

POLICY HANDBOOK



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Ti-Ahwaga Players Policy Handbook

The mission of the Ti-Ahwaga Community Players (TCP) is to enrich, entertain, educate and inspire our audience and our students. We foster a creative environment for advancing the art form, educating our members, and developing future theater lovers, while providing access for all.

1 Introduction

Ti-Ahwaga Players is a non-profit organization whose primary purpose is the presentation of theatrical productions for the enjoyment and benefit of the community. We are a volunteer based group.

This Policy Handbook is meant for the guidance of those involved with the Players to assist them in understanding the roles and responsibilities of the people who develop and produce our offerings for the community. This Handbook is not exhaustive, but is intended to provide a general set of policies for guidance. The Board has the exclusive right to amend, to interpret, and to determine the applicability of the Handbook.

2 Board of Directors

The Board of Directors manages Ti-Ahwaga Players, including all Players activities and the Players facility. The Board also reviews and approves all programming, the approval of the season, the use of the facility, and the selection of directors for theatrical and other Players productions, and the role of both staff and volunteers. The Board President and officers of the board are elected following the rules put forth in the By-Laws.

2.1 Board of Directors Expectations

1. Carry out the mission of and support the work of TCP.
2. Oversee the implementation of TCP programs and policies.
3. Honor the reputation of TCP and represent the organization with pride, respect, and a commitment to maintain confidentiality of board meeting conversations.
4. Provide personal financial support of TCP at a comfortable level.
5. Attend and support the various activities of the Players productions.
6. Attend all board meetings, communicating any conflict, professional and personal to the executive director. (Board members who have missed two consecutive board meetings will be asked to verify their needs and

- intentions, based on professional, personal, and post-professional circumstances.)
7. Chair or co-chair various committees.
 8. Maintain TCP Membership.
 9. Recuse oneself from any discussion, or vote on any matter in which he or she or a member of his or her immediate family has potential conflict of interest due to having material economic involvement regarding the matter being discussed.

2.2 Board Liaison

The Board Liaison is a rotating position, as a volunteer is identified or nominated by the board. His or her assigned responsibility is to serve as a resource for both the producer and director of a production. It is expected that over the two-year term, each board member will have a chance to be a liaison at least once. The responsibility of the liaison would include:

1. To be available for consultation, communicating directly with the producer of the production.
2. To attend a pre-production meeting with the executive director, director, producer, and key technical positions to review policies and procedures.
3. To assist in problem solving.
4. To communicate TCP's expectations, values and norms.
5. To assist as needed in the event that the Board should be made aware of updates regarding obstacles and challenges throughout the life of the production.
6. To occasionally attend rehearsals and work parties and provide feedback to the board and executive director.
7. To provide support until the production is completed.

3 Director of Theatrical Productions

The director is responsible for the artistic quality and the overall production, interpretation, and presentation of the play.

1. An aspiring director must, if requested, submit a resume listing prior experience and participate in an interview with the Board.
2. The director has overall responsibility for the play being directed and is responsible for unifying the artistic concept of the show and communicating this to the production staff, especially the costume, set and lighting designers.
3. Also, serving as dramaturge, the director researches the history of the production, the information about the playwright and the time period reflected in the play, the language and literary elements that may influence the interpretation of character, their relationships, themes, and overall

artistic concept. As the teacher/director, it is the director's role to communicate this to the cast and technical crew.

