, CHIEF EXECUTIVE/ARTISTIC DIRECTOR, DIRECTOR OF EDUCATION, and COORDINATOR OF VOLUNTEERS)
2. **STAGE MANAGER ON DUTY**

In an emergency situation, it is the responsibility of the Stage Manager to halt a performance. In the absence of any Staff member, it is the Stage Manager's decision to cancel a performance with the following exception: Weather emergencies (i.e. -anticipated problems due to snow, ice) need to be cleared through the Chief Executive/Artistic Director who can cancel a performance in this situation. In the case of a halted performance or a performance cancelled due to weather, calamity vouchers will be issued. No cash refunds will be issued.

### **IN CASE OF A MEDICAL EMERGENCY:**

The person closest to the phone (typically the box office staff, volunteer or host) immediately dials 911 and requests an ambulance at 1301 Weathervane Lane. This person is then responsible for telling others that the call has been made. An accident/incident report must be filled out as completely as possible for Weathervane's files. Stage Managers have accident reports in their Stage Manager mailbox and there is also a tablet in the box office for use by the House Manager.

### **IN CASE OF A FIRE, ELECTRICAL OR WEATHER EMERGENCY:**

In the absence of a staff member, the Stage Manager is in charge. The Stage Manager will halt the performance and, with the assistance of the House Manager, give instructions for evacuation or other safety instructions to the audience members. The House Manager will call 911 if needed and help coordinate exits or passages to shelter.

### **FIRE ON STAGE:**

In case of fire, the front of the audience will be directed towards the house left exit. The back of the house will be directed towards the rear of the house.

### **FIRE ALARM**

If you witness a fire, either call 911 or pull a fire-alarm box. Pulling a fire-alarm box will automatically summon the Akron Fire Department. Coordinate the exit of people as quickly as possible. Exit doors are clearly marked.

If someone pulls a fire-alarm box, and you are sure it is a FALSE ALARM, the Box Office Staff has access to instructions on calling to cancel the alarm and the Akron Fire Department truck, and also instructions on resetting the fire-alarm box.

**ELECTRICAL OUTAGE:**

The Stage Manager will halt the performance, asking audience members to stay in their seats. Flashlights will be distributed to the ushers and backstage personnel to coordinate exits if the lights do not come on within reasonable period of time. Stage Managers will use Emergency Phone List **ASAP**.

**TORNADO:**

Available shelters include the public restrooms, the Box Office, Green Room, and backstage hallway for audience. Cast and crew will go to the basement, as will overflow audience members. Do not stay in the auditorium or on the stage as scenery items and lighting instruments are overhead and may not be secure if the building is struck.

**EMERGENCY PHONE LIST:**

Always dial 911 first to report a fire, an injury requiring an ambulance or paramedic, or a crime-in-progress.

NON-EMERGENCY telephone for Akron Police Department: 330.375.2552

NON-EMERGENCY telephone for Akron Fire Department: 330.375.2552

OTIS ELEVATOR 1.800.233.6847  
Building ID: CRN 411125  
Machine No: 437514

If the Elevator stops working – and no one is stuck inside – be sure to place an OUT OF ORDER sign on the elevator doors in the following locations:

- 1) first floor doors near the Scene Shop, and
- 2) second floor doors near the Costume Shop

## **PROMOTIONS, PUBLICITY, PLAYBILL & COMPS**

We appreciate your help in making it possible for us to send out timely and accurate press releases about the show, the performers and the Playhouse. It is important to promote special features for the press, provide accurate, interesting information for the Playbill and set up publicity photo sessions for press and archive photos.

At one of the early rehearsals, you will receive information and a packet detailing how this process works along with, media release forms and instructions for comp tickets and the procedure for recording those all-important volunteer hours. Please take a careful look through this information, fill out the forms promptly and note all deadlines and procedures.

### **BIOS:**

Bios are to be written by the cast or design team member. If you need assistance writing your bio, please ask the Coordinator of Volunteers or Marketing Coordinator for help.

### **PHOTOS:**

Head shots of each cast member, Stage Manager, and designer will be taken. These will be used in the lobby display during the run of the show. If you already have a good black and white 8" x 10" headshot, we will use it if you prefer. The headshots are displayed on the flat panel televisions in the lobby. So, electronic versions are best, but we can scan a printed headshot if needed. Head shots are also included in the playbill.

