

Annapolis Summer Garden Theatre Organization Manual



Version 3.0; 7/1/2019

Annapolis Summer Garden Theatre

<https://sumnergarden.com>

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Introduction

Purpose and Organization of the Manual

This manual documents all standard operating procedures related to Annapolis Summer Garden Theatre, Inc. (ASGT), its productions, and its Board, artistic teams, and volunteers. Every attempt has been made to be consistent with the organization's [By-Laws](#) and any current [Resolutions](#). Both of these documents are contained within this manual.

The manual is organized primarily according to staffing responsibilities. Any information too cumbersome to include within a specific staff section or which relates to more than one staff member is placed in a separate section or added as an appendix.

Operating Policies support and expand the Bylaws. They detail and define the Board of Directors and its operation. They provide similar information for the Committee structure. They define the procedures for the selection of each annual production season. They define the process for establishing an annual budget and maintaining a sound financial operation.

Responsibility for the Manual

The Governance Committee, chaired by ASGT President, has overall responsibility for maintaining the manual. Individuals who wish to submit suggestions for changes should contact the Committee at president@summergarden.com or by mailing to the Governance Committee at 143 Compromise Street, Annapolis, MD 21401.

Each Board member is charged with monitoring sections that pertain to their area(s) of responsibility and with suggesting changes to the Governance Committee by December 31.

The updated Manual will be approved by the Board at the February Board meeting each year and posted on the website.

The ASGT Board is aware that this is a living document. Additional information, formatting, and editing will be done periodically to make this document more useful to all persons involved with an ASGT production.

Document Revision History

- a. 03/16/2011 Version 2.0 Initial 2011 Season Version
- b. 03/16/2011 Version 2.1 Added this Revision History; also changes to Actors' Agreement, Understudy Policy, Audition Policy, and Director duties.
- c. 04/12/2011 Version 2.2 Changes to Actors' Agreement
- d. 01/09/2013 Version 2.3 Changes to Bylaw Article V
- e. 02/16/2016 Version 2.4 Changes to Introduction, History of the Theatre Logo, Bylaw Article III, Section 1, Listing of Performances, Executive Staff Job Descriptions, Production Manager Job Description, Stage Manager Job Description, Lighting Designer Job Description, Sound Designer Job Description, General Policies (including Audition Policy), Theatre Operating Policies, Technical Operations Checklist, Actor-Theatre Agreement
- f. 05/11/2017 Version 2.5 Changes throughout the document from the word "theater" to "theatre" to keep it consistent. Changes to job descriptions for Secretary, Volunteer Coordinator (now Volunteer Director), Public Relations Director, Communications Director, Box Office Director, Buildings and Grounds Director, and Development Director. Changes to Committees and Production Staff Job Descriptions (including Director, Music Director, Choreographer, Costumer, Production Manager, Stage Manager, title change from Technicians and Crew to Technical and Backstage Crew). Addition of Production Manager to Production Staff Appointment and Reporting Chart and abolishment of Rehearsal Pianist. Changes to Actor-Theatre Agreement, Introduction, Mission Statement, By-Laws, Production History, and General Policies (including Rehearsal, Performance, Education, Operating Policy, and Scheduling). Added a new policy to General Policies entitled "Age to Volunteer Policy" and also added Production Disclaimers under Theatre Operating Procedures. Changes to Inclement Weather Procedures, Box Office Procedures, Reservation Procedures, Buildings and Grounds Procedures, updated dates for Hazardous Material Disposal Procedures. Changes to Appendices (Info Sheet for Performers and Actor-Theatre Agreement) and Resource Lists. Abolishment of Five-Year Plan, Makeup Designer, Vocal Coach, Contract, Calendar (living document), and Biography Form for Performers. Moved Information Sheet for Concessionaires before the Scaled Floor Plan page.
- g. 7/1/19 Version 3.0 Major update: extracted significant portion of material into separate Production Manual; Changed the information sheet for performers and committee members; updated Artistic Committee membership, added 2018 shows; added duty of either set build or set strike to Actor position ; made edits to Info Sheet for Ushers; updated a number of Director job descriptions; updated box office procedures and policies; added procurement policies

Theatre Organization

Mission Statement

Annapolis Summer Garden Theatre, Inc. (ASGT) provides opportunities for the community to learn about and experience live theatre under the stars. As a community theatre, ASGT produces musicals at its unique and historic outdoor setting, formerly known as Shaw's Blacksmith Shop, located at 143 Compromise Street in Annapolis, Maryland.

Charter

The ASGT Board of Directors is the Executive Producer for all productions. Individual Board members have the responsibility to oversee certain aspects of each production, but the Board as a whole has ultimate authority over all production aspects and is responsible for ensuring the quality of all productions.

History

Annapolis Summer Garden Theatre was founded in 1966 by a dedicated group of arts enthusiasts. Its mission was not only to bring fine summer entertainment to Annapolis but also to play a role in the rejuvenation of the downtown area. The founders had been active with other local theatre and arts organizations and wanted to form a group that would perform in the summer when other groups were, generally, on hiatus. One important benefit of this plan was to give college students at home for the summer an opportunity to perform alongside seasoned actors or ply their production skills.

In 1965, "Olde Town" Annapolis had been designated a Registered National Historic District, and restoration of many of its historic buildings was just beginning. The following year, a group of arts enthusiasts, led by Joan Baldwin, incorporated Annapolis Summer Garden Theatre and staged its first productions under the stars behind the Carvel Hall Hotel. That was when the Paca House was still encased by the hotel building and the gardens had not been excavated. The first two productions were *You Can't Take It With You* and *Brigadoon*.

Joan had been active in Colonial Players and had been a founder of the Chesapeake Appreciation Days and the Annapolis Fine Arts Festival. She was aided by a few friends and co-founders: Tony Maggio as the technical expert; Al Tyler as artistic director; and, Ed Hartman as attorney.

By 1967, demolition of the hotel and site work for the Paca Gardens was continuing and the group began searching for a more permanent home. In a 1990 interview in "Annapolitan" magazine, Joan credited Ted and Marion Martens with identifying the abandoned Shaw Blacksmith Shop as a possible site for the new theatre group. Joan was the visionary, however, who led the effort to give the site a new identity and a new life. The building had been vacant

since the early 1960s when the Board of Education acquired the site to build their new headquarters. The Board's plan was stalled by concerns from the historic preservation community, and so they rented the property to ASGT for \$1 a year. The monumental work to turn the property into an outdoor theatre began, and ASGT's second season was staged at the Compromise Street site that we still occupy.

Joan recruited board members and sponsors from many sectors of the community. At the time, many felt that bringing new life to the historic district was almost a civic duty. Joan was the first president and served on the Board until 1969. By then, however, ASGT was firmly established and had presented four seasons of "theatre under the stars".

Readying the site for the first season took not only imagination, but a lot of labor. The building had been vacant and had been inhabited by more than a few critters. Many truckloads of dirt, old horseshoe nails and other debris were carted away. When they were readying the theatre for the first performance, the volunteers were dismayed by the dirt and mud in the house area where the audience would sit. Local business man Paul Pearson donated sod, and suddenly the theatre looked like a garden. The sod did not hold up to the foot traffic and the folding chairs, so a few years later the sod was replaced with gravel.

The fledgling group realized almost immediately that staging theatre outdoors presents many challenges. Rain is but one of those. Street noise from cars and motorcycles has always been a nuisance, but one that our actors can surmount. Noise from boat engines and boat horns is probably unique to ASGT, but we are, after all, across from the City Dock. And then there are the bugs. Mosquitoes are no longer the problem that they were in the early years, but many of us witnessed the event when a moth, probably attracted by the lights, flew right into the open mouth of an actor in mid-song. We also remember the opossum who wandered across the stage during intermission. It was early in the season and she moved on when our noise did not subside. The summer heat is harder on the actors than the audience, but it is summer. That's what we expect.

Ellen Moyer followed Joan as the second president of ASGT, and by 1971, the theatre had hired Roland Chambers as the artistic director. He had toured nationally and performed in the Washington-Baltimore region. He was an accomplished actor, director, artist, set designer and set builder. At ASGT, he directed the bicentennial production of 1776 which was critically-acclaimed and which ran all of 1975 and half of 1976. His abilities and his exacting standards are still well-known in the artistic community. Several of the actors who performed in our 2006 40th Anniversary production credit Roland with instilling the spark that led to their love for performing.

We could never name all of the people who had a significant impact on the ASGT organization. There are many and we would, undoubtedly miss some. In the years since 1966, there have

been more than 5,000 board members, directors, actors, and other volunteers who have left their mark on ASGT.

Over the years, the organization faced a number of challenges. In 1973, we feared losing our lease on the Shaw Blacksmith Shop. The Board of Education finally decided that they could not build their headquarters on the site and they were disposing of the property. The disposal was handled by the State of Maryland, and Anne Arundel County acquired the property. The County had no immediate plans for the site and allowed ASGT to remain. We signed a new lease for \$1 a year. By the mid-1980s, the property needed many repairs that could not be funded with seasonal revenues. We could not borrow money to fund the repairs because we did not own the building. County Council member Maureen Lamb intervened on our behalf and introduced a bill to transfer the property to ASGT. It was supported by the Anne Arundel County administration. After several years of negotiations with groups interested in our maintaining the historic integrity of the building and property, a County Council bill was passed and we became the owners of 143 Compromise Street in 1990.

We have tinkered with the formula for designing a successful summer season. In 1985, 1986 and 1987, we staged adult productions with many roles for young people. Some of the adults became interested in doing something to keep the young people involved in ASGT. Over a period of months, they developed the idea for a separate youth production that was ultimately named The Talent Machine. Mike Gilles and Steve Evans wrote the first script with ideas contributed by Sue Centurelli, Jill Compton and Bobbi Smith. Bobbi took the script and developed it further and the first production of The Talent Machine was staged at ASGT in the summer of 1988. The shows ran Monday through Wednesday, when the adult shows were dark. Variations of the original script were produced by ASGT for six summers, until 1993. Bobbi then moved the production to St. John's College and The Talent Machine Company became an independent group. We staged four more weeknight youth productions from 1994 through 1997, before deciding that staging shows seven nights a week took too great a toll on our volunteers and our facility.

In 1998 we again changed our season formula, adding a third weekend show and shortening all the runs to five weeks. For the next eight years, our middle show was a play by William Shakespeare. Since 2006, all three shows have been musicals. We will continuously assess the interests of our audience and schedule seasons with the widest appeal.

The ASGT organization continues to evolve. We add and delete names to the roster of volunteers each year. In December, 2008, ASGT revised its organizational structure by adopting a new Bylaws document and creating a new supplemental document, Operating Policies. Those documents are included in this manual.

History of the Theatre Logo



History of the original logo designed by Martha Wright and Roland Chambers

Seven stars are used at the top of the seal to signify that Maryland is the seventh of the original thirteen colonies, and because the Annapolis Summer Garden Theatre presents outdoor “theatre under the stars”. The Tudor rose, Annapolis’ city flower, was Queen Anne’s personal symbol and is used to symbolize the garden. The two rampant lions which support the seal stand for uprightness and are symbolic of the Mother Country. The masks are used traditionally in the theatre to denote comedy and tragedy, and the ribbons form the treble clef as ASGT presents musical theatre. The theme is carried out in black and white, the colors of the piano keyboard.



