



THE LARKING HOUSE
Company Handbook



Meadowlark Lane

company handbook outline

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Welcome to The Larking House!

Thank you for choosing to be a part of our community. We are happy to welcome you to join us in our mission to uplift the next generation of performing artists.

Our Story

The Larking House is a grassroots theatre company that was founded as a way to practice and experience live theatre during the COVID-19 Pandemic. Originally started as a fully online theatre company, our company of artists experimented in several different mediums of theatre. We developed a fully online play workshopping program now titled our *Playwright's Intensive*. We were among the many theatre companies that engaged with our community via Zoom theatre. We explored multimedia forms of theatre and produced a filmed production of a new work by an emerging writer. Since our inception, we have created a voice for ourselves within our community by adopting “guerilla theatre” practices by producing work in non-theatre spaces. The Larking House moved into its first in-person season in the fall of 2022.

Our Mission

The Larking House Theatre Company's main objective is this:

To provide an enjoyable, safe, artistically challenging & collaborative home for emerging artists in our community.

We aim to offer our artists and our audiences a truly rich & creative experience with every project we choose to take on by...

- > Fostering unique & unsung ideas**
- >Championing bold new works**
- >Building a diverse collective of fresh artistic minds**

**We hold firm in our investment in emerging theatrical voices.
It is time for the artists of this generation to have their light.
To have their needs met. To be prioritized. To be heard.**

**So Welcome
to The Larking House.**

Make yourself at home.

Company Overview

This is a growing company, and we need your support. In order to further our growth, we need people who are invested in its future. While we need individuals that are interested in developing their skills as artists, we also need individuals invested in building on its foundation. We believe that art that is worthwhile requires dedication. We have previous 2022-2023 residents that are moving into leadership positions this year. If you are interested in stepping into a similar role, please let us know. More hands on means more care in each of our projects and programming.

Community Expectations

To uphold our company's mission in all endeavors. Involvement with The Larking House should extend to all community engagements. As residents of the company, anyone can see who our residents and leaders are on our website. Please represent your cohort in the best light, since your actions reflect on every one of us. We are here to support one another as artists, and we hope you strive to be an exemplary model of the new wave of theatre practitioners.

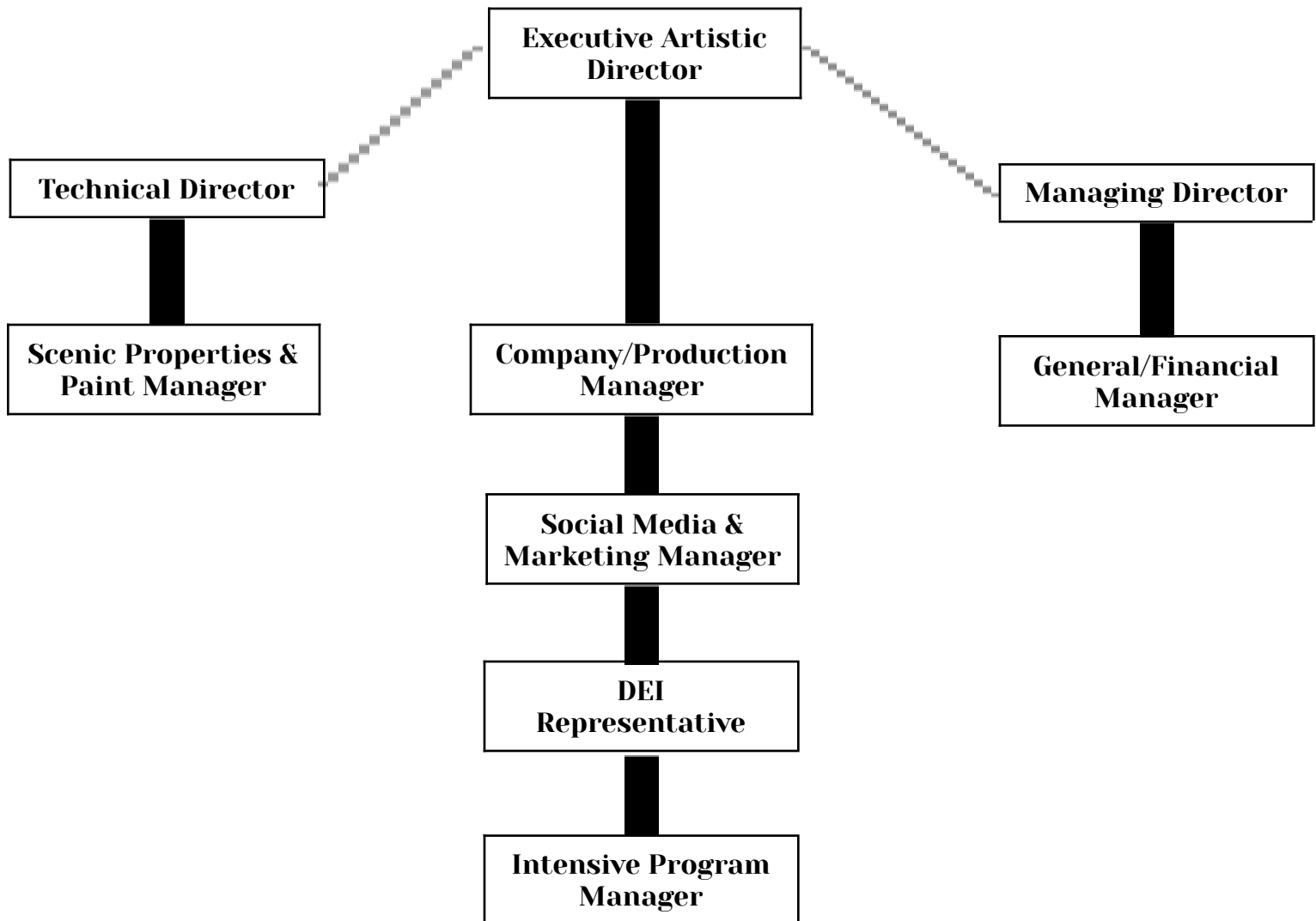
We believe in ending the *Zero-Sum Game* here at The Larking House.