### **YOU'RE PART OF OUR PROMOTIONAL TEAM:**

Please encourage friends, relatives, and co-workers to come and see your production. The Director of Marketing will give your Stage Manager a supply of promotional postcards for your show. Phone calls and e-mails help, too. Please direct friends, relatives and co-workers to our website [www.weathervaneplayhouse.com](http://www.weathervaneplayhouse.com) for more information. Be sure to remind friends to call the box office for reservations at 330.836.2626. Box Office hours are Tuesday-Friday from 11 am to 5 pm, performance Saturdays only noon to 5 pm and for one hour prior to a performance until final curtain. We also create an Event through the Weathervane Playhouse Facebook page that we encourage you to share online. Let us know about special groups that might be interested in attending a performance. We will try to follow up with them, but most of all, we count on you to partner with us to "spread the word" and build the audience for your show. Encourage your friends to come to the first weekend so that those first nights, when the press usually attends, are filled with a supportive friendly audience. We have a generous preview comp ticket policy that will help you in that regard.



**ARCHIVE PHOTOS:**

Our photographer usually attends the final dress rehearsal to take archive photos. These photos are committed to a CD that remains in the possession of the Director of Marketing. Sometimes show shots are permanently displayed in cases throughout the building. We also post a selection of the photos on our Weathervane Playhouse Facebook page or other social media. Copies of these photos can usually be ordered from the photographer. If there is a problem with shooting during the performance, a post-show archive photo shoot may be scheduled. This would be set up immediately following a performance shooting photos in reverse sequence to allow for costume and scene changes, i.e. from act 3 or 2 backwards to Act 1. With your cooperation and the Stage Manager's organization, this session can be brief and painless.

**VIDEOTAPING:**

Fair Use does not apply to videotaping published theatrical or musical scripts. IT IS AGAINST THE LAW TO MAKE A COPY OF ANY PERFORMANCE. Our amateur license for production does not permit this activity. No one is permitted to videotape any part of a performance without express written permission of all authors' agents. Therefore, if anyone is seen to be using a video camera or videophone during a performance, it will be confiscated and the tape or disk removed. In some special circumstances, Weathervane will have acquired appropriate licensing for recording, but only authorized staff will be permitted to record. In such cases that a recording is made, it will be stored/distributed as per the license agreement.

**MAINSTAGE COMPLIMENTARY TICKETS:**

Please Note: The Managing Director is the only person authorized to make any exceptions to the policies below. Please see the information provided at rehearsals regarding comps for your production or contact the Director of Audience Development with any questions.

Actors and (Asst.) Stage Managers are given FOUR tickets, good for any performance(s) OPENING WEEKEND ONLY.

Design Team are given TWO tickets, good for any performance(s) OPENING WEEKEND ONLY.

Front of House volunteers are invited to Final Dress Rehearsal for free and ONE ticket if signed up for FOUR or more shifts.

Backstage volunteers get ONE ticket if signed up for FOUR or more shifts.

**DIETZ THEATER and 8X10 THEATREFEST COMPLIMENTARY TICKETS:**

Actors and (Asst.) Stage Managers are given TWO tickets, good for any performance(s).

Design Team are given TWO tickets, good for any performance(s).

Front of House volunteers are invited to Final Dress Rehearsal for free and ONE ticket if signed up for FOUR or more shifts.

Backstage volunteers get ONE ticket if signed up for FOUR or more shifts.

**EMERGING ARTIST SERIES COMPLIMENTARY TICKETS:**

Actors and (Asst.) Stage Managers are given TWO tickets, good for any performance(s) OPENING WEEKEND ONLY.

Design Team are given TWO tickets, good for any performance(s) OPENING WEEKEND ONLY.

Front of House volunteers are invited to Final Dress Rehearsal for free and ONE ticket if signed up for FOUR or more shifts.

Backstage volunteers get ONE ticket if signed up for FOUR or more shifts.

**SCENE AND COSTUME SHOP AND BOX OFFICE VOLUNTEERS:**

ONE ticket good for any performance if they have recorded 12 or more hours in the month prior to the opening night of the show.

## **REHEARSALS**

The Director, (along with the Stage Manager, Musical Director and Choreographer) establish the rehearsal schedule based on the demands of the script, the Director's approach to the play, and the experience level of the cast members.