Story of the refreshed 2016 logo

In 2016, we refreshed and simplified our organization logo to celebrate our 50th anniversary and to more accurately represent ASGT’s present identity. The black-and-white color scheme gave way to bold colors that reflect our personality: twilight blue, colorful splashes of confetti, and gold for our 50th anniversary. The seven stars remain at the top of the shield to represent our outdoor “theatre under the stars”. Two lions continue to support our seal and symbolize passion and integrity. Finally, our organization name was removed from the shield to make room for “1966-2016” and “50 years”, which replace the other symbols (drama masks, treble clef, Tudor rose). Our name now appears below the seal, anchoring the image.

History of the Theatre Property

The Annapolis Summer Garden Theatre property is both a cultural and historic landmark. A 1963 archeological survey by H. T. Wright, III for Historic Annapolis said that the building is “certainly the anchor at the base of the entire dock-side façade, and is important as the first element in the authentic scale and appearance of the old harbor and its environs.” A 1983 architectural survey by Russell Wright for the Maryland Historical Trust described the building as a “vernacular utilitarian structure of great importance to the streetscape and the role of the waterfront in the development of Annapolis.”

The property on which our building sits appears in land records dating back to 1696 when it was designated as wharfage. The wharfage designation allowed the owner of the land abutting the water to create property by filling in the water to construct a business to aid in the development of the port of Annapolis. The brick side of the current structure dates from about 1800 and sits over the ruins of an earlier warehouse owned by members of the Charles Carroll family. The frame portion was built later. The historic brick wall on the western edge of the property (house left) is built to support what was once a promenade along the waterfront. The site served many functions over time, and was Shaw’s Blacksmith Shop until the early 1960s when the Shaw family moved their business to the suburbs and sold the property. It was owned by the Board of Education from 1962 until 1973, and by Anne Arundel County from 1973 until 1990. The theatre rented the property from 1967 to 1990. In 1990, the County very generously sold the property to us for \$1 with the stipulation that it continue to be a community theatre engaged in cultural and educational activities.

The hours of hard work required to turn the site into an outdoor theatre and maintain it as such began the day we became tenants. Initial conversion was followed by a spate of improvements in the early eighties and nineties. Essentially, however, the efforts over the years have been patchwork. Today, ASGT is focused on completing its first full-scale makeover since it converted the old Shaw Blacksmith Shop into a theatre forty-four years ago. We have worked – largely with volunteer effort -- to bring the building and grounds up to current building codes; try to keep up with the ravages of time, recover from nature’s cruelty in sending Hurricane Isabel and maintain historical integrity. The **Stage/2** will address these issues.

STAGE/2

At the beginning of 2006, our 40th Anniversary year, the Board of Directors decided to take decisive action. We opted for a top-to-bottom makeover. **STAGE/2** is designed not to compromise but rather to enhance our core concept of “theatre under the stars.”

The Mission:

- **RESTORATION** of our building, preserving its historical integrity and protecting our landmark.
- **RENOVATION** of both the building and the theatre to provide us with a modern environment conducive to the best productions we can possibly stage.
- **REJUVENATION** of the spirit of our actors, our musicians, our production teams, our house staff, and our wonderful members, supporters and audiences from the Annapolis area and beyond who have consistently supported us since the beginning.

The overall scope of **STAGE/2** is a major undertaking, one which extends even beyond the building and theatre to other major decisions -- equipment, furniture, lighting and sound enhancements, and staging advances, to name a few. It will also allow us to put the site to year-round use. We won't be staging productions beyond our current summer schedule, but the theatre will become the center for most of our activities. (Large scale auditions and rehearsals in cold weather will still take place off-site.) Having a full-time presence in the heart of Annapolis will serve to increase our recognition and public participation.

STAGE/2 is, above all, a challenge. It is a bold attempt to set our sights high and raise the funds necessary to reach them. We managed to raise our seed money fund by providing little more than the basic scope and direction of our plan. We are bolstered by this evidence of public confidence, and now that the project is underway, we have every reason to believe that we can meet its goals.

By-Laws

ANNAPOLIS SUMMER GARDEN THEATRE, INC.

BYLAWS

(Amended May 11, 2017)

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ARTICLE I

NAME AND PURPOSE

The name of the organization shall be Annapolis Summer Garden Theatre, Inc., and shown in these bylaws as ASGT.

The purpose of ASGT shall be to provide opportunities for the community to learn about and experience live theatre under the stars. As a community theatre, ASGT shall produce plays and musicals at its unique and historic outdoor setting, formerly known as Shaw's Blacksmith Shop, located at 143 Compromise Street in Annapolis, Maryland.

ARTICLE II

SCOPE AND MANNER OF OPERATION

ASGT shall be operated as a non-profit organization, and is so recognized by the appropriate government entities. No officer of the corporation shall receive any remuneration for services as an officer. ASGT shall not engage in any substantial way in any activities which in themselves are not in furtherance of its tax exempt purposes.

ASGT shall have and continuously maintain within the State of Maryland a registered agent and a registered office. The registered agent shall be the President of the Board of ASGT, and the registered office shall be 143 Compromise Street, Annapolis, Maryland 21401.

ASGT shall be operated in an open, honest, and non-discriminatory manner. The corporation shall keep correct and complete books and records, as well as minutes of the proceedings of the meetings of its Board. Copies of all tax returns shall be made available to interested parties upon request, as required by law.

ARTICLE III

MANAGEMENT AND ADMINISTRATION

SECTION 1. BOARD OF DIRECTORS/OFFICERS/DUTIES

The activities of ASGT shall be determined and managed by the Board of Directors. The Board shall constitute the voting membership of ASGT, and it is empowered to pass any regulation and make any decision necessary for the conduct of business.

The Board of Directors shall be composed of up to fifteen directors, each elected for a term of two years. The President and the Secretary shall be elected in even-numbered years; the Vice President in odd-numbered years. The Treasurer shall be appointed by the President with the approval of the Board of Directors. The remaining directors shall be elected as outlined in the ASGT Operating Policies.

The President, Vice President, Secretary, and Treasurer shall be the Executive Officers of

the corporation. Their duties summarized below are covered in detail in ASGT Operating Policies, which also contain details of the duties of the remaining directors.

The **President** shall be the principal executive officer of ASGT. It shall be the duty of the President to lead the organization, to enforce observance of the Bylaws, and to preside at all meetings of the Board of Directors.

The **Vice President** supports the President, as requested, and performs all duties of the President in that person's absence. If the office of President becomes vacant, the Vice President shall assume the office of President for the balance of that office's term.

The **Secretary** shall record the minutes of all meetings, maintain all files and manage the routine correspondence of ASGT.

The **Treasurer** shall receive all funds and make all disbursements. The Treasurer also shall keep all financial records and make such reports to the Board and others as required, including closing fiscal year data.

Any vacancy on the Board of Directors shall be filled by appointment by the President, subject to Board approval. Directors so appointed shall serve the remainder of the term.

All resignations must be submitted in writing to the Board of Directors. A Director shall be removed from the Board automatically for poor attendance, as defined in the ASGT Operating Procedures, or by a majority of the Board for actions not in the best interests of ASGT.

SECTION 2. COMMITTEES

The Board of Directors may designate as many committees as it deems appropriate for the conduct of ASGT business. Committees are appointed for a term of one year. Each committee chairperson shall be appointed by the President, subject to the approval of the Board; committee members shall be appointed by the chairperson, subject to the approval of the Board.

ASGT has seven standing committees, as shown below. Details on the committees' operating procedures are contained in ASGT Operating Policies.

- Artistic
- Facility Operations
- Facility Planning
- Financial
- Governance
- Marketing
- Development

The Board may establish *ad hoc* committees for specific purposes and for a defined time period.

The President or the President's designee shall be an ex officio member of all committees.

SECTION 3. FINANCES

Sound financial management is essential to the continued success of ASGT, and all Board and Committee members are expected to be aware of the financial implications of their decisions and to be stewards of its financial resources.

The Board of Directors may authorize any two Directors, one of which must be an Executive Officer, to enter into any contract or to execute and deliver any instrument in the name and on behalf of ASGT. Such authority may be general or specific, as determined by the Board.

The Board shall not incur any indebtedness, nor authorize any instrument or contract resulting in any indebtedness, for ASGT in excess of the funds in the hands of the Treasurer, unless such action is approved in advance by a two-thirds vote of the entire Board of Directors.

All ASGT funds shall be deposited to the credit of ASGT in such banks or other financial institutions as the Board may select.

The Board of Directors may accept on behalf of ASGT any gift, donation, or bequest for any general or specific purpose of ASGT. Gifts accepted for special purposes shall be used only for those purposes. All gifts shall be acknowledged in writing.

ARTICLE IV

MEETINGS

The Board of Directors shall hold such regularly scheduled meetings as are necessary for the efficient and effective conduct of ASGT business. There shall be no fewer than twelve such meetings a year. The Board members present at such meetings shall constitute a quorum for all purposes requiring Board action under these Bylaws. The Board shall be given seven days advance notice of the agenda for a regular meeting. The Board may vote only on items listed on the agenda. Any member who cannot attend the meeting may vote by proxy.

Additional, special meetings of the Board may be called by, or at the request of, the President or any three Directors. A special meeting shall address only the topic for which it is called. The Board shall be given three days advance notice of a special meeting.

All regular and special and meetings shall be held within a fifteen-mile radius of the City of Annapolis.

ARTICLE V

NOMINATIONS AND ELECTIONS

The term of office of ASGT directors shall run from October 1 to September 30.

By June 1 of each year, the President shall issue a call for candidates for the positions whose terms are expiring in September of that year. A specific application procedure will be outlined, providing the opportunity for anyone to identify a position of choice and present credentials and reasons why the Nominating Committee should approve them as a candidate for inclusion in the proposed slate. The June 1 announcement shall specify a closing date for submissions.

Also by June 1 of each year, the President shall appoint, subject to the approval of the Board, a Nominating Committee consisting of three members of the existing Board whose terms are not expiring in that year and three other individuals from the active ASGT community. Members of the Nominating Committee may not run for any position in the year that they serve on the Committee. The Nominating Committee shall consider all applications. Where appropriate, they shall conduct in-person interviews with potential candidates or request supplemental information in writing.

At the regular August Board meeting, the Nominating Committee shall present a slate of at least one and no more than three persons for each expiring term. For each person so presented, the Nominating Committee must present a statement, not to exceed one typewritten page, outlining the nominee's credentials, perceived benefits to the Board and the office, and an expressed willingness to serve his/her term. The statement may be prepared either by the candidate or by the Nominating Committee.

The agenda for the regularly scheduled September meeting of the Board of Directors shall include the election of directors for those positions whose terms are expiring September 30. Candidates will be elected if they receive the majority of total votes of Board members present and Board members voting by proxy.

ARTICLE VI

AMENDMENTS TO BYLAWS

These Bylaws may be changed or repealed by a two-thirds vote of the ASGT Board of Directors after a thirty-day review of any written recommendation by a director for such change or repeal.