4. The director is responsible for preparing the preliminary blocking structures prior to rehearsal.
5. The director will:
 - a. Attend a season meeting with other directors, producers, building managers, and carpenter/set builders to review schedules; determine material requirements and lighting design.
 - b. Provide the Executive Director a schedule of rehearsals, as well as general goals and objectives for each week.
 - c. Hold rehearsals at the theater, unless otherwise agreed upon by the Executive Director and approved by the Board, at the Ti-Ahwaga Performing Arts Center (TPAC). There should never be a need to rent other space for rehearsal or audition purposes.
 - d. Participate in work parties (see page 10) to support, direct, and advise technical staff and, if the director cannot attend, will ensure that the producer will be present and aware of the goals for the work party.
 - e. Cast the production based on auditions held at TPAC and if a cast member must decline a role, another actor from previous auditions may be cast. Because of time constraints and actor's availability, directors can schedule individual auditions. If an actor must resign, the director has the responsibility to recast the role following the guidelines and fidelity.
 - f. A director may not cast him/herself in the play in production.
 - g. If a director must resign, the Board; via the Board Liaison; must be informed and provided with sufficient time for a replacement to be selected.
 - h. In the event of the resignation or removal, the Board will seek and appoint a new director, who must honor the cast previously selected.
 - i. The director shall honor the policies and protocols of TCP.

4 Producer

The producer is responsible to manage the business of the production.

1. The producer will participate in auditions and the casting of the show by:
 - a. Providing coverage of the audition check-in process.
 - b. Working with the director to inform auditions of the results of the day.
 - c. Arrange callbacks if required.
 - d. Maintain a list of those who attended the auditions, including directors providing a list of those not cast so thank you letters can be sent.

2. The producer will line up the production staff and with the Executive Director, schedule a pre-production meeting. Attendees should include the director, the producer, the stage manager, the master carpenter, and those in charge of lighting, costume, sound, house and designs as well as the music director if the production is a musical. At this time, budget and procedures will be reviewed.
3. With the director, the producer will develop a schedule of rehearsals and a timeline of show related needs. (Please refer to Ti-Ahwaga's developed timeline on page 8). The producer is the contact person for cast members with problems related to scheduling or the show in general. This schedule should be shared with the building director prior to starting rehearsals. They shall develop a cast and staff list, including names, phone numbers, addresses and email addresses for distribution.
4. The producer is responsible to have a key to the theater as well as the code for the security alarm, with an identification number to be assigned by the building director. The producer or the director is responsible for securing the building after each rehearsal.
5. The producer is responsible to follow the budget as constructed by the Board and will adjust as appropriate the needs of the show. If additional funds are needed, the Board must approve.
6. The producer and director will design a communications process for the cast to communicate any personal or professional conflicts. Messages should be sent directly to them.
7. The producer organizes work parties for set and costume construction and sends notices to Ti-Ahwaga members and volunteers as well as requests that cast members participate in work parties. Disseminations of such notices can be coordinated through the Executive Director.
8. The producer encourages cast members to join TCP and distributes membership forms to them. Cast members who are first time participants in a TCP production are granted one year's membership. The producer will also distribute the actor's agreement form, review it with the actors, collect and turn in to the board liaison.
9. The producer is responsible for advertising and should work with the Executive Director. The producer will arrange for volunteers in the event of interviews, photo shoots, and media appearances, and arrange for a poster to be designed.
10. The producer collates the elements of the program including cast bio's, director's note, etc. and submit these to the Executive Director, who will type into standard template used by TCP and be sure that it is delivered to the printer 2 weeks prior. The producer and Executive Director orchestrate the proofing of the program and it's return to printer within 2 days of proofing.
11. The producer arranges for headshots and photo chronology of show.
12. The producer is responsible at the opening and at the conclusion of the production for signage set-up and takedown. Signs must not be placed on sidewalks.

13. The producer ensures that all receipts for purchases are turned in to the Executive Director within two weeks of closing the show.
14. The producer is responsible for generating a prop list and acquisition of such, or assigning this position/responsibility to the “prop master”.
15. The producer schedules the post-production meeting, which should include director, producer, lighting, costume, sound, house, master carpenter, designers, stage managers, and building director as well as the music director if the production is a musical.