The rehearsal period is by turns frustrating, exciting, and satisfying during the four to six week period required for creating the production. The schedule will include five to six rehearsals a week in sessions of three to four hours each. The Director or Stage Manager shall call for a five or ten minute break about midway during a rehearsal. The majority of rehearsals will be held in the evening since so many volunteer cast and crew members also hold full time jobs or school during the day.

### **Rehearsal Discipline**

All scheduled rehearsals are mandatory and promptness is essential. In addition, you should expect to keep mutually scheduled appointments for costume measurements and fittings as well as to attend photo shoots for publicity to be arranged at times other than rehearsal times. Keep a copy of your rehearsal and production schedule handy at all times, along with important phone numbers, as well as performance and special rehearsal dates such as brush-ups between performances.

### **Excused Absences**

At the time of your audition, you should have filled in the dates of any expected conflicts on your audition form. The advance notice can help the director to work around any expected absences. If additional conflicts arise during the rehearsal period, notify the Stage Manager immediately, in writing if at all possible.

Weathervane Directors try to remain flexible and work with actors whose schedules are subject to change; but you should understand at the outset that the director has the option to dismiss an actor whose uncertain conflicts and unanticipated excuses for absence or tardiness threaten the outcome of the production.

If for any reason you have to miss a scheduled rehearsal or if, for any reason, you expect to be a few minutes late, call the Stage Manager or you can try the upstairs rehearsal phone at **330.836.2323, Extension 20 or the Green Room at Extension 14**. *Please note that neither of these extensions have voice mail for messages but those telephone extensions ring until someone answers. You might also try the Stage Manager's or Director's cell phone.*

**For a complete list of personnel and extensions, see our website for the most up-to-date listing.**

## **Unexcused Absences**

Missing any rehearsal without notifying the Stage Manager, the Director, or an appropriate Playhouse staff member is cause for you to be replaced in the production. Missing a rehearsal is a sign of disrespect to your fellow cast members, the Director and the technical crew. Their time is precious as is the time required to mount a successful production.

## **Rehearsal Logistics**

### **Arrival**

Plan to get to the theater well ahead of time. Giving yourself an extra five or ten minutes before your scheduled call gives you time to greet fellow cast members, go over notes, get into rehearsal clothes if needed, check in with the Stage Manager, and be prepared to start rehearsal on time.

### **Location**

The Northern Ohio Golf Charities Room (NOG, the largest room at the end of the hallway down from the costume shop) is the primary location for rehearsals, until set construction, lighting, and sound preparations are completed. Rehearsals may also be held the Goodyear Tire & Rubber Classroom or Sisler Classroom from time to time. Restrooms are available in the library. Do not throw perishable food items in the rehearsal hall trashcan. Please bring those items downstairs to the Green Room to consume or throw away.

### **Parking**

On non-performing nights, you may park in the front or in the rear parking lot. The front door will be open for you or your company may choose to use the stage door. During dress rehearsal week and during performances, use the back stage door parking lot or park in the spaces farthest from the main entrance. The stage-door entrance should be unlocked when you arrive. Note that if you step outside the back door for any reason during rehearsal or performance, you should always check to be sure the stage door is unlocked before you exit so you can be sure of getting back in after a break.

### **Check In**

Make sure the Stage Manager is aware that you are present and ready for rehearsal to begin. When dress rehearsal week begins, there will be a sign-in sheet posted on the door into the Green Room from the stage. You must sign in personally as soon as you arrive, even before going up to the dressing rooms. The Stage Manager will check the sign-in sheet to make sure all performers and crew members have arrived.

## **What You Will Need**

Identify the script, sides, or music issued to you with your name. Always have a pencil with a good eraser available to mark blocking and/or Director's comments. At your option, the play scripts do not necessarily have to be returned to Weathervane, but we advise you not to deface or cut them up in any way. For musical scripts, you should erase all notes before returning them to the theater after the production, since they are rented and are not the property of the Playhouse.

Some actors find it helpful to keep a small notebook along with their script to write down notes from the director or comments and questions about your character.

You should also keep the list of your fellow cast members and their phone numbers, especially the phone numbers of the Playhouse, Director and the Stage Manager, along with your rehearsal/production schedule.

## **Prepping for Rehearsals**

It's always a good idea to read and re-read the entire script several times even before marking your own lines with a pencil, a colored magic marker, or underlining pen and to refer to your own notes from the director regarding your characterization in the production.