ARTICLE VII

DISSOLUTION

If ASGT should dissolve, the Board shall determine that the provisions of the incorporating charter have been met and then decide the disposition of the remaining assets and properties. Preference shall be given to local entities engaged in theatre activities.

Resolutions

As of the date of this document, ASGT has no current resolutions.

Production History

ASGT – 50 SEASONS OF “THEATRE UNDER THE STARS”

(Youth productions in parentheses)

1966 (in the Paca Gardens)

You Can't Take It with You
Brigadoon

1967 (at Compromise Street)

Carnival!
The Night of the Iguana
Hamlet

1968

Oh, Kay!
The Odd Couple
Camelot

1969

Luv
Who's Afraid of Virginia
Woolf?
The Sound of Music

1970

Mame
How to Succeed in Business
Without Really Trying

1971

I Do! I Do!
The King and I

1972

Destry Rides Again
Cabaret

1973

Company
My Fair Lady

1974

Showboat
Fiddler on the Roof

1975

1776

1976

1776
South Pacific

1977

Annie Get Your Gun
Godspell
Gypsy

1978

Mame
Once Upon a Mattress

1979

Bye Bye Birdie
The King and I

1980

Kiss Me Kate
Guys and Dolls

1981

Man of La Mancha
The Music Man

1982

Oklahoma
Grease

1983

Brigadoon
Anything Goes

1984

Hello, Dolly!
Carousel

1985

Annie

1986

The Sound of Music
Pippin

1987

Evita
Little Mary Sunshine

1988

42nd Street
(Talent Machine)
The Odd Couple

1989

Singin' in the Rain
(Talent Machine II)
Come Blow Your Horn

1990

Oliver!
(Talent Machine III)
Can-Can

1991

Carnival!
(Talent Machine IV)
Pajama Game
(Grease)

1992

You're a Good Man, Charlie
Brown
(Talent Machine V)
Chicago
(Do Black Patent Leather
Shoes
Really Reflect Up?)

1993

The Music Man
(Talent Machine)
Godspell
(42nd Street)

1994

Guys and Dolls
(45 Minutes from Broadway)
Little Shop of Horrors

1995

Nunsense
(Bye Bye Birdie)
Annie

1996

Side by Side by Sondheim
(The Pirates of Penzance)
The Wizard of Oz

1997

Leader of the Pack
(Li'l Abner)
Anything Goes

1998

Joseph and the Amazing
Technicolor Dreamcoat
A Midsummer Night's Dream
Kiss Me Kate

1999

West Side Story
As You Like It
Me and My Girl

2000

Jesus Christ Superstar
The Comedy of Errors
Once Upon a Mattress

2001

Into the Woods
Much Ado about Nothing
Good News!

2002

Rock around the Dock
Twelfth Night
Promises, Promises
Rock around the Dock, Take II

2003

Evita
The Merry Wives of Windsor
My Fair Lady

2004

Gypsy
The Taming of the Shrew
Crazy for You

2005

Nunsense
The Tempest
A Chorus Line

2006

Rodgers & Hammerstein's
Cinderella
Urinetown: the Musical
Cabaret
40 Years Under the Stars

2007

Godspell
Sweeney Todd
Thoroughly Modern Millie

2008

On the Town
Forever Plaid
All Shook Up

2009

Smokey Joe's Café
Quilters: The Musical
Copacabana

2010

Forever Plaid (Reprise)
The 25th Annual Putnam
County Spelling Bee
Buddy: The Buddy Holly
Story

2011

Chicago
The Marvelous Wonderettes
Hairspray

2012

Anything Goes
Avenue Q
Xanadu

2013

Swing!
[title of show] (clean version)
Into the Woods

2014

42nd Street
SHOUT! The Mod Musical
Monty Python's Spamalot

2015

The Mystery of Edwin Drood
Catch Me If You Can
The Addams Family

2016

Brigadoon
The Wedding Singer
Rent
The Producers
50 Years Under the Stars

2017

Sister Act
The Full Monty
In the Heights
Light Up the Stars

2018

Bullets Over Broadway
Altar Boyz
9 to 5

Executive Staff Job Descriptions

Board of Directors: Composition and Duties

The Board of Directors shall be composed of up to fifteen directors, each elected for a term of two years. No more than one Director may be from the same household. The Directors shall be elected on a rotating basis as indicated in their job descriptions below.

It shall be the duty of each Board position to write and/or maintain a detailed operating manual for the position, including specific duties and deadline dates where appropriate.

President

The President (elected in even-numbered years) has the following duties and responsibilities:

1. Lead and act as the voice of the organization.
2. Enforce observance of the Bylaws.
3. Develop the agenda for all meetings of the Board of Directors.
4. Preside at all meetings of the Board of Directors.
5. Serve as an ex-officio member of all committees.
6. Appoint the chairpersons of all committees.
7. Determine who is entitled to complimentary tickets.
8. Give final approval for the season brochure, the program for each show, and any other ASGT document for dissemination to the public.
9. Schedule Board Member on Duty for each show.

Vice President

The Vice President (elected in odd-numbered years) has the following duties and responsibilities:

1. Assist the President in the management and administration of the organization, as requested.
2. Preside at all meetings and perform all duties of the President in the absence of the President.
3. Assume the office of President and serve until expiration of the President's term in the event the office of the President becomes vacant.
4. Organize special events for the public in conjunction with the Development Director and Public Relations Director.

Secretary

The Secretary (elected in even-numbered years) has the following duties and responsibilities:

1. Provide notice of each Board meeting at least five days before next meeting.
2. Collect Director Reports up to four days before each Board meeting.
3. Record the minutes of any and all Board meetings.
4. Email copy of Board meeting minutes to Board members no later than one week after each meeting.
5. Maintain and organize all files on the shared drive and maintain a comprehensive organization schedule (see [Scheduling Policy](#) page 54), as requested by the Board.
6. Maintain and keep current the Board of Directors contact list.

Treasurer

The Treasurer (appointed by the President with the approval of the Board of Directors) has the following duties and responsibilities:

1. Receive all funds and make all disbursements under the direction of the Board of Directors
2. Keep all financial records and prepare and submit monthly reports to the Board.
3. Prepare an annual statement for presentation at the January Board meeting reflecting all financial transactions in the previous fiscal year.
4. Arrange for an annual review of ASGT financial records and a review upon the completion of his/her term as treasurer.
5. Keep ASGT within the limits of the budget approved by the Board.
6. Lead the budgeting process for the upcoming fiscal year.
7. Maintain insurance on the ASGT building and property.
8. Arrange to have annual income tax and personal property tax returns and other forms necessary to maintain the non-profit status of ASGT completed and filed.
9. Maintain records for all ASGT contracts.
10. Develop and implement a policy for ASGT procurements.
11. Issue tax-exempt cards

Box Office Director

The Box Office Director (elected in odd-numbered years) manages the box office operations for all ASGT productions, has the following duties and responsibilities:

1. Arrange for the printing of all show tickets, ticket envelopes and ticket gift certificates.
2. Maintain and update information on the telephone answering system. [NOTE: Debbie has not been doing this.]

3. In cooperation with the Volunteer Director, recruit and train personnel to operate the Box Office during the hours specified by the Board.
4. Receive and answer ticket reservation requests.
5. Maintain a secure ticket sales operation including the deposit of all monies received through ticket sales transactions.
6. Maintain accurate records of ticket transactions and attendance at all regular season ASGT performances.
7. Coordinate tickets/seating for group sales and benefit functions involving all ASGT performances.
8. Determine and communicate procedure for complimentary tickets for cast and staff.

Buildings and Grounds Director

The Buildings and Grounds Director (elected in odd-numbered years) manages the activities to maintain the ASGT building, grounds, and non-production property/equipment to be kept functional, operational, presentable, and safe for all uses of the theatre. The position has the following duties and responsibilities:

1. If any problem arises with structural and/or operational aspects of the theatre, determine how best to fix it and either fix it or have it fixed by an appropriate party or contractor.
2. Maintain a list of all yearly maintenance and inspection items required by property, board, city, and state and arrange to have them completed by an appropriately licensed party. This currently includes the annual fire marshal inspection, electrical inspections (when appropriate), annual inspections (separately) of fire alarms, sprinklers and extinguishers, and an annual check for termites.
3. Ensure that all systems necessary for occupancy (i.e. plumbing, electrical, and emergency) retain ongoing certification and remain in working order while the theatre is in use.
4. Ensure that a clean and clear working space is maintained inside the building during general occupancy. All methods of passage and egress must remain clear and well-lit at all times in case of an emergency.
5. Provide fire and emergency training walkthrough to stage manager and backstage manager for each show prior to move-in to theatre; time to be scheduled by production manager.
6. Coordinate and oversee a biannual (spring and fall) general clean-up of the exterior spaces and the repair of any damage to the building.
7. Ensure that all spaces are clean and winterized following the working season, that the house space is clear of debris, and that all non-production property is properly stowed out of the weather.
8. Arrange for property care during foul-weather circumstances, including (but not limited to) snow removal and deicing of the sidewalks during the winter and handling high water preparation (sandbags, etc.) and cleanup resulting from hurricanes and storm surges.

9. Consult with the Technical Director, Production Director, and House Director to determine if any alterations to the theatre space are needed before the opening of a season and arrange for those modifications to be completed in a timely manner.
10. Maintain a clear and concise inventory of all equipment and tools owned or used by ASGT that are considered non-production items (excluding general-use consumables).
11. Make recommendations to the Board in October for the acquisition of furniture, fixtures, and equipment needed for the efficient operation of the property, any repairs to the building and grounds, and any long-term improvements are that needed for the continued operations at ASGT.
12. Lead the Facility Operations Committee for oversight of the continued use of the theatre and to make suggestions for areas of potential improvement. Work with the Facility Planning Committee to develop plans for improvement to the property.
13. Control building access (lockbox and keys). Access will be granted to Board members and critical members of the production teams.

Communications Director

The Communications Director (elected in odd-numbered years) manages all activities involving communication with ASGT constituencies. The position has the following duties and responsibilities:

1. Manage ASGT's official communications to all constituencies: patrons, donors, volunteers, artistic staff, participants in educational programs, community partners, and others following or interested in ASGT. Ensure all parties' adherence to the organization's Communications Operating Policy and Communication & Style Guide.
2. Ensure that the theatre's official communication channels are accessible and available to carry out the business of ASGT. These channels include the organization's website, e-mail marketing platform, social media accounts, online survey accounts, printed season brochure, other print circulation (as needed), etc.
3. Administer the ASGT website to ensure it is up-to-date, easy to navigate, informative, and engaging. Continually improve the site to keep up with the latest technologies and innovations.
4. Write copy for use in print and electronic communications, including show synopses, talking points, director bios and quotes, etc.
5. Manage the design, production, and mailing of the season brochure and any promotional mailers. Collaborate with the graphic designer and printing/production vendors to produce the season brochure, promotional postcards, and other print publications targeted to ASGT's constituencies.
6. Identify and work with photographers to capture images of the theatre, rehearsals, performances, and special events for use across all communication channels. Identify and

work with videographers to produce promotional videos. Maintain ASGT's digital library of images and videos. Implement and manage photo sharing initiatives.