5 Timeline for Production

Guidance is as follows:

1. Casting – 6 to 12 weeks prior to production start.
2. Rehearsal – 6 to 8 weeks prior to opening.
3. Production Staff – in place 60 to 8 weeks prior to production with a pre-production meeting with all key staff 2 weeks prior to start of rehearsals.
4. Set construction – Completed 3 weeks prior to opening of show.
5. Costumes – Completed 1 week prior to dress rehearsal with primary character costumes finished for publicity photos 4 weeks prior to opening.
6. Lights and Sound – set in place 1 to 2 weeks prior to opening.
7. Publicity posters – available for distribution 4 to 6 weeks prior to opening.
8. Advertisement – Ad copy and program information to printers 2 weeks prior to opening.
9. Full technical – run through 1 to 2 weeks prior to opening.
10. Concession – inventoried and restocked 1 week prior to opening.
11. House Volunteers – process for identifying volunteers for the house, 2 weeks before first weekend of opening.
12. Collection of books/music – not later than last show.
13. Post-production meeting shall be held within 2 weeks of closing and information passed onto the Executive Director for next production.

6 Stage Manager/Assistant Director

The stage manager/assistant director is responsible for the overall physical state of the stage during productions.

1. The stage manager/assistant director will:
 - a. Attend all rehearsals or as assigned by the director.
 - b. Arrange for volunteers for the stage crew.
 - c. Ensure that all stage operations are coordinated with all proprietaries in order.

- d. Ensure that repairs are completed and the director, actors and producer are aware of repair status.
 - e. Ensure that the stage is swept and vacuumed as necessary.
 - f. Ensure that the cast has set props and set pieces in their proper places.
2. The SM/AD coordinates with the house manager for the opening of the house.
 3. The SM/AD monitors time and calls “places”.
 4. The SM/AD (as needed) wears a headset and communicates with lights and sound staff during technical runs and shows (2 weeks prior to show’s opening).
 5. The SM/AD has coordinated with the producer to determine the delegation of the coordinator of all props and identifies the individual who will prepare the props for each show.

7 Actors

The following are the guidelines and rules for actors participating in a production of the Ti-Ahwaga Community Players:

7.1 General

- Actors should identify any conflicts in scheduling upon acceptance of a role and get clearance with producer/director.
- Actor’s conflicts should be limited to professional/educational commitments.
- Attendance at all rehearsals is mandatory.
- Once actors are cast, they should not change their physical appearance without prior approval from the director (i.e. hair cut or colored, new tattoos, piercings that show, etc.)
- All actors need to respect the starting time of rehearsals.
- Actors will provide a factual bio for inclusion in the show’s program by a date set by the producer.
- Actors consent to the use of name and photo for publicity purposes. Photos will be provided by TCP.
- Actors need to have appropriate shoes for rehearsal, no flip flops, bare feet, cloddy, rubber soled shoes and appropriate rehearsal dress to help develop movement.
- Actors should not chew gum while on stage.
- Actors should respect all theater props and costumes.
- Actors should be responsible for their assigned play/music book and return all items with pencil marks erased at the conclusion of the last show. Actor will be billed for any missing materials.

7.2 Costumes

- When selecting costumes, the character, period, style of show and budget are primary considerations. The costume designer is in charge of providing you with an appropriate costume with the director having the final decision.
- Actor will find your own shoes as specified by costume designer/coordinator.
- When the show is not of a particular period, the actor may be asked to provide his/her own costumes as approved by the designer/coordinator.
- Maintenance of the costume during the run of a show is the actor's responsibility, unless there is major repair needed.
- Costumes will be made available for interviews, photo shoots, and media appearances.

7.3 Run of Show

- Actors must place and maintain costumes and props after and during a show.
- Actors will be informed of alternative parking.
- Actors must be at theater at "call time" specified, unless arrangements have been made with the director/producer.
- While in costumes there should be no smoking. There will be water and other refreshments provided in the green room.
- Costumes should not be worn in the lobby before, during or after the show. Actors must change before meeting guests or patrons.
- Actors, directors, musicians, wait staff, tech staff should not walk on stage prior, during or after a show, until the auditorium area has cleared of the audience.

7.4 Work Parties

- Actors are required to attend and participate in work parties and strike.