Note the dates by which you are expected to have lines memorized and plan extra time between rehearsals to memorize lines and blocking. The sooner your lines are learned, the more effectively rehearsals can proceed. You may also need time to prepare physically for your character's posture, voice, diction, and manners; and you may want to plan time for special research on your own to help create a total characterization.

Some actors tape record lines and cues to use during drive time to help memorization. In other cases, you may want to plan time to work with a fellow actor or friend. Other actors sometimes learn lines simply by reading them silently over and over again. Developing your own method of studying lines free from paraphrasing is one of the most important activities for actors of all ages.

## **Tips For Successful Rehearsals**

- 1. Understand the Director's concept of the play.** Many directors establish the background of the play and the characters during an early read-through or discussion. Most directors will appreciate your input at this time, but always remember that the director will have the final say on production plans and characterizations which best serve the playwright and the style of production at Weathervane.
- 2. Rely on, respect, and be grateful for your Stage Manager.** The Stage Manager's instructions must be followed as carefully as those of the Director, especially throughout the performance run of the show. For some rehearsals, the Stage Manager will be fully in charge.
- 3. Avoid the use of illegal drugs or alcohol before rehearsal or performance.** It's a simple matter of safety and common sense, plus assurance that you'll have full command of your creative abilities to devote to your work and to your fellow actors.
- 4. Write your own blocking or symbols for movements the director has indicated.** If needed, ask the director for enough time to write your notes on movement as well as interpretation.
- 5. Be ready to help the Stage Manager or Properties crew members when needed.** An extra pair of hands helps reset props and furnishings in the rehearsal hall to make a quicker start for the next scene.
- 6. Use your off-stage time productively.** Any "free" time can be used to study lines and cues with another actor, or possibly even to offer your help to the costume or scene shops, or helping repair small props.
- 7. If you leave the rehearsal area, make sure the Stage Manager or the Assistant Stage Manager (ASM) know where you are going.**
- 8. Make sure you know when your next rehearsal is scheduled.** The Stage Manager will not be calling to remind you unless there has been a change in the posted schedule.
- 9. Help clean up after rehearsal.** Return mugs or utensils to the Green Room kitchen and place them in the dishwasher. Dispose of packaging or food leavings in appropriate receptacles. Help props crews store property items in cupboards reserved for that purpose. This is important since our rehearsal spaces are shared and may be used by others before you and fellow cast members return for your next rehearsal.
- 10. Some refreshments are always available.** Coffee and/or tea are usually available at no charge and the vending machine provides soda. You may also bring in other food or refreshments, but do not take food from the refrigerator without asking. Items in

the refrigerator may have been paid for and brought in by staff, crew, or other actors for their own personal use.

**11. If you have a suggestion, or if another actor's interpretation is creating a problem for you, raise the problem in private with the Director or Stage Manager.** Think twice, thrice or more before offering interpretative advice to another actor. Even then, choose your comments carefully.

**12. Avoid unproductive "parking lot" discussions after rehearsal.** Talking to the Director or Stage Manager is the most productive way to deal with any negative problems that could hurt the production. The Stage Manager can relay the problems or information to someone who can correct the problem.

*Patience and respect for the Director, the designers, the other actors and technicians are the most important virtues you can bring to a rehearsal.*

## **FINAL REHEARSALS AND PERFORMANCE**

### **Stage Time:**

At Weathervane most actors, technicians and designers have regular full time jobs during the daytime. This means that most of the work is performed in the 6:00-10:00 p.m. time slot. Although some of the set construction may occur in the afternoon, preparing the stage for the production is a time consuming process depending on the complexity of the stage design.

### **Designer's Prep:**

Prior to the time when the lighting, properties and sound designers can begin their preparation work, much of the stage set has to be in place. This means that you may not get to rehearse on stage prior to the Double Tech rehearsal on the Sunday prior to opening.

### **Tech work and rehearsal:**

Our technicians and designers also are usually volunteers and once the main portion of the set is in place, have a limited amount of time to prepare their areas for production (as stated before—mainly in the 6:00-10:00 p.m. time slot.) In this regard, your patience, understanding, and respect are very much appreciated.

During tech week, please remember that, although you have been rehearsing the play for several weeks, the technicians have only just begun their learning process and also need time to learn their business.