7. Through regular online surveys and other methods, research the attitudes, opinions, needs, and interests of ASGT's existing constituents and collect feedback about our opportunities for improvement. When appropriate, make strategic recommendations to the relevant Board members and/or committees about show selection, procedural changes, opportunities for improvement, etc.
8. With the Public Relations Director, collaborate with marketing consultants on ad hoc projects, as needed.
9. Collaborate with other Board members to ensure available contact information for ASGT constituents is added to, and kept current, in any centralized databases.
10. Serve on the Marketing Committee to help promote the organization, auditions, events, performances, and opportunities at ASGT.
11. Serve on the Development Committee to help promote special fundraising events and deploy digital fundraising campaigns.
12. Serve as a consultant to the Artistic Committee in regard to play reading and show selection.

Development Director

The Development Director (elected in even-numbered years) manages activities involving the cultivation, solicitation, and stewardship of charitable gifts to ASGT. The position has the following duties and responsibilities:

1. Create and maintain a list of ASGT donors that includes their contact information and an up-to-date donation history to facilitate the solicitation of future gifts. Provide current donor lists to the designated staffer for publication in show programs.
2. Prepare for the President's signature acknowledgment letters for all donations received.
3. Identify and research donor prospects for cultivation.
4. Develop and implement a strategic solicitation plan for individuals and businesses through direct fundraising, proposals, crowdfunding, and other methods.
5. Find creative ways to steward individual and business donors. Ensure business donors receive the promised sponsor benefits.
6. Identify new public and private grant opportunities for which ASGT can apply. Work to increase awareness ASGT in the philanthropic community.
7. Develop plans for, and oversee the implementation of, special fundraising events with assistance from the Public Relations Director, Communications Director, and other key staff.
8. Nurture a culture of philanthropy at ASGT, including 100% giving by ASGT's Board of Directors.
9. Chair the Development Committee.

10. Serve on the Facility Planning Committee to provide fundraising support for the Stage/2 capital campaign.

House Director

The House Director (elected in odd-numbered years) manages all front-of-house operations of the theatre except Box Office, and has the following duties and responsibilities:

1. Recruit and train ushers/house managers, including safety training, and assure that each performance is staffed.
2. Assure that household supplies (soap, paper towels, etc.) are available for each rehearsal and performance.
3. Assure safety of the house for all patrons and staff.
4. Arrange for concessions to be available at each performance and keep financial records on concessions, as required by the Treasurer.
5. Arrange to have the interior of the building cleaned before the season opens, between productions, and at the conclusion of the season.
6. Arrange for the cleaning of bathrooms and public spaces before each performance.
7. Assure that all chairs are clean and in place in the house at the beginning of the season and before each production.

Production Director

The Production Director (elected in odd-numbered years) manages the functions necessary to mount productions. This includes hiring and coordinating with the staff of all scheduled productions to assure the smooth transition from rehearsal to the stage and the smooth transition from one production to the next. This position has the following duties and responsibilities:

1. Make contacts with the appropriate companies and obtain quotes for royalties and rentals.
2. Order and return all leased, rented and contracted materials.
3. Manage securing of audition and rehearsal space for all productions. Maintain accurate records of space usage for billing and insurance purposes.
4. Oversee all aspects of audition process.
5. Select a Production staff for each show.
6. Execute contracts with all artistic staff on behalf of the Board.
7. Develop and manage annual production budget. Act as liaison between shows and the Board. Make reports to the Board on the progress of the productions.
8. Define the need for, organize, and manage workshops dealing with the various aspects of staging live theatrical productions.*

9. Conduct onboarding of all production team members.
10. Provide final approval of all aspects of show design.
11. Coordinate scheduling of show crews with Technical Director and Stage Manager.
12. Be present during Tech week of each production to assist with any concerns.

*Need to address where this duty belongs – should not fall under Production Director. This is oriented toward educational activities.

Public Relations Director

The Public Relations Director (elected in even-numbered years) manages all activities promoting ASGT and its productions to the general public, developing methods to extend the reach of ASGT's message to a wider audience and build our constituent base. The position has the following duties and responsibilities:

1. Serve as ASGT's point-of-contact for media inquiries. Write and distribute press releases. Pitch ideas for articles promoting the theatre, season, auditions, workshops, productions, special events, etc. Maintain a current list of media contacts (print, digital, radio, TV). Forward photos, photo credits, and captions to the media for publicity purposes. Coordinate comp tickets for reviewers. Explore opportunities for promotion on radio and TV (recorded, live, or streaming).
2. Coordinate and oversee promotional photo shoots.
3. Oversee all paid advertising. Manage the print and digital advertising schedules and budget. Collaborate with the graphic designer to produce advertisements. Submit ads to publications.
4. Collaborate with the graphic designer and printing/production vendors to produce building signage, marquees, program covers, banners (as needed), and other promotional materials.
5. Manage ASGT profiles on public websites related to travel/tourism, regional performing arts, and news and lifestyle publications. Post performances and other events on online event calendars. Conduct online reputation management, responding to reviews, questions, feedback, and inaccuracies. Post available opportunities on career and theatre resource sites.
6. Develop and manage cooperative programs with local merchants for the benefit of ASGT's patrons. Identify opportunities for cross-promotion that will benefit ASGT and its sponsors and community partners.
7. As needed, research the attitudes, opinions, needs, and interests of ASGT's target market (patrons, donors, and volunteers) as they relate to the organization and the programs we offer. Conduct regular research into programs and prices offered by other local performing arts groups. When appropriate, make strategic recommendations to the relevant Board

members and/or committees about show selection, ticket pricing, and other market-based decisions.

8. With the Communications Director, collaborate with marketing consultants on ad hoc projects, as needed.
9. Maintain archives of all publications, press releases, press clippings, advertising, reviews, radio recordings, etc. for the organization's records.
10. Ensure all parties' adherence to the organization's Communications Operating Policy. Adhere to ASGT's Communication & Style Guide.
11. Chair the Marketing Committee.
12. Serve on the Fundraising Committee to help promote special fundraising events and provide materials in support of sponsor development.
13. Serve as a consultant to the Artistic Committee in regard to play reading and show selection.

Technical Director – Will be updated in 2020

The Technical Director (elected in even-numbered years) manages all aspects of the technical requirements of ASGT, and has the following duties and responsibilities:

1. Delegate and oversee Assistant Tech Directors.
2. Recruit, train and manage the Lighting Designer , Sound Designer, and technicians.
3. As a member of the Artistic Committee, select the Stage Manager, Set Designer and Scenic Artist for each production.
4. Maintain an inventory of all technical equipment.
5. Maintain up-to-date documentation describing the configuration of lighting and sound systems.
6. Prepare annual budget for repairs to existing equipment, replacements or improvements
7. Maintain a budget for long-term purchases and equipment upgrades.
8. Coordinate with Production Manager to ensure all technical needs are accounted for in each show's budget.
9. Determine that all technical equipment of the theatre is in good working order and that it is installed and in place for the first production. (See Beginning of Season Procedures)
10. Coordinate with the Buildings and Grounds Director if building or power modifications become necessary to meet ASGT's technical needs.
11. Provide Lighting, Sound, and Set Designers with an inventory of available equipment.
12. Advise and make recommendations to the Show Director on all matters concerning the technical capabilities of ASGT.
13. Maintain a talent bank of Technical and Backstage Crew, and provide copies to the Communications Director and to the show Production Manager.
14. Ensure that all technical equipment is in good working order during the production season, and coordinate and supervise repairs if they become necessary.
15. Ensure that all technical equipment is cleaned, repaired, if necessary, and stored properly at the end of the season. (See End of Season Procedure)
16. Be responsible for safety of the set, all technical equipment and safety training for all technicians.
17. Maintain overall authority over Tech Booth and Tech Room spaces in the theatre.
18. Be present at tech week for all shows.

Volunteer Director

The Volunteer Director (elected in even-numbered years) manages the volunteer recruitment and retention efforts of ASGT, and has the following duties and responsibilities:

1. Represent ASGT in order to solicit new volunteers.
2. Coordinate with the Public Relations Director to promote volunteer opportunities in the local media.
3. Respond to inquiries from potential volunteers and refer potential volunteers to the appropriate Board members.
4. Coordinate a Volunteer open house for people interested in assisting at the theatre prior to the beginning of the season.
5. Maintain a contact list of volunteers and provide access to the Communications Director and to the appropriate Board members.
6. Ensure that there is a job description for each position in the theatre that requires volunteers and ensure that this information is published and available for workshop day and potential volunteers.
7. Follow up with volunteers to see that they are matched with suitable volunteer opportunities.
8. Ensure that each volunteer understands the reporting and communications structure of the theatre.
9. Plan and carry out periodic volunteer appreciation activities as approved by the Board.
10. Work with other members of the board to determine each director's volunteer needs in order to help fill those needs.

Removal of Directors

A Director may be removed from the Board automatically if he/she fails to attend three consecutive meetings without contacting the President to report an unavoidable conflict. A Director may also be removed from the Board by a majority vote of the Board for actions not in the best interests of ASGT. In either case, the Board member affected will receive a written notification of the action.

Committees

The following committees are established by the Bylaws and their duties are outlined below. Each committee is established on a one-year basis and shall be reestablished, amended or abolished in October of each year. The committee chair shall be appointed by the President with the approval of the Board. The committee members shall be selected by the chairman with the approval of the Board. *Ad hoc* committees may be established by the Board of Directors as the need arises.

The President or the President's designee shall be an *ex officio* member of each committee.

Board members serving as a committee "Consultant" participate in committee meetings and discussions *as needed* to guide the committee's decision-making only in regards to their area of responsibility.

Committees exist to advise the Board of Directors. They may not commit the theatre's funds without Board approval.

Committees shall appoint a member to take minutes at each meeting and the minutes shall be submitted to the Secretary for inclusion in the agenda and minutes of the subsequent meeting of the Board of Directors.

Artistic

Vice President – Chair
 Production Director
 Technical Director
 Ad Hoc Members as Appointed by Chair
 and approved by the Board
 Communications Director – Consultant
 Public Relations Director – Consultant
*Annual Show Selection, Technical,
 Long Range Artistic Vision, Education,
 Artistic Contracts*

Facility Operations

Buildings & Grounds Director – Chair
 Treasurer
 House Director
 Volunteer Director
 Tech Director - Consultant
*Year-Round Maintenance, Garden,
 Housekeeping, Performance Support
 (Ushers & Concessions), B/G Contracts*

Facility Planning

President – Chair
 Buildings & Grounds Director
 Production Director
 Tech Director
 Treasurer
 Development Director – Consultant
*Building Renovations, Stage/2,
 Long-Term Renovation Planning*

Financial

Treasurer – Chair
 Box Office
*Box Office, Financial Procedures
 Insurance, Contracts for Services*

Governance

President – Chair
 Secretary
*Organization Manual, Bylaws, Board
 Development, Long-range, Organizational
 Planning*

Marketing

Public Relations Director – Chair
Communications Director
Vice President – Consultant
*Marketing, Publicity, Promotion, Public
Relations, Advertising, Photography,
Videography*

Development

Development Director – Chair
Treasurer
Secretary
Communications Director
Fundraising, Outreach, Friend Building

General Policies

Production Manual

Beginning with the 2019 release of the Organization Manual all production-specific information is now contained in a separate document known as the “Production Manual”. The Production Manual is a separately versioned document that is intended to be a living document. Changes to the document are approved by the Artistic Committee. If changes impact the Board of Directors and their interaction with production and policies set forth in the Organization Manual, Board approval is also required.