8 Set Construction and Strike

8.1 Set Construction

- **Director** – ultimately in charge and works closely with set designer and master carpenter to insure that the details of the set align with needs of show. Ensures that the theater is locked up and secured after rehearsals.
- **Producer** – communicates to the Executive Director to coordinate work party announcements (emails). Ensures that the theater is locked up properly after work parties, shows, and strikes.
- **Set Designer** – gives plans to master carpenter and answering questions; oversees artistic component of the set (color and décor).

- **Master Carpenter** – obtains materials, assignment of jobs, and construction of set.
- **Cast and Volunteers** – support efforts to construct set and costumes.

8.2 Work Party Time Schedule

- Saturday 10:00 am to 5:00 pm
- Sunday 12:00 pm to 5:00 pm
- Variation may occur at director/producer discretion.

8.3 Participation

All members, friends, and family are welcome to participate in work parties. Depending on the style of the set, jobs will vary in difficulty and technical skills, but members are encouraged to learn new skills.

8.4 Children Participation

With years of successful production behind us, we continue to become aware of the added responsibilities associated with managing a building. One concern raised by the Board has been our liability with regard to all of us working on the production, but most importantly the children. While we are an organization that has encouraged our younger members to learn and work side by side with our adults, we need to make sure that those children are well supervised. In the past, we have placed our membership and our leadership in the awkward position of having to monitor the behavior of some of our children. We need our parents to realize the importance of their role in managing and guiding their children in making safe choices.

8.5 Guidelines for Participation

The Board feels that it is necessary to highlight some guidelines:

- Once a show has begun technical rehearsals, all areas of the set are off limits.
- Children should not be using power tools and should be a safe distance from those being used by adults.
- When the stage has multiple levels, children need to be kept off of the elevated areas.
- Children should be kept off the stage during set strike. Flying debris, frenzied pace and workers focused on tasks pose an unfavorable threat to the safety of our kids.
- The players will supply necessary safety equipment to the workers, but it is the responsibility of each worker to make use of equipment.

8.6 Role Models

Families have always been important to Ti-Ahwaga; in teaching our children about the traditions of the stage, remember that we are all role models. In the tradition of Ti-Ahwaga, we want to continue modeling our belief in community, responsibility, and respect.

9 House Manager (HM)

The House Manager is responsible for the overall management of the facility and volunteers in preparation for performances and during performances.

9.1 Volunteers

The HM contacts volunteers and fills the positions based on communication with the executive director to align the number of volunteers with the number of reservations. Typical volunteers required are:

- Box Office – 1
- Servers – 2 to 4
- Concessions/wine steward – 2 to 3
- Parking – 1 to 2
- Auxiliary bar (optional) – 1
- Greeters – 1

9.2 Solicitation of Volunteers

Solicitation of volunteers should start 1 month before the show with confirmation calls a few days prior to the show.

9.3 HM Responsibilities

- The box office person is knowledgeable of duties and is an experienced volunteer (see box office section 10)
- At least one experienced person is in the kitchen for each performance
- Volunteers stay to assist in clean up after the show to include: clear and wipe tables; collect trash; separate recyclables and putting each in appropriate receptacle; sweep the auditorium and arrange chairs at the tables; check bathrooms, lobby, coat room and concession area for cleanliness; extinguish all candles (see general guidelines for volunteers, section 14)

- Kitchen volunteers enter the kitchen through coat room (not box office) and wear aprons provided (see concession volunteer section 11)
- Volunteers park at Scott Smith property
- Volunteers are aware of appropriate dress as determined by the Director or production staff

9.4 HM Responsibilities

The HM is responsible for:

- Completing an inventory of stock in the concession including a pre-show inventory, for ordering wine and stock through appropriate staff.
- Ensuring all concession items including ice is available at the time of opening the house.
- Completing an inventory after each show.
- Cashing out the box office, (or other in-charge personnel; at no time should just one person total the money) making the evenings deposit slip, and maintain \$200.00 in cash to start sales at the next performance and lock the money in the safe.

9.5 Hours

HM and concession workers should be at the facility two hours prior to the start of the performance with other volunteers arriving one hour before the start of the performance.