***Positive collaboration and mutual respect will help everyone to have a great production experience!***

**Saturday Tech:**

On the Saturday before opening, the final details for lighting, sound, scene changes, special effects, and other details generally require an additional rehearsal for the designers and tech crews who will be running the show. Actors may or may not be needed for this rehearsal to time out cues. Please be cooperative and patient when you are part of the “dry tech” cue-to-cue rehearsal that is usually run by the Stage Manager.

**Double Tech:**

The Sunday before opening is the day when all the work of a good show begins to blend together. Often it may be your first day to use the dressing rooms and to work on the final set with final properties and production details as you integrate your creative participation as an actor with that of the stage designers.

Check your name on the sign in sheet when you arrive and respond to the Stage Manager’s hour, half-hour, 15, 10, and 5 minute calls with an audible “thank you” from the dressing room or Green Room. Double Tech day means that you will ideally do a complete run-through of the show twice, one or both of which may be in full costume. (Whether you will dress once or twice, is determined by the Costume Designer in consultation with the Director) You should expect the first run to begin about 1 or 2 p.m. and the second at about 7 p.m., depending on the Director’s and the Technical Director’s determination of time and schedule needs.

Though finishing details of the set may not be complete, you’ll be expected to perform at full voice, pace, and energy. The Director will usually give performance and production notes following each run-through but he or she, along with the Stage Manager and Technical Director may also call for starts and stops midway to refine production details. Be prepared to be flexible through the day and evening.

Members of Weathervane’s Volunteer Guild will prepare a cast supper for everyone (actors and technicians alike) in between the rehearsals and there is time to refresh your energy before the evening run-through. Please remember to get out of costume before coming to supper between rehearsals. At the Director and/or Costume Designer’s option, you may not require costume/makeup for both run-throughs.

The Double Tech rehearsal may be stressful. But it also allows you to establish your own routine for performance, set up your system check for hand props, set costumes for costume changes, find a place to set an off stage glass of water, and firm up your own timing for makeup, dressing room costume check, and preparing yourself for your entrance



cues. You'll also be able to create your own routine so you can plan what time to leave the dressing room and be "in place" at the appropriate time

### **Dress Rehearsals:**

Following Double Tech, there will be at least three rehearsals before our preview night. These will be run with performance discipline, usually at a 7:30 p.m. curtain time following call times beginning one hour before curtain time. The Stage Manager will be in charge of the rehearsals, but the director will customarily give performance and production notes following the dress rehearsals.

### **Dressing Rooms:**

On Sunday's Double Tech and subsequent rehearsals, you'll begin using the second floor dressing rooms. When the cast is small, you will be assigned your own mirror and space for makeup and personal possessions. With a larger cast, you may need to share space. During rehearsals and most shows, your own items should remain undisturbed, but if another performance is playing on the same days, or during your performance run, you may need to remove your personal items after each rehearsal or performance. It's up to you to keep your makeup space and the dressing room neat and habitable.

It is important to make sure after the final performance of the weekend that everything is either on the make-up counter or on top of the racks above the dressing space, including your shoes. This enables the maintenance staff to get in and vacuum the area. If clothing and personal items are left on the floor they may be misplaced or the area may not be able to be cleaned.

### **The Green Room:**

The Green Room is considered a backstage area during a performance and is off limits to anyone not directly involved with the production. This includes but is not limited to your boyfriend, husband, mom, dad, grandma or best friend. If they have something to leave for you, they can do so at the box office but they are not permitted to come backstage to hang out in the Green Room where actors, musicians and crew are relaxing and preparing for their time on stage. (EA shows may have Green Room monitors, parents of our young actors who are assigned to work each performance. We ask that those parents not assigned wait until after the show has concluded to enter the backstage.) In addition, children of cast members not in the show are not permitted backstage during the performance unless special arrangements are made with the Chief Executive Artistic Director.

### **Costumes:**

The Costume Designer will have your costumes hung in the dressing room with proper name tags by the time of double dress tech. While Weathervane provides costumes for all performers, actors may be expected to provide their own shoes.

If you have a problem with any costume, discuss it with the Costume Designer and the Director; however the final decision on what you wear is up to them and actors may not make any alteration or addition to a costume once it has been approved.

Unless special undergarments have been assigned, you will be expected to provide your own as well as socks and stockings. If you need to purchase special underwear to make a period costume look correct, you may be reimbursed for the purchase through your Costume Designer. Please see your designer prior to making a special purchase to ensure that you have been approved for a reimbursement.