Operating Policies

These Operating Policies are written to complement the ASGT Bylaws. They may be modified by a majority vote of the Board of Directors at any meeting, regular or special, as long as the modification is an announced agenda item. The Board of Directors shall review the Operating Policies annually in January, and take positive action to readopt, amend or abolish each section. Exceptions to these Operating Policies may not be granted by individual members of the Board of Directors except on matters affecting the safety of persons or property. Please consult with the Secretary for the latest version.

Administration

Any proposed activity under the aegis of Annapolis Summer Garden Theatre, Inc., must be specifically approved by the Board of Directors, both for concept and schedule, prior to any general announcement of the activity. At the time the activity is approved, a member of the Board of Directors shall be assigned to oversee the activity.

The Board shall annually review and approve the mission statement and goals of the organization.

Any Board member may submit an item for the agenda of an upcoming meeting of the Board of Directors. The item must be submitted in writing to the President at least five days before the meeting.

Communications

The Board of Directors is responsible for marketing the theatre and its activities and productions, and will manage all official promotion, publicity, public relations, and advertising efforts. The Communications Director and Public Relations Director will coordinate with other Board members to collect information needed for these marketing efforts, and will utilize the Marketing Committee to manage ongoing marketing activities and deploy campaigns. Other Board members, volunteers, and production team members are encouraged to promote the theatre and its activities and productions to their friends and family. However, if another Board member, volunteer, or production team member wishes to supplement ASGT's official marketing to the public or media, they must get prior approval from the Communications Director and Public Relations Director.

Production

The July Board of Directors meeting shall be designated for discussion of plays to be produced for the following season.

The decision on a season shall be by a majority vote at a regularly scheduled meeting of the Board of Directors or a legally called special meeting of the Board of Directors. In either case, the selection of the season must be an announced agenda item.

Once the season is selected, it may only be changed by a majority vote at a regularly scheduled meeting of the Board of Directors or a legally called special meeting of the Board of Directors. In either case, the change in the season must be an announced agenda item.

The selection of a show director shall be by a majority vote of the Board present at the meeting where the selection is an announced agenda item.

The Board shall approve the ASGT Organization Manual on an annual basis in February.

Financial

The Financial Committee shall develop a budget for the upcoming calendar/fiscal year and present it to the Board of Directors at the November meeting. The Board of Directors shall adopt a budget for the upcoming calendar/fiscal year in December.

All checks must be signed by the Treasurer. If the Treasurer is not able to sign checks, the President, Vice President or Secretary shall be authorized to sign.

Checks will be written upon receipt of a valid invoice or a properly-approved request for reimbursement. A valid invoice may be for a recurring expense, such as utilities, for which there is a budgeted line item. For expenditures for which there is not a specific budget, a valid invoice shall be one that is approved in writing by the Board member responsible for the function it supports. A properly-approved request for reimbursement shall be signed by the Board member responsible for the purchase or, in the case of production-related expenses, by the show's Production Manager and the Production Director

All notes or other evidence of indebtedness shall be signed by the President or Vice President and the Treasurer.

The Board of Directors shall designate a person other than the Treasurer to receive financial statements from the bank(s) in which ASGT has deposits. That person shall reconcile the statements with the records kept by the Treasurer.

All books and records shall be available for inspection by any Board member for any proper purpose at any reasonable time.

The books and records of ASGT shall be reviewed by the Financial Committee at the end of each fiscal year. The Financial Committee shall make recommendations for new or revised financial policies as they see the need.

At the completion of each fiscal year, the books and records of ASGT shall be reviewed by an independent person or firm hired by the Board.

Drugs/Alcohol/Firearms/Smoking Policies

This policy is also in the Production Manual.

Drugs

Illegal drugs are never permitted in any ASGT facility or at any ASGT function.

Alcohol

Alcoholic beverages are not permitted at the theatre or any ASGT-sanctioned function unless pre-approved by the Board of Directors.

Firearms

Firearms are never permitted at the theatre or at any ASGT functions with the exception of Board pre-approved use for a production.

Smoking

Smoking of tobacco products and vaping within the theatre is prohibited with the one exception noted below ([Smoking Required by the Production](#)).

There is a smoke-free zone in front of the entrance doors to the theatre. Actors and staff are permitted to smoke or vape away from the front doors of the theatre (a butt receptacle will be placed away from the doors). However, actors who smoke or vape must either not be in costume or must wear a protective non-costume item over their costumes.

Smoking and vaping are not allowed on the catwalks to- and from- the Tech Booth.

Smoking Required by the Production

Smoking on stage during the run of a production is permitted if all of the following conditions are met:

1. When it is essential to the execution of the play and has been approved by the Board of Directors by vote at a formal meeting and recorded in the minutes;
2. Signs are displayed on both the inside and the outside of the theatre doors, so that the signs are readable whether the door is closed or open. The signs are worded: ***“Lighted Tobacco Products Will Be Used on Stage During This Performance.”***
3. This same wording is noted in a prominent location in the program for the show.

Budgets, Finances and Procurement Policies

Budgets are established in accordance with the financial operation policies set forth within this document.

The procurement policies described herein must be followed in every situation. Violations are subject to disciplinary action including termination. Exceptions will be identified and authorized in writing by the Treasurer or President.

Procurement Authorization levels are as follows:

- Staff authorized by the President or Board of Directors have the authority to approve purchases up to \$100.
- Directors (BOD Members) have the authority to approve purchases up to \$1500.
- The Treasurer has the authority to approve purchases up to \$5000.
- The President has to approve any purchases over \$5000.

ASGT follows competitive procurement procedures as follows:

Type of Procurement	Requirement
Purchase of goods or services \$0 - \$4,999	Approval from Authorizer will indicate price reasonableness.
Purchase of goods or services \$5,000 - \$9,999	<ol style="list-style-type: none"> 1. A competitive process is required. A minimum of three verbal or written quotations must be requested and documented. 2. In the event that the lowest bid is not selected, or if only one quote is received, purchasers are required to document price reasonableness.
Purchase of goods or services \$10,000 and above	<ol style="list-style-type: none"> 1. A competitive process is required. A minimum of three written quotations must be requested and documented. 2. In the event that the lowest bid is not selected, or if only one quote is received, purchasers are required to document price reasonableness.

Any item over \$100 must be identified in the ASGT Budget before procurement. A purchase request, quotation, or stipend/reimbursement request will be sent via e-mail to the Treasurer with the appropriate details and budget line item. Upon approval, Purchase Invoices (or

Purchase Receipts) must be provided to the Treasurer within 48 hours of procurement. These receipts must clearly indicate what was purchased; and must match the purchase request (PR).

All contracts need to be reviewed by the Treasurer and must be signed by the President and Treasurer of ASGT.

The Production Manager handles all funds for a show, and no items may be purchased without approval of the Production Manager. Anyone spending money for a show must arrange to receive an advance from the Production Manager or must obtain the Production Manager's authorization to pay for the items and be reimbursed. Receipts for all purchases must be submitted with proper category identification and the name of the authorized purchaser to the Production Manager using the [Expense Reimbursement Form](#).

Annapolis Summer Garden Theatre, Inc. is a tax-exempt corporation and does not pay Maryland sales tax. When purchasing any items for the theatre, notify the cashier that the theatre has a tax-exempt number. The Treasurer issues tax exemption identification cards to necessary staff as needed for each show.

Scheduling Policy

This policy is also contained in the Production Manual.

The Board Secretary is responsible for maintaining a comprehensive ASGT calendar of events to include Board meetings, auditions, rehearsals, performances, workshops, volunteer events, cleanup days, camps, special events, etc. Events are scheduled in the following order of priority. If the Secretary is unable to resolve a scheduling conflict, (s)he will contact the appropriate Board members for a decision.

1. Performance – whether regular, extra, or special – of all productions.
2. Tech week for all productions.
3. Events published by ASGT in its brochure, in e-mail marketing, on the website, or in local publications. This can include meetings, workshops, auditions, volunteer events, special events, etc.
4. Rehearsals and production meetings for upcoming productions. Priority is given according to the chronological order of the opening date for each production. The Production Director must approve any exceptions.
5. Other/special Board meetings and auditions.
6. Other/special ASGT activities, including changes or additions to a published calendar.
7. All other activities.

Education Policy

ASGT is recognized by the IRS as a 501(c)(3) nonprofit, charitable/educational organization. People of all ages who wish to explore the art of live theatre, grow their theatrical resume, or practice their craft are given the chance to learn through hands-on experience with our summertime productions.

ASGT also offers an annual musical theatre camp and occasional educational workshops, seminars, and training days to offer participants the opportunity to learn theory, skills, or practical application of the theatrical craft including performance, technical theatre, and more.

The goals of ASGT's educational programs are:

1. Provide focused, hands-on-training so participants gain practical knowledge and increased confidence while having fun;
2. Develop a trained, enthusiastic, and engaged team of theatre artists who will benefit ASGT and our area's greater arts community; and
3. Continually improve the quality of ASGT performances for the benefit of our patrons.

Renovation and Maintenance

As of the date of this document, ASGT's current renovation efforts are focused on the [STAGE/2](#) top to bottom makeover.

ASGT's maintenance policies and procedures can be found in the Buildings and Grounds section of this document.

Age to Volunteer Policy

Certain technical and backstage crew positions require a level of maturity for success. ASGT prefers to work with volunteers who are age 16+. Individuals under age 16 who have prior theatre experience will be considered on a case-by-case basis. Those individuals may contact ASGT's Volunteer Director to inquire. An adult chaperone may be required. This policy is also in the Production Manual.

Theatre Operating Procedures

Ticket Information

Ticket Prices

All single show tickets	\$25
Groups of 10+ if purchased in one transaction	\$23
Season Ticket (one ticket each for three shows)	\$66

Tickets may be purchased online in advance of the performance or in person at the Box Office on the evening of the performance. Tickets purchased online, including season tickets, are held at Will Call until picked up by the patron. There are no phone reservations.

Cash, checks and credit cards are accepted at the Box Office.

Children ages 5 and older are welcome as patrons, but there is no discounted ticket price for children. Parents/guardians should determine beforehand if the subject matter of the show is appropriate for them. Children under age 5 cannot be admitted to the theatre.

Season ticket holders may exchange tickets. Single ticket purchases are “final sale” and may only be exchanged if a show is cancelled by the theatre.

Gift Certificates

A Gift Certificate is good for one ticket to any production. They are \$25 each and make wonderful presents. Information is online at www.summergarden.com.

Rain Out Policy

Because our theatre is outdoors, we must sometimes cancel a performance if it is actively raining or if the conditions are dangerous. If a performance is cancelled due to weather and the patron has already paid for tickets, patrons have the following options:

- Reschedule for a future performance of the current show or another show. Patron should keep their tickets and email boxoffice@summergarden.com to make a new reservation. Order number or seat numbers should be provided in the email.
- Swap for gift certificates.. Tickets may be delivered in person, or mailed to the Ticket Office with a self-addressed stamped envelope. We'll provide gift certificates good for any future performance.
- Donate tickets. Tickets may be delivered in person, or mailed to the Ticket Office with a self-addressed stamped envelope. We'll provide a receipt for a tax-deductible donation.