9.6 Opening the House

HM opens the house 30 to 45 minutes before the performance as agreed with the Stage Manager.

9.7 Overall House Conditions

HM will check overall condition of bathrooms, house and lobby for cleanliness and order.

9.8 Under Age Wait Staff

HM will ensure no waiters under 18 serve alcohol and that no one in the facility under 21 consumes alcohol.

9.9 High School Volunteers

High school volunteers may serve food, greet, wait tables, and help with clean up.

9.10 Late Arrivals

HM will seat late arrivals at the rear of the theater utilizing a flashlight to aid entrance via the back stairs.

9.11 House Manager Show Responsibilities

Unless a substitute has been identified, HM must be present at all shows and remain at the theater until all personnel have left to secure the theater.

10 Box Office

Box office volunteer is responsible to ensure guest receive their tickets, records all transactions and collect payments due from guest.

10.1 Box Office Responsibilities

The volunteer must:

- Arrive 1 hour 15 minutes before show time, following volunteer dress code or in professional attire.
- Confirm that a seating chart is prepared and check off each guest as they arrive.
- Check messages, answer call, and check reservations.
- Collect payments due, giving the guest the credit card receipt (VISA or Master Card only) if purchase is charged.
- Note all walk-ins on the seating chart.
- Disconnect phone during performance.
- Tally total tickets, final accounting, and cash out with administrative staff on duty or HM.

10.2 Seniors

Reduced price tickets for seniors are only sold for all shows.

10.3 Coverage

Volunteer may leave once the show begins if there is coverage for intermission.

11 Concession Volunteers (Concession Manager)

Concession volunteers ensure that food and drinks are promptly and efficiently provided to the waiters. They should arrive 2 hours prior to the show to prep the kitchen.

11.1 Food Safety

Volunteers must wear gloves when handling food.

11.2 Concession Preparation

Preparation of concession includes:

- Making sure fridge is stocked with bottled water, beer, and wine.
- Coffee is prepared: 1 each flavored caffeinated and decaffeinated; 1 regular decaffeinated; and 2 caffeinated.
- Prepare cheese, cracker and fruit plates (directions are in the kitchen).
- Prepare nut bags, 8 oz. with tied ribbon.
- Pretzel bags, full, tied with ribbon.

11.3 Server Trays

Prepare trays of snacks for servers with displays of snacks, \$15 starter, and waiter pads.

11.4 Sales Tally

Volunteers must keep a tally of all sales per show, including from the kitchen and the waiter pads.

11.5 Tips

Tips are given to the box office attendant for deposit. (Students are permitted to keep their tips)

11.6 Inventory

A list of needed supplies must be prepared and provided to the concessions manager or executive director.

11.7 Cleaning

Make sure that the kitchen has been cleaned and in order for the next event prior to leaving.

12 Waiters

Volunteers serve patrons at their seats, thus ensuring good service and avoiding congestion at the concession area. Waiters need to show up one hour prior to the event.

12.1 Responsibilities

- Waiters must write down each order with the total and date.
- Waiters ensure that the entire order is filled for each customer and all food served looks appealing.
- Waiters need to stay until the show has completed in order to help with clean up including clearing and washing tables, collecting trash, arranging chairs and table tops, and ensuring that each table has menus.
- If appropriate due to large audience, waiters will divide up the auditorium to ensure that all patrons are served efficiently.
- Follow the guidelines for volunteers in Section 13.

13 General Guidelines for Volunteers

- Volunteers should be dressed in professional attire or dressed in a show theme as determined by the Director. Waiters and kitchen staff should wear the supplied purple aprons.
- Non-alcoholic beverages are free for volunteers and alcoholic beverages can be purchased after the last intermission. Volunteers (over the age of 21) are allowed one free alcoholic beverage after intermission.
- Students and young people can keep their tips but may elect to donate them to the theater while all tips received by adults are donated to the theater.
- Volunteers are welcome to watch the shows on non-sold out performances and if there is seating available at the back of the theater. They will quietly enter and seat themselves. They are not permitted to congregate in the back of the theater or sit on the floor or in the sound/light booth. Volunteers

should remain in the theater until the start of intermission so as not to disturb the audience.