Actors are expected to use good personal hygiene, bathing or showering before rehearsal or performance and using deodorant/antiperspirant regularly. Perspiration can cause permanent damage to costumes and may become offensive to your fellow actors.

The Costume Department will handle dry cleaning and laundry on a regular schedule so that costumes remain fresh and wearable. Make note of any needed repairs on the note sheet the Costume Designer has provided on each dressing room door.

Each actor is responsible for his or her costume and all of its accessories – wigs, hats, capes, purses, etc. If you have a quick change be sure all the items you need are pre-set for you in the off-stage change area and be sure to retrieve all items and return them to their appropriate place in the dressing room after each performance.

It's part of **your responsibility** to care for your costume. This means not eating or drinking colored beverages in costume during rehearsal or performance. A smock or cover up may be used to protect your costume.

**Never take any part of your costume out of the theater once it has been assigned to you.** You may be confident you'll remember to bring it with you, but we'd hate to have you running around frantically looking for a replacement if you forget it.

### **Makeup-Wigs:**

Weathervane is an intimate theater space with no seat more than 30 feet from the stage; so, in general, the less make-up the better. You will be expected to provide most of your own makeup for reasons of both cost and hygiene. The Costume Designer may be able to advise you on what you need and where to get it. Your makeup kit should include your own makeup remover, hair spray, bobby pins, clips, towels, etc.

Specialty makeup such as scars, wigs, beards, color sprays, etc. will be provided by Weathervane or reimbursed through your costume designer if you need to purchase your own.

### **Properties:**

**Hand or personal props** are items your character wears or carries on stage in costume – such as pipe, purse, spectacles, wallets, pen, notebook and such. You'll be responsible for making sure they are available with your costume or at a designated place on the property table.

**Set Props** are items you will find on the set that your character may be using in the course of the play. If you exit the scene with a set prop, make sure you replace it in its designated location on the prop table.

## **PERFORMANCE**

Dress rehearsal routine assures that you will be able to follow the same elements of performance each time during the run of the show – though we know there are always minor elements and recovery of lines or business which may change during performance. Audience response will differ each night. This is one of the most intriguing and exciting parts of live theater.

1. Sign in when you arrive, and remember once you've signed in, you're in. Remain in the theater throughout the performance. You should avoid being seen in the lobby after 7 p.m. Once in makeup or costume, you should remain in the dressing room or Green Room until the appropriate time for your entrance on the stage.
2. The Stage Manager will give time calls and Places calls before curtain time and also during intermission. Always respond with a "thank you" from your location – dressing room or Green Room by using the intercom button on the wall unit. These sets are used for communication and not for chatting; you can do that on an outing after the performance.
3. The Stage Manager has the authority of the Director during the performance. It is the Stage Manager's responsibility to assure that the performance remains true to the Director's concept from night to night. When needed, the Stage Manager will give notes about any changes from original blocking or interpretation, and may call additional rehearsals.

## **POST PERFORMANCE**

Weathervane has a long-standing tradition of inviting the audience to greet actors in the lobby after each performance. You may remain in costume for this period, or you may remove your costume and makeup before returning to the lobby to greet friends who may have come to the show.

The greeting time should be fairly brief, since the Stage Manager cannot secure the building and leave the theater until everyone has left. Be considerate and depart the theater promptly.

## **OTHER PRODUCTION QUESTIONS**

### **Cast Parties**

The first Friday of the run is the official opening night and includes a reception for the press, audience and the Production Company with refreshments in the lobby. Actors, designers and crew are encouraged to join in and greet the audience.

After preview or opening, the cast and crew are generally energized and ready to relax at a preferred restaurant or “watering hole” nearby. Everyone pays his or her own way.

Cast or crew members, or the Director, may throw after-show parties at their own homes. You’ll be expected to bring your own beverage and probably something to eat or share if the host or hostess requests it.

### **Brush-Up Rehearsals**

At the Director or Stage Manager’s discretion, it may be necessary to hold a run through line rehearsal, or a brush up rehearsal of specific scenes. Costumes are usually not required and such rehearsals may sometimes be done for lines alone without on-line action.

### **Strike – A Pay it Forward activity**

Following the final performance, all cast and crew members are **required** to help strike the show – the systematic and rapid dismantling, salvage, and cleaning of the stage, setting aside borrowed props for prompt return, and preparing the theater for the next production on the schedule. Strike also includes clearing up your space and costumes in the dressing rooms.