- If the full show is cancelled and if ticket exchange or gift certificates for a future performance will not be useable, then a cash refund may be given.

Other

1. ASGT provides two complimentary tickets to actors and production staff working on a show.
2. Latecomers are seated at the discretion of management. Patrons should leave plenty of time for parking and plan to be seated before 8:30pm.
3. Qualified service animals are welcome in the theatre. When ordering tickets, we ask that you reserve seats along the outside aisles or in row K, for your comfort and the comfort of those around you.
4. Pets are prohibited in the theatre.

See Box Office Procedures in Appendix

Fire Policies and Procedures

This policy is also in the Production Manual

Fire Alarm Procedure

Effective March 2018, the fire alarm system at ASGT has been upgraded. The new system is fully integrated with fire sprinkler suppression system and is monitored by a security service. The service will notify the fire department if a smoke detector or sprinkler head is activated. After the security personnel have alerted the fire department, they will notify an ASGT Board member according to the priority we have established. Once a Board member is contacted, the service is satisfied and will make no more calls. The Board member must react in accordance with their own assessment of the situation.

All components are new and are not prone to false alarms. However, false alarms can occur under conditions of construction, dust or dirt, stage effects, smog, or just routine dirt accumulation. Caution is required in situations where excessive dirt, dust, or stage fog is anticipated and the smoke detectors must be protected. If protection is not possible, then the monitor service should be notified; they can put the system on test until the danger of contamination has passed.

The alarm control box is located in the room behind the Box Office, it is a red box about 18" X 18". There are two keys in the box. One key simply unlocks the box; it is in the keyhole, but should be left undisturbed. You do not need to open the box for any reason. The second key is in a keyhole in the black control area on the face of the box. This key should be in the vertical position. In the event of an alarm, move this key to the horizontal position, you can then press the silence key to quiet the alarm noise. Be advised that this will only silence the noise, the alarm is still triggered and the monitor service will continue to do what is expected of it.

In the event of a false alarm, first make sure that you are confident that it is a false alarm. You may then notify the monitor service that a false alarm has occurred. There is a laminated form located at the alarm box with the monitor service telephone number on it and another form is posted in the box office (this information is also written on the instructions inside the alarm box cover). The service company will ask you for our account number and password (also on the form with the telephone number). You can explain the problem to them and they may be able to halt their call to the fire department. You must be aware that the fire department will be alerted within 3 minutes of the time that the alarm starts to sound so you don't have much time to call the monitor service.

You must determine which smoke detector has been tripped and correct the problem. You may then return to the control panel box and press the reset button. This will return the system

to its active condition. If the reset button is depressed before the problem is resolved, the alarm will sound again in 10 seconds.

Additionally, a routine semi-annual inspection and cleaning of all of the smoke detectors in the building according to the following instruction sheet is required.

Smoke Detector Locations

FIRST FLOOR

Lobby
Old Tech Room
Backstage
Utility Closet
Restroom Waiting Area

SECOND FLOOR

Large Dressing Room
Dressing Room One
Dressing Room Two

ATTIC

New Tech Room
Storage Area

Fire Exits

There is one fire exit at the front of the theatre on the left side of the stage, one fire exit back stage in the work room, two doors in the lobby, two double doors in the theatre, one steel door at the back of the large dressing room and one second floor door at the back of the theatre.

- THEATRE AREA: There is one front fire exit to the left of the stage. There are two fire exits through the main doors at the right of the theatre.
- TECH BOOTH: The fire exit for those in the tech. booth is through the door at right, at the end of the walk way, and down the stairs.
- CAST AND CREW ON STAGE: The fire exit for cast and crew on stage is through the back stage door in the work room.
- CAST DRESSING ROOM: The fire exit for the cast in the two small dressing rooms is the back stage exit in the work room. The fire exit for the cast in the large room is the steel door at the back of the room, then using the second floor door at the back of the theatre.

(See diagram)

No obstacles (set pieces, platforms, seats, or other) shall be permitted to block any fire exit, the aisle leading to any fire exit, or at the end of any row of seats.

Exit Signs shall be lighted at all times that the theatre is occupied. No obstructions shall be placed in such a manner as to block the normal view of these signs by the audience.

All aisles leading to any fire exit shall be marked as a "fire aisle".

Fire Prevention - Alterations

The structure of the building shall not be altered in any way without the approval of the Annapolis Fire Marshall, re: Fire Safety Questions on the following page.

Fire exit doors and fireproof doors shall not be altered in any way without the written approval of the Annapolis Fire Marshall, re: Fire Safety Questions on the following page.

Fire Prevention - Electrical

No extension cords shall be longer than 100 feet.

Multiple sockets shall not be used in any outlet that allows the current draw of all plugged in units to exceed the rating of the source outlet.

Fire Preparation - Doors

At all times when the theatre is in use for shows, rehearsals, or any other public events, the following doors shall remain open

- 1 The outside back door to the left of the stage
1. The outside back stage door in the work room
2. The lobby door to the court yard

Fire Safety Questions

If any time any questions or disagreements arise about any aspect of fire safety or regulations or if advice is desired, the ASGT President or the President's designated authorized representative shall request assistance of the Fire Marshall at the Bureau of Fire Prevention (Forest Drive Station 2 (&7977)).

In cases of doubt or conflict, the Fire Marshall's decision will be final.

Fireproof Doors

There are no fireproof doors installed at ASGT.

Hazardous Materials

Any normally flammable material used in sets or in any other manner in the stage and audience area must be treated with an approved fire retardant solution in accordance with standard theatre practice.

No flammable material will be stored anywhere in ASGT except in the fire-safe cabinet backstage.

Any deviations from this policy for special circumstances shall be accomplished only with the written consent and directions of the Director of Building and Grounds.

Housekeeping

All areas of the building must be kept clean, neat, and free of trash and scraps at all times.

Inspections

Annapolis Summer Garden Theatre is subject to inspection by the Annapolis Fire Marshall or his representative at any time.

Smoking

There will be no smoking at all throughout the theatre buildings and grounds, except Compromise Street and beyond.

Fire Extinguishers

Approved fire extinguishers shall be fully charged, operable, unobstructed, and visible in the following locations:

1. Top of interior stairwell
2. Large dressing room, theatre exit door
3. Large dressing room, by air conditioner

All fire extinguishers shall be inspected in accordance with the following schedule to determine that they are maintaining a full charge and are not out of date:

1. Spring opening of the theatre
2. Prior to the opening performance of each show
3. After the closing of the last show

Any fire extinguisher that is not fully charged or is out of date shall be replaced.

The location of each extinguisher shall be plainly marked.

Training

The Stage Manager shall be advised of all ASGT Fire Emergency Policies and Procedures as it applies to the cast, crew and technical support personnel. The Stage Manager will be responsible for their enforcement during the rehearsal and run of the show.

All ushers shall be made aware of the Fire Emergency Procedures as it applies to each performance of the show and their responsibilities in the event of a fire.

All Board members shall be provided with a written copy of the Fire Emergency Policies and Procedures document and be responsible for their knowledge of them.

All other volunteers working in the ASGT building and grounds shall be aware of the Fire Emergency Procedures as it applies to them and their assignments.

All cast and crew members will be given a verbal presentation of the ASGT evacuation plan. A hard copy of the Fire Emergency Policies and Procedures will be provided to any member of the cast and crew requesting one.

Fire Evacuation

The following represents a normal evacuation plan for the theatre building in the event of a fire or fire alarm. These procedures may vary dependent on the location of a fire.

1. If any evidence of a fire is discovered in any part of the theatre building during a performance the first response is to designate one person to call 911 immediately, ask for the Fire Department and report the emergency.
2. Designate someone to pass the word in the most expeditious manner to the Technical Booth then to the staff, ushers those in the lobby.
3. Switch on House Lights and instruct audience, cast and crew to slowly and calmly evacuate the theatre, moving outside to Compromise Street.
4. Two of the ushers will immediately open the main theatre doors and help with an orderly exit.
5. One usher, or staff member, will be stationed near the left stage fire exit to help with an orderly exit.
 - a. Audience members in the front odd numbered seats (house left) will be directed to exit the theatre by the front fire exit to the left of the stage, down the alley and out the door to the passageway.
 - b. Audience members in the even numbered seats (house right), and the entire "K" row, will be directed to exit the theatre through the main doors at the right of the theatre.
 - c. Those in the Tech Booth area will exit the theatre undirected through the door at right, at the end of the walk way, and down the stairs.
 - d. The cast and crew on stage will exit the theatre undirected through the back stage door in the work room.
 - e. Any cast and crew members in the two small dressing rooms upstairs will exit the theatre undirected down the stairs and out through the back stage door in the work room.
 - f. Any cast and crew members in the large room dressing room upstairs will exit the theatre undirected through the steel door at the back of the room, then out the second floor door at the back of the theatre.
 - g. Those in the lobby will exit straight out the door to Compromise Street.
6. Staff and/or volunteers in the lobby will help in the extension of the evacuation.
 - a. One person will help direct those exiting the front of the building down the alleyway to not cross Compromise Street but continue on to Main Street.
 - b. One person will help direct those exiting the building through the main doors to not cross Compromise Street but continue on to the parking lot next door.
7. At the same time the evacuation is started someone should attempt to douse any flame with a fire extinguisher.

8. Even if the fire is extinguished by using the fire extinguisher, the Fire Department has the final word on the safety of the building.

Medical Emergency Procedures

Life Threatening

Call 911 Immediately

Our address is 143 Compromise Street, Annapolis, MD 21401

Buildings and Grounds Procedures

Pre-Show

Within approximately 24 hours before the first show of the week (normally on Thursday) the following tasks shall be performed in addition to regular maintenance tasks:

1. Make sure all the lights in the building are operating correctly (excluding the overhead set light and technical booth lights).
2. Double check that all the bathrooms have been sufficiently stocked.
3. Verify that all open spaces are clean and clear. Sweep areas as needed and leave the performers' things untouched.
4. Clear the stage area of any debris and items not used by the production.
5. Remove loose objects from the seating area and adjust the chairs if necessary.
6. Address any additional miscellaneous issues or repairs.

Inspections

Regular inspections should be conducted (and repairs made) to items in the following non-exhaustive list:

1. All lights, excluding theatrical lights – Function, Bulbs
2. Emergency exit lights – Function, Bulbs, Batteries, Damage
3. Toilets – Operation, Leaks, Damage
4. Plumbing – Leaks, Valves
5. Doors and locks – Operation, Lubrication, Damage
6. Structure – Damage, Water leaks
7. Electrical – Damage, Power failure, Circuit breakers
8. Floor space – Walkways clear, No debris
9. Stage – Floor, Walls, Paint, Exposed wood edges & splinters, Sliding door
10. Tech booth/walkway – Support posts, Roof, Windows, Carpet
11. Fire lanes – Clear, Well marked

Preventive Maintenance

In the spring, before the theatre is occupied for the season, the following tasks (but not limited to these tasks) must be performed:

1. De-Winterize following last frost (Winterize in Fall)
2. Schedule all routine annual inspections and maintenance
3. Clean (replace if necessary) the air filters in all the air conditioners. Air conditioners are located in the following places:
 - a. Large dressing room, second floor
 - b. Small dressing room, second floor, street side
 - c. Small dressing room, second floor, interior
 - d. Attic, Main Street side

- e. Clean the heat exchanger plates in all the air conditioners as much as possible without damaging the plates themselves.
4. Check the operation of all air conditioners for proper operation.
5. Remove, clean, and replace the bathroom exhaust vent covers.
6. Check the operation of all bathroom vents, making sure they are sufficiently drawing air.
7. Check all doors and windows for smooth of operation, effective locking, and absence of any damage or possible water leaks.
8. Clean and re-plumb the water cooler. Replace filters as needed.
9. Lubricate all door and combination locks.