14 Audition Process

- The director and producer will schedule auditions 3 – 4 months prior to their show's production start with material of their choosing. Directors of subsequent shows can attend auditions to assess talent and potential interest.
- Directors will sit in different locations in the facility to allow an objective observation of those auditioning.
- The Executive Director will purchase scripts and pay any royalties; advertise for auditions; schedule individuals for audition times and maintain audition calendar; supply producer with actor's agreement and audition sheets with Bio Forms.
- The director and executive director will stagger auditions to provide an opportunity for both loyal membership and new talent to be auditioned. Audition sheets and a list of directors in attendance at each audition will be submitted to the executive director by the producer after each audition.
- The producer will give copies of the audition paperwork to the executive director, who will enter all information in a database for future reference.
- Producers will have each selected cast member sign the TCP actor's agreement and see that the actor's bio-sheet is returned as well as encourage new member to join our organization.
- The director and/or producer will notify the individuals receiving parts by phone or email to ensure confidentiality and courtesy.
- Any casting conflicts will be brought to the attention of the Board Liaison, who will be responsible to investigate and resolve them.

15 Season Selection

- The executive director, working with the play selection committee, will advertise acceptance of show proposals from the public with a submission deadline.
- Any member may propose a play for inclusion in the season and any play not selected for a given season will remain to be considered for future seasons.
- The selection team will consist of a board member as the committee chair, the executive director, and 6-10 members having experience in theater. Players and the committee shall be gender balanced.
- The team will establish criteria for selection of the season.
- The team will meet as necessary to select the season, read, and review nominated plays, and prepare a report for the consideration of the Board, who has the final decision on the season.

16 Use of Building /Equipment

- The rental fees have been predetermined by the board. See schedule of fees listed below.
- During use of the building by an outside organization, one of the staff, Board member or long-standing member must be present.
- Registered 501.3c organizations and organizations whose use of the facility will benefit the Tioga County community may use the building rent free as approved by the board.
- Use of equipment must be approved and supervised by one of our staff with rental fee aligned with fee schedule below.

| | | |
|----------------------------|----------|-------------------------------------|
| Base for Non-Profit | \$350.00 | Up to 4 hours |
| | \$50.00 | Each hour thereafter |
| Base for Profit | \$400.00 | Up to 4 hours |
| | \$50.00 | Each hour thereafter |
| Sound and Lights | \$150.00 | Lights |
| | \$100.00 | Sound |
| | \$100.00 | Technician |
| Rehearsal Rates | \$200.00 | Up to 4 hours profit |
| | \$45.00 | Each hour thereafter for profit |
| | \$150.00 | Up to 4 hours non-profit |
| | \$35.00 | Each hour thereafter for non-profit |

1. It shall be the responsibility for the Executive Director to manage theater rental agreements. This includes, but is not limited to:
 1. Negotiation of rental agreements with renters
 - Caveat: if zero-rental is negotiated, alert the Board members and provide reasoning.
 2. Alerting the Board of all rental agreements
 - Who? What? Final price negotiated.
 3. Coordinating with Theater Productions Committee to ensure rental space availability.
 4. Coordinating with Marketing Communications Committee.

17 Organization Policies

- Our board and key employees will not engage in direct or indirect political campaign activities on behalf or in opposition to candidates for public office.
- Our board and key employees will not engage in lobbying activities.