It takes several weeks and a team to prep the stage for a production and we usually have 2 weeks or less between productions. Helping clear the stage from your production allows the cast/crew of the next production to get on stage as quickly as possible. The Production Team for the show prior to yours cleared the way for you, so let’s pay it forward to the next Production Team.

Strike usually lasts a couple of hours and gives you an opportunity to share time with fellow cast and crew members you’ve worked with throughout the show. It’s usually a lot of fun, may include some extra food treats, and often seems more like a social occasion than an obligation.

## **Purchasing Procedure**

Weathervane does not utilize a purchase order system. The Playhouse is exempt from paying most sales tax expenditures and does not reimburse sales tax for purchased items. Please obtain a Blanket Certificate of Exemption before you make your purchase so that you will not have to pay sales tax on your item.

Purchases made without prior authorization must fall within budget lines for reimbursement to be approved. If you are unsure if your purchase will fall within your project's budget, please see the Technical Director.

## **Expenditure Authorization Procedure**

The Technical Director **must** sign for approval of all budgeted expenditures.

**Producers must** see copies of all show expenditures incurred and presented both as bills and as reimbursements before they are processed for payment. This means that all bills and expenditures relating to Mainstage production must be initialed and signed off by the Technical Director, in addition to the Business Manager. Every request for reimbursement must include the budget line amount along with the remaining amount available for those expenditures. **The Producer must approve any expenditure that exceeds the line item budget amount in advance or it may not be reimbursed.**

## **Appendix A**

### **Weathervane Playhouse Volunteer Code of Conduct**

In order to create a safe and welcoming environment for all involved, we ask all volunteers at Weathervane to be responsible for their conduct and be willing to abide by established rules and behavioral guidelines. You must be willing to adhere to these guidelines in order to be involved at Weathervane Playhouse.

- I will be on time and ready to work for all rehearsals, performances, or other scheduled times per my volunteer responsibilities.
- I will be respectful of fellow volunteers, staff, directors and patrons at all times.
- I will use appropriate language and behavior.
- I understand that harassment of any kind (sexual innuendoes, racial slurs, etc.) will not be tolerated.
- I will not come to rehearsals, performances or other volunteer activities under the influence of alcohol or other drugs.
- I will be respectful of Weathervane property, including facilities, scripts, costumes and props.
- I will review all paperwork so that I am up-to-date on schedules, policies and procedures.
- I will abide by all policies and procedures set forth in this handbook and other paperwork I receive from the theater.

## **Appendix B**

### **Additional Policies and Disclaimers**

#### **Non-Discrimination Policy**

Weathervane Playhouse will provide equal employment opportunity (including volunteer opportunity) without regard to race, color, sex or gender identification, age, disability, religion, national origin, marital status, sexual orientation, ancestry, political belief or activity, or status as a veteran.

#### **Volunteer Application**

Effective November 2015

To better align with peer institutions that rely on volunteers, Weathervane has implemented a volunteer application process for both adults and participants under the age of 18. An application will be required of all volunteers in order to participate in any volunteer capacity at the theater.

The information collected is necessary for volunteer communication, emergency situations, and background checks as deemed necessary. Supplemental information is collected to aid in grant reporting requirements and is optional.

With the introduction of the new application policy, we also implement a policy to provide for background checking as set forth in the Volunteer Application policies and procedures. We reserve the right to deny a volunteer based on these policies and the advice of our legal counsel.

The next three items specifically address application information and background checks.

#### **Application Data Privacy Policy**

##### **Your Contact Information**

The information you provide in the “Volunteer Contact Information” section of the Volunteer Application will only be included in a volunteer contact directory if you checked “yes” to the release of information question. Contact information for Youth Volunteers is not eligible to be included in the directory.

We do use third-party vendors to assist with fulfillment of mailings. Name and address information is shared with those vendors exclusively for the purpose of executing that mailing on our behalf. Vendors are not authorized to sell this information.

##### **Your Supplemental Information**

All information submitted on the Supplemental Form is kept strictly confidential and is only used in providing overall statistical information. This information is only accessed by those staff members responsible for data collection and reporting.

##### **Background Check Policy**

We reserve the right to investigate any of the information you have provided on your application. This may include, but is not limited to contacting employers to verify employment information, contacting other organizations to confirm volunteer history, searches of legal databases to verify

criminal background information and/or utilizing background check agencies to verify information.