Main Theatre Preparation

Ensure that the appropriate parties are responsible for and taking care of the following pre-show tasks:

1. Police the area for any debris and discard in the trash can.
2. Set up and/or check the house chairs for proper spacing and sequencing.
3. Clear any stones form the passage ways (areas not covered in gravel), handicap entrance, back row, and stage.

While it is not the explicit responsibility of the Buildings & Grounds Director to participate in theatre preparations prior to every show, it is his/her job to make sure that the theatre is safe and ready for occupancy and must fill in to complete the above tasks as needed.

Technical - Beginning of Season Procedures – this section to be reviewed in 2020

The following procedures should be followed as part of opening the theatre at the beginning of the performance season:

General

1. Open Tech Booth; check and note any damage
2. Turn off thermostat in Tech Booth
3. Plug in air conditioner in Tech Booth; check for proper operation
4. Uncover sound console and lighting console; check for proper operation
5. Uncover exterior camera; check for proper operation
6. Setup video monitors in dressing rooms
7. Report any issues or repair needs to the Technical Director

Sound

1. Install wireless antennas
2. Check body packs and ensure proper operation
3. Check Lavalier/Countryman microphones for proper operation
4. Patch the sound console as necessary for the first production
5. Setup speakers and monitors; check for full operation of the sound system
6. Setup intercom headsets, body packs, and cables. Check for proper operation
7. Report any issues or repair needs to the Technical Director

Lighting

1. Check all lighting cables with cable tester
2. Check all lighting instruments for proper operation
3. Install Tech Booth roof lights
4. Check Inventory of extra light bulbs
5. Check inventory of gels, frames, and brads
6. Check proper operation of Spotlights
7. Power up dimmer rack and check operation of each dimmer circuit
8. Report any issues or repair needs to the Technical Director

Technical - End of Season Procedures – this section to be reviewed in 2020

The following procedures should be followed prior to closing the theatre at the end of the performance season:

Lighting

1. Strike and wrap all cables
 - a. Remove all labels and coil them correctly
 - b. Make sure they are secured with Tie line
 - c. Put broken cables in repair bin
 - d. Store cables on brackets in Tech Room
 - e. Cap the cable chase on wall with threaded plug
2. Take all lights down
 - a. Including Tech Booth roof lights
 - b. Push shutters in on ellipsoidal fixtures
 - c. Tag broken fixtures and log problems
 - d. Sort lights and store on hanging pipes in Tech Room
3. Inventory extra light bulbs
4. Remove gels from frames
 - a. Sort gel by number and file
 - b. Take brads out of frames and save them
 - c. Bundle frames together by size and tie line together in groups of five
5. Put extra tie line into buckets
6. Store Spotlights in Dressing Room
7. Inventory and tag all lighting instruments that need maintenance
8. File electric papers in a folder in the bottom of the gel cabinet
9. Remove all extra circuits from dimmers, restore original patch

Sound

1. Disassemble all body packs; remove batteries and set aside
2. Store Lavalier/Countryman microphones in the “dry jar”
3. Wash and store neoprene body pack belts
4. Un-patch the sound console
5. Strike all speakers and store in Tech Room
6. Strike all intercom headsets, body packs, and cables. Store in milk crate.
7. Remove and store wireless receiver antennas
8. Use anti-rust electrical gel on antenna connectors; wrap each connector in plastic bag
9. Note any sound equipment that needs repair

General

1. Vacuum and clean up Tech Booth
2. Remove any food items from Tech Booth and Tech Room
3. Cover sound console and lighting console
4. Cover exterior camera
5. Strike all video monitors and store in Tech Room
6. Clean up Tech Room; sweep up any debris
7. Unplug air conditioner in Tech Booth
8. Turn on thermostat in Tech Booth; set for 55 degrees

Trash Disposal Procedures

During the performance season, our contractor (Republic Services) picks up trash on Tuesdays and Fridays. All trash is to be placed in the large green toter under the stairs going to the tech booth. If there is too much trash for the toter, additional bags (tied securely) may be placed in front of the toter. Leave the toter under the stairs.

The contractor for the City picks up recycles on Monday mornings. Put the recycle bins in front of the courtyard entrance (on the sidewalk) on Sunday night.

Hazardous Material Disposal Procedures

Hazardous Materials

Disposal of hazardous material may be accomplished at the County landfills only on certain, designated days of the year. The vehicle registration must have an Anne Arundel County address.

1. Northern Recycling Center
 - 100 Dover Road, Glen Burnie, 410-222-6118
 - DAYS: 6/8/2019 and 10/19/2019
 - TIME: 8 AM to 2 PM
2. Millersville Landfill and Resource Recovery Facility,
 - 389 Burns Crossing-Road, Severn, 410-222-6177
 - DAYS: 5/11/2019 and 9/28/2019
 - TIME: 8 AM to 2 PM
3. Southern Recycling Center
 1. 5400 Nutwell Sudley Road, Deale, 410-222-1946
 2. DAYS: 4/6/2019 and 7/20/2019
 3. TIME: 8 AM to 2 PM

It is the responsibility of the one(s) using flammable material to see to its proper disposal.

Latex Paint

Latex paint is not hazardous and can be easily handled. Whenever using latex paint, after each use carefully clean the top of the paint can then close lids and caps.

At the end of each show, the latex paint used for the sets must be disposed of properly. Empty cans may be put in the regular trash. Partial cans for which there is no future use may be dropped off at a recycling center. (See below for additional instructions.)

1. Northern Recycling Center
 - 100 Dover Road, Glen Burnie, 410-222-6118
 - DAY: Monday through Saturday, Specified Sundays
 - TIME: 8 AM to 4 PM
2. Millersville Landfill and Resource Recovery Facility
 - 389 Burns Crossing-Road, Severn, 410-222-6177
 - DAY: Monday through Saturday, Specified Sundays
 - TIME: 8 AM to 4 PM
3. Southern Recycling Center
 - 5400 Nutwell Sudley Road, Deale, 410-222-1946
 - DAY: Tuesday through Saturday, Closed Sunday and Monday
 - TIME: 8 AM to 5 PM

Latex paint may also be discarded by following these four simple steps to stabilize the liquid and avoid a mess at your location and ours:

1. Open the lid carefully and stir in kitty litter (any cheap brand will do), sawdust, sand, or dry dirt.
2. Close the lid tightly, place cans in a plastic garbage bag.
3. Seal the bag and place it inside a regular trash bag or can
4. Then bring to a convenience center or place at the curb on trash day.

Paint should never be placed separately at the curb for collection. It must be bagged, and placed within your regular trash. The collection contractor will not collect it separately.

**Annapolis Summer Garden Theatre
Organizational Manual
Appendices**

Information Sheet on Fire Alarms and Exits

Alarms

SERVICE AND INSTALLATION:

A.R.SIMMON-----OFFICE : Debbie.....410-667-6651

SERVICE: Jim Huston.....410-977-9472 (Mobile)

MONITOR SERVICE:

Phone:-----800-356-2222

Account Number---MDL 11686

Password-----1686

False Alarms

1. Verify that it is indeed a false alarm.
2. Press "Silence" button.
3. Call the alarm monitor company - 800-356-2222
All necessary information is on a card on the cabinet front
Advise them NOT to call the fire department
4. Identify the source of the false alarm and correct the problem
5. Press "Reset"
6. Call the fire alarm monitor back and notify them that the problem has been resolved
7. Notify Building and Grounds Director that there was a false alarm.

SMOKE DETECTOR LOCATIONS

FIRST FLOOR

Lobby
 Old Tech Room
 Backstage
 Utility Closet
 Restroom Waiting area

SECOND FLOOR

Large Dressing Room
 Dressing room One
 Dressing Room Two

ATTIC

New Tech Room
 Storage Area

Box Office Procedures

The box office is typically open from 7pm until 9pm on performance evenings. Volunteers are asked to arrive at 6:45pm.

1. Before opening the Box Office, review the log book to see if there is anything outstanding from the previous evening.
2. Open the safe
 - The safe requires both a combination and key to unlock
 - The combination must be entered first, then the key
 - The key is kept in the cashbox. The combination will be provided by a board member or their designee
3. Retrieve the \$50 *bank* from the safe and place it in the cash drawer.
4. Remove tickets from the safe and place on counter for easy access
5. Log on to Box Office laptop and access ShoWare site (<https://sumnergarden.showare.com/admin>)
6. Release J row tickets for that day's performance:
 - a. Events & Performances
 - b. Performance (short name MMDDYYYY)
 - c. Date
 - d. Manage
 - e. Availability
 - f. Front Left->Change->Update allocations
7. Print tickets for this evening's performance:
 - a. Batch Printing
 - b. Will Call & Mail
 - c. Performance Date
 - d. Select Orders
 - e. Print
8. Print Holds for this evening's performance:
 - a. Box Office
 - b. Hold lookup
 - c. Performance date
 - d. Search
 - e. Open each Hold & select Print Hold
 - f. Place in ticket envelope & staple "header" to outside
9. Verify that all reserved tickets have been pulled, using the Ticket Buyers report.
 - a. Reporting
 - b. Fulfillment
 - c. Ticket buyers report

d. Performance code:*show short name* mmddyyyy

e. Will call only

10. Retrieve messages from the telephone voice mail box and record them in the phone log. Please use the forms and no other paper. Instructions for retrieving message from voice mail are posted on the bulletin board in the box office.

11. Ticket prices:

- Single show tickets = \$25
- Groups of 10 or more = \$23 if purchased in a single transaction. If group members want to pay individually, single show prices of \$25 per ticket apply
- Season Tickets = \$66 (\$22 per ticket for each of 3 shows)
- Gift Certificates = \$25
- Complimentary tickets = require a certificate specific to the show or notation on the ticket envelope

SELLING TICKETS:

1. To sell tickets at Box Office:

- Box Office
- Today's Performance
- Select Seats
- Check the blue square for the seat(s) requested
- Add to Basket
- Cash (all orders, even credit sales, are processed as "cash". Use credit card machine to process credit sales.)
- Complete
- Tickets should print automatically.
- Verify tickets, make sure you collect payment.
- Give tickets and payment receipt to patron

2. At approximately 8PM, print the seating manifest & provide to Gatekeeper/Usher #1 for reference.

3. The ticket refund policy and rain out policy are in the season brochure and in the logbook. **WE DO NOT GIVE REFUNDS THROUGH THE BOX OFFICE.** If patrons ask for a refund, provide them with information to email request to Box Office at boxoffice@sumnergarden.com.