- We do not maintain any donor advised funds or any accounts where donors have the right to provide advice on the distribution or investment of amounts in such funds or accounts.
- The organization has not received or holds a conservation easement, including easements to preserve open space, the environment, historic land areas, or historic structures.
- The organization does not maintain collections of works of art, historical treasures, or similar assets.
- The organization does not hold assets in term, permanent, or quasi-endowments.
- The organization does not maintain an office, employees, or agents outside of the U.S.
- The organization does not solicit grants or assistance located outside of the U.S.
- The organization does not provide assistance to individuals or organizations outside of the U.S.
- The organization does not loan money to employees or board members.
- The organization does not provide grants or other assistance to an officer, director, key employee, or substantial contributor, or to a person related to such an individual.
- The organization does not maintain a foreign bank account.
- The organization does not participate directly or indirectly on a personal benefit contract.
- The organization does not maintain donor advised funds.
- Officers, directors, or other key employees are not allowed to have a family or business relationship with any other officer, director, or key employee.
- The organization does not invest in, contribute assets to, or participate in a joint venture or similar arrangement with a taxable entity.
- The organization will make its 990 form available upon request.
- The organization will publish its governing documents, conflict of interest policy, and financial statements available to the public.

18 Employee Policies

18.1 Employee Protection (Whistleblower) Policy

If any employee reasonably believes that some policy, practice, or activity of Ti-Ahwaga Community Players, Inc. is in violation of law, that employee must file a written complaint with the Executive Director or the Board President.

It is the intent of Ti-Ahwaga Community Players, Inc. to adhere to all laws and regulations that apply to the organization and the underlying purpose of this policy is to support the organizations goal of legal compliance. The support of all

employees is necessary to achieving compliance with various laws and regulations. An employee is protected from retaliation only if the employee brings the alleged unlawful activity, policy, or practice to the attention of Ti-Ahwaga Community Players, Inc. and provides the Ti-Ahwaga Community Players, Inc. with a reasonable opportunity to investigate and correct the alleged unlawful activity. The protection described below is only available to employees that comply with this requirement. Ti-Ahwaga Community Players, Inc. will not retaliate against an employee who in good faith, has made a protest or raised a complaint against some practice of Ti-Ahwaga Community Players, Inc. or of another individual or entity with whom Ti-Ahwaga Community Players, Inc. has a business relationship, on the basis of a reasonable belief that the practice is in violation of law, or a clear mandate of public policy.

Ti-Ahwaga Community Players, Inc. will not retaliate against employees who disclose or threaten to disclose to a supervisor or a public body, any activity, policy, or practice of Ti-Ahwaga Community Players, Inc. that the employee reasonably believes is in violation of a law, or a rule, or regulation mandated pursuant to law or is in violation of a clear mandate or public policy concerning the health, safety, welfare, or protection of the environment.

18.2 Compensation of Employees

The process for determining compensation of the chief executive officer and other key employees will be reviewed and approved by independent persons. This process shall include comparability data of similar community theater organizations.

The process of deliberation and decision as to hiring the chief executive officer and other key employees shall be recorded at the time of occurrence. Also, the process for determining the compensation for these key employees needs to be substantiated.

Compensation for each employee is reported on a calendar year basis. This applies to all current officer, directors, trustees and key employees regardless of compensation. We will report on any non-key employee with compensation over \$100,000.

No employee or key-key employee may use Ti-Ahwaga Community Players, Inc. funds for:

- First-class or charter travel
- Travel for companions
- Tax indemnification and gross-up payments
- Discretionary spending account

- Housing allowance or residence for personal use
- Payments for business use of personal residence
- Health or social club dues or initiation fees
- Personal services (e.g. house cleaner, chauffeur, chef)

18.3 Document Retention Policy

The corporate records of Ti-Ahwaga Community Players, Inc. and its subsidiaries (hereafter the “Company”) are important assets. Corporate records include essentially all records you produce as an employee, whether paper or electronic. A record may be as obvious as a memorandum, an e-mail, a contract or a case study, or something not as obvious, such as a computerized desk calendar, an appointment book or an expense record.

The law requires the Company to maintain certain types of corporate records, usually for a specified period of time. Failure to retain those records for those minimum periods could subject you and the Company to penalties and fines, cause the loss of rights, obstruct justice, spoil potential evidence in a lawsuit, place the Company in contempt of court, or seriously disadvantage the Company in litigation.