Any volunteer participating in a production or other Weathervane sponsored activity that includes volunteers under the age of 18 will be screened.

Anyone found to be convicted of a sexual offense is ineligible to volunteer at Weathervane Playhouse.

We reserve the right to deny volunteer eligibility for other felony convictions or falsification of information or as otherwise advised by our legal counsel.



## Appendix C

### **PROBLEM RESOLUTION PROCEDURE FOR VOLUNTEERS**

In any work or volunteering environment, problems and complaints are inevitable. Sometimes problems arise between volunteers; sometimes they arise between a volunteer and a member of the Weathervane staff. The purpose of this document is to provide volunteers with a means for discussing and resolving problems and complaints.

It is the volunteer's obligation to present all information pertinent to his/her case. It is hoped that most problems can be resolved informally by discussing them with the Coordinator of Volunteers. However, for those problems that need to be handled more formally, a written complaint must be filed with the appropriate individual outlined below not more than 30 days following the occurrence of the incident. The investigation of the complaint will be initiated within one week of submission of the written complaint. A complainant may withdraw a complaint from the procedure at any time during the process. However, once withdrawn, the complaint cannot be reopened.

**STEP ONE:** The volunteer should first discuss the matter with the Coordinator of Volunteers. The Coordinator of Volunteers will investigate the matter and work with the volunteer and other involved parties, be they volunteers or staff, to resolve it. If the matter is resolved, it will be deemed closed. If it cannot be resolved, the volunteer will be asked to file a written complaint within fifteen (15) days. If the volunteer does not feel that the matter can be freely discussed with the Coordinator of Volunteers, the volunteer may bypass this step and proceed to **STEP THREE**.

**STEP TWO:** Within seven (7) days of receipt of the written complaint, the Coordinator of Volunteers will begin an investigation of the complaint. The investigation should include, where necessary, discussions with other volunteers and staff. Upon the completion of the investigation, the Coordinator of Volunteers will issue a written decision regarding the validity of the complaint and, where appropriate, a proposed course of action. Copies of the decision shall be sent to the volunteer, the Chief Executive/Artistic Director and any other involved volunteers and staff.

**STEP THREE:** If the volunteer is not satisfied with the resolution of his/her complaint by the Coordinator of Volunteers, the volunteer may request a meeting with the Chief Executive/Artistic Director. Upon receipt of a request for such a meeting, the Director shall obtain from the Coordinator of Volunteers the file on the matter in dispute.

**STEP FOUR:** The Chief Executive/Artistic Director may accept or modify, in writing, the decision of the Coordinator of Volunteers or may investigate the complaint anew. If the Director decides to investigate the matter anew, the Director will, upon the completion of such investigation, issue a written decision regarding the validity of the complaint and,

where appropriate, a proposed course of action. Copies of the decision shall be sent to the volunteer and any other involved volunteers and staff.

**STEP FIVE:** If the volunteer or any other person involved in the complaint is not satisfied with the decision of the Coordinator of Volunteers and/or the Chief Executive/Artistic Director, that person may request a meeting with the President of the Board of Trustees. Upon receipt of a request for such a meeting, the President shall obtain from the Director the file on the matter in dispute. The president's decision regarding the matter will be final and binding and no further appeal under this policy will be permitted.

In the event a volunteer's complaint involves Chief Executive/Artistic Director, the volunteer shall file a written complaint with the President of the Board of Trustees. Within seven (7) days of receipt of the written complaint, the President will begin an investigation of the complaint. The investigation should include, where necessary, discussions with other volunteers and staff. Upon the completion of the investigation, the President will issue a written decision regarding the validity of the complaint and, where appropriate, a proposed course of action. Copies of the decision shall be sent to the volunteer, the Chief Executive/Artistic Director, and any other involved volunteers and staff. The President's decision regarding the matter will be final and binding and no further appeal under this policy will be permitted.

Any such matter that is submitted to the President of the Board of Trustees may, in the discretion of the President, be referred to and handled by the Personnel Committee of the Board of Trustees.

In addition to the procedures set forth above, the provisions of the Weathervane Community Playhouse Employee Manual shall, where appropriate, also apply to any complaints that involve staff.

The procedure is not a binding contract, but a set of guidelines for implementation. Weathervane Community Playhouse explicitly reserves the right to modify any of the provisions set down herein.