4. If you receive donations with ticket money, ask the guest to fill out a donation form in the season brochure and place the form with the donation money in the zipper bag in the safe. Donations are logged and deposited separately from performance receipts. If

the donation is included with a check for tickets, deposit the money but note that and the date on the donation form.

To Exchange Tickets

1. Identify tickets for exchange:
 - a. If you have the order number:
 - i. Click on **Order Lookup**
 - ii. Under **Order & Line Item Information**, enter order number, then press Enter or click Search at the bottom of screen. The ticket order should display. If not found, a message in red will display at bottom of screen.
 - b. If you do not have the order number:
 - i. Click on **Patron/Member Lookup**
 - ii. Enter patron's last name and click Search. Find specific patron from the list displayed.
 - iii. Click on **Orders** for that patron. Identify order that contains the tickets for exchange & click to open.
2. When order is open, go to bottom of order & click **Exchange Seats**
3. On **Exchange/Modify Tickets** screen, check box(es) to the right of the ticket(s) to be exchanged.
4. Click the **Select New Seats** button to the right on screen.
5. On next screen, enter the **Performance Code** in the box & the click Search. The performance code is typically the 1st word of the show title followed by the date of the performance. (i.e, the performance code for **Crazy for You on May 23rd, 2019** is **crazy05232019**)
6. Select seats as usual on **Seating Map**
7. Click **Add to Basket**
8. The next screen will show the basket contents with the new tickets and regular prices. The total price of the new tickets must match the price of the original tickets. To adjust the ticket price, if necessary:
 - a. Select tickets
 - b. Click on **Apply Discount to Selected Tickets**
 - c. Select the correct price code (Season ticket, group, etc) from the drop down list
9. Click **Complete** at bottom of page
10. When you are asked if you are sure you want to make the exchange, click **OK**.
11. Next screen will show new order number.
12. Tickets will print with normal batch printing on date of performance.

CLOSING PROCEDURE:

1. After the show starts, close at least one blind and count the cash. Prepare a *bank* of \$50 and place it in the envelope in the zipper bag and place in the safe. The total of the *bank* and the change in the safe should always be \$300. Ideally, there should be

- mostly one dollar (\$1) bills in the \$50 *bank* (2 @ fives, 1 @ tens, and 30 @ ones is good). Cash received that evening in excess of the \$50 *bank* is included in the deposit.
2. Prepare deposit to BB&T
 - Stamp the back of all checks “for deposit only” and list on the deposit slip, with the patron’s last name and dollar amount of check.
 - Complete deposit slip by listing cash and totaling the cash and check amounts.
 - Person preparing the deposit must sign the deposit slip.
 - Deposit should be verified by the other box office volunteer.
 - Place cash and white copy of deposit slip in an envelope and seal.
 - Place deposit envelope in safe.
 3. Complete the activity sheet in the logbook. This sheet can be completed throughout the evening or as you separate the items kept in the cash drawer at the end of the evening.
 - Record the number of sold tickets
 - Count gift certificates redeemed and comp tickets used and list on the performance activity sheet.
 - Total the credit card sales for the evening by adding all merchant copy slips. Balance credit card sales by pulling the settlement report from the credit card machine and matching the machine total to the merchant copies. Note the total on the activity sheet.
 - Place the deposit slip, gift certificates redeemed, comp certificates, and credit card slips in the manila envelope for the show date. Prepaid tickets that were not picked up should also be placed in the manila envelope. Manila envelopes are on the top shelf in the cabinet.
 - Place the manila envelope in the safe.
 - Box office director will retrieve the deposit envelopes weekly and take deposits to the bank.
 4. Lock safe and place key in the coin till of the cash drawer.

Procedures are revised as the need arises. If you have a suggestion, please write it in the logbook.

Information Sheet for Ushers

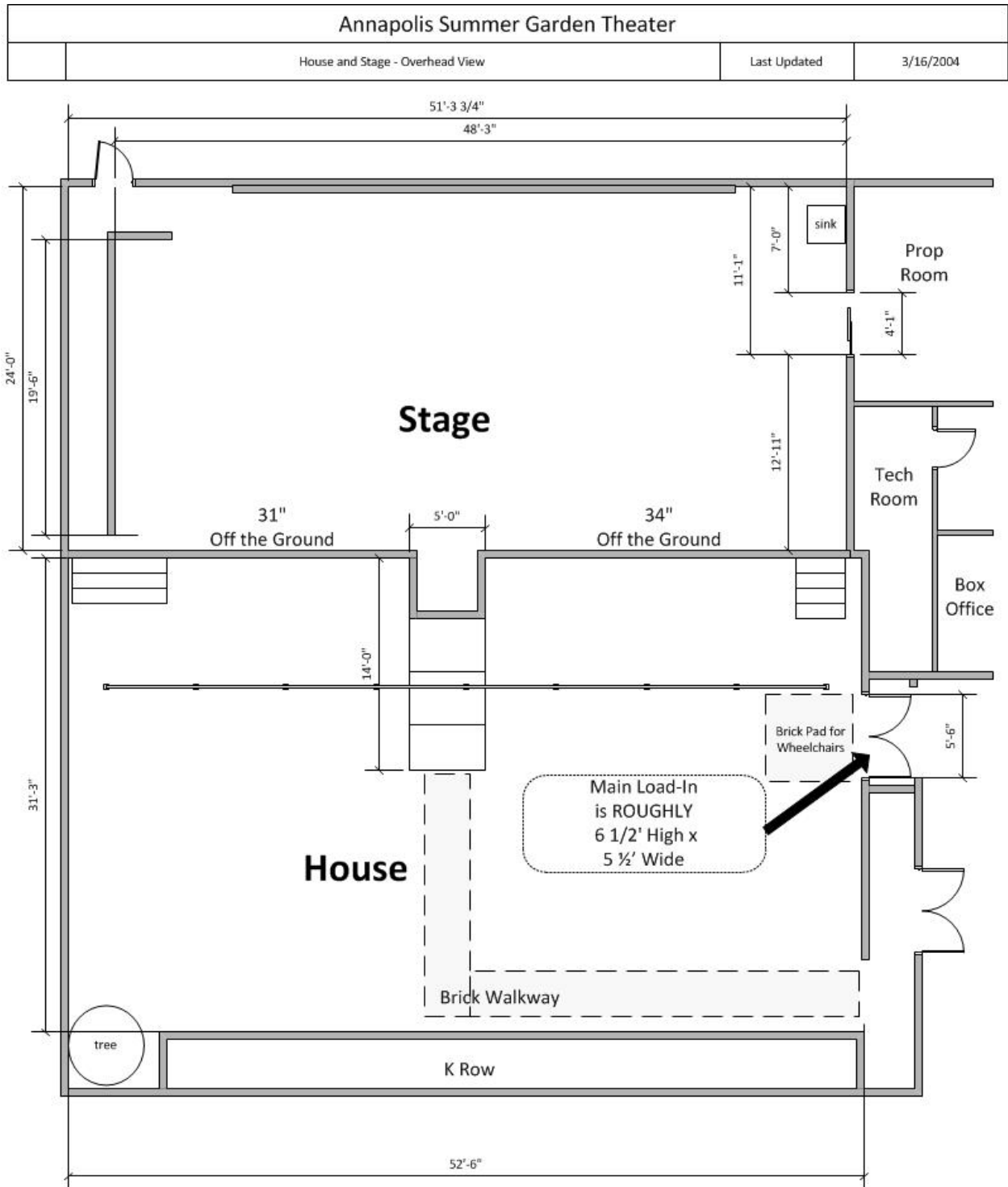
The House Director may have additional instructions for ushers. Please check with the Box office for copies.

1. Check with box office when you arrive at 7:30. Familiarize yourself with the seating chart. The first usher to arrive should determine the number of people expected for the performance and obtain a sufficient supply of programs from the box in the lobby closet. Determine ticket color for the evening.
2. Retrieve flashlights from the closet in the lobby; make sure they work.
3. Check to see that each restroom has sufficient supplies of toilet paper, paper towels, and soap. Additional supplies are in the lobby closet. Check trash cans to see if a new bag should be in place. Put full bags in the toter under the stairs in the courtyard. Additional bags are in the closet.
4. Check theatre to see that all the chairs are in place and in order and that there is no trash on the ground or in the chairs. K 1 and 2 should be the middle seats on the back row.
5. Clean chairs of bird droppings, etc. and wipe dry if they are wet.
6. Check trash cans in the courtyard and theatre areas. Replace bags if they are full. Put bags in the toter under the stairs in the courtyard.
7. Follow directions of Stage Manager for opening the theatre to patrons. When the Stage Manager opens the theatre, open the house and invite the audience in.
8. With three ushers, it works best if one hands out programs and gives general seating information (even seats on the right, odd on the left), and one stands at the center aisle to direct people. Pass out programs to patrons waiting in the courtyard. Engage in conversation, hype the theatre and answer questions.
9. Check tickets to make sure they are for the correct date. We do not tear tickets. Give the patrons programs and encourage them to proceed to the center aisle where the second usher can direct them to their seats. Even numbered seats are on the right; odd, on the left. Numbers start at the center aisle. If there are three ushers, one can distribute programs and give general seating information—odd numbers on the left, even numbers on the right, a second can tear tickets and the third can stand at the center aisle and direct patrons to their seats.
10. Close the doors when the Stage Manager gives the word. The tech personnel in the booth will turn off the house lights.
11. During the show, sit in one of the seats labeled “Usher” At least one usher should be in row K near the entrance. Ensure that the entrance door remains closed throughout the performance, except when cast members are entering or exiting. If patrons arrive late, have them wait until the scene changes to be seated, or seat them in the back. Do not let them interrupt a song or scene.

12. Keep in mind that some scenes have actors entering from the theatre doors; therefore, keep entrances clear for entry and exit of actors.
13. At intermission, direct people to rest rooms. Monitor audience and top of retaining wall for “incidents”. Open the doors and close them when the intermission is over.
14. At the end of the show, open the doors.
15. After the show, pick up trash in the theatre and straighten the chairs.

THANK YOU FOR YOUR HELP!

Scaled Floor Plan



Expense Reimbursement Form

**ANNAPOLIS SUMMER GARDEN THEATER
REQUEST FOR REIMBURSEMENT/STIPEND**

To expedite payment, please complete the following information for our records and submit it to the treasurer. **Requests cannot be honored until all the necessary information is supplied.**

Check one:

Reimbursement (**Attach receipts**)

Stipend (**Social security number if \$600 or over cumulative for the year**)
(_____ - _____ - _____)

Check payable to _____

Address _____

Phone _____

Email _____

Amount _____

For _____

Title of Show _____

Requested by _____

Date _____

Production/Stage Manager Signature _____



Date received _____

Check # _____

Date _____

Initials _____

Resource Lists

The inventory of all assets at Annapolis Summer Garden Theatre is currently maintained in an online database through the Asset Tiger platform, www.assettiger.com. All assets of sufficient value should be tagged with individual barcode labels and entered into the database. The Technical Director is maintaining the asset database and the barcode labels. Contact the Technical Director to receive an asset listing or to request an account.