The Company expect all employees to fully comply with any published records retention or destruction policies and schedules, provided that all employees should note the following general exception to any stated destruction schedule: If you believe, or the Company informs you, that Company records are relevant to litigation, or potential litigation (i.e., a dispute that could result in litigation), then you must preserve those records until the Legal Department determines the records are no longer needed. That exception supersedes any previously or subsequently established destruction schedule for those records. If you believe that exception may apply, or have any question regarding the possible applicability of that exception, please contact the Legal Department.

From time to time the Company establishes retention or destruction policies or schedules for specific categories of records in order to ensure legal compliance, and also to accomplish other objectives, such as preserving intellectual property and cost management. Several categories of documents that bear special consideration are identified below. While minimum retention periods are suggested, the retention of the documents identified below and of documents not included in the identified categories should be determined primarily by the application of the general guidelines affecting document retention identified above, as well as any other pertinent factors.

- (a) Tax Records. Tax records include, but may not be limited to, documents concerning payroll, expenses, proof of deductions, business costs, accounting procedures, and other documents concerning the Company's revenues. Tax

records should be retained for at least six years from the date of filing the applicable return.

(b) Employment Records/Personnel Records. State and federal statutes require the Company to keep certain recruitment, employment and personnel information. The Company should also keep personnel files that reflect performance reviews and any complaints brought against the Company or individual employees under applicable state and federal statutes. The Company should also keep all final memoranda and correspondence reflecting performance reviews and actions taken by or against personnel in the employee's personnel file. Employment and personnel records should be retained for six years.

(c) Board and Board Committee Materials. Meeting minutes should be retained in perpetuity in the Company's minute book. The Company should keep a clean copy of all Board and Board Committee materials for no less than three years.

(d) Press Releases/Public Filings. The Company should retain permanent copies of all press releases and publicly filed documents under the theory that the Company should have its own copy to test the accuracy of any document a member of the public can theoretically produce against that Company.

(e) Legal Files. Legal counsel should be consulted to determine the retention period of particular documents, but legal documents should generally be maintained for a period of ten years.

(f) Marketing and Sales Documents. The Company should keep final copies of marketing and sales documents for the same period of time it keeps other corporate files, generally three years. An exception to the three-year policy may be sales invoices, contracts, leases, licenses and other legal documentation. These documents should be kept for at least three years beyond the life of the agreement.

(g) Development/Intellectual Property and Trade Secrets. Development documents are often subject to intellectual property protection in their final form (e.g., patents and copyrights). The documents detailing the development process are often also of value to the Company and are protected as a trade secret where the Company:

- (i) Derives independent economic value from the secrecy of the information; and
- (ii) The Company has taken affirmative steps to keep the information confidential.

The Company should keep all documents designated as containing trade secret information for at least the life of the trade secret.

(h) Contracts. Final, execution copies of all contracts entered into by the Company should be retained. The Company should retain copies of the final contracts for at least three years beyond the life of the agreement, and longer in the case of publicly filed contracts.

- (i) Electronic Mail. E-mail that needs to be saved should be either:
- (ii) printed in hard copy and kept in the appropriate file; or

(ii) downloaded to a computer file and kept electronically or on disk as a separate file.

The retention period depends upon the subject matter of the e-mail, as covered elsewhere in this policy. Failure to comply with this Document Retention Policy may result in punitive action against the employee, including suspension or termination. Questions about this policy should be referred to the President of the board of Ti-Ahwaga Community Players, Inc. who is in charge of administering, enforcing and updating this policy.

Change History

| Date | Action |
|-------------|---|
| 11/14/2006 | Approved |
| 03/20/2007 | Revisions Approved |
| 04/10/2007 | Revisions Approved |
| 12/15/2007 | Revisions Approved |
| 04/08/2008 | Revisions Approved |
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| 03/10/2009 | Revisions Approved |
| 06/09/2009 | Revisions Approved |
| 08/04/2015 | Revisions Approved |
| 11/08/2017 | Re-formatted document for better readability Corrected grammatical errors Updated section 15 – Season Selection Updated section 16 – Use of Building/Equipment Board Approved Revisions 11/8/17 |