- Zero-Sum Game: A game theory defined as “a situation in which one person's gain is equivalent to another's loss, so the net change in wealth or benefit is zero.”**

All opportunities and gains are a mutual benefit if a cohort uplifts one another. We strive for a mutual gain mindset, not an individual gain mindset. Our goal should be to become our best selves, not to be the best in the room.

Company Structure

Lizzy McCabe is a founder, the sole owner, and the current Executive Artistic Director for The Larking House. Our founders are Lizzy McCabe, Matthew M. Hayashi, and Tony Sanchez.



Artistic Director

Overview:

The Artistic Director is responsible for guiding and shaping the creative vision of *The Larking House*. This individual ensures that all artistic endeavors align with the company's mission: to provide an enjoyable, safe, artistically challenging, and collaborative home for emerging artists. The Artistic Director oversees key aspects of the company's productions, programming, and creative leadership, serving as a central point of contact for the artistic team and collaborators.

Key Responsibilities:

Creative Leadership & Production Oversight

- Lead the artistic direction and tone of all company productions
- Supervise and support directors, choreographers, and performers
- Ensure alignment with the company's creative values and goals

Company & Production Management

- Serve as the primary point of contact for artistic inquiries and issues
- Oversee production stage management and show scheduling
- Ensure agreements and acknowledgement forms are completed and stored

Intensive Program Management

- Coordinate the planning and execution of the Intensives Program
- Manage communication with Intensive readers and participants
- Respond to program-related email correspondence

Marketing & Media

- **Oversee marketing and media strategy in coordination with Marketing Manager**
- **Manage or delegate responsibilities for filming, photography, and editing**
- **Support the creation of content for social media and website**
- **Ensure branding and graphic design align with the artistic vision**

Diversity, Equity, & Inclusion

- **Collaborate with DEI Representative to plan and schedule DEI initiatives**
- **Ensure artistic practices and casting reflect inclusive values**
- **Provide oversight on how DEI is embedded in artistic and administrative work**

Managing Director

Overview:

The Managing Director partners closely with the Artistic Director to oversee the day-to-day operations, financial stability, and long-term strategic planning of *The Larking House*. This role focuses on ensuring that the administrative and financial infrastructure supports the company's mission: to provide an enjoyable, safe, artistically challenging, and collaborative home for emerging artists. The Managing Director supervises all general management, financial, and operational functions.

Key Responsibilities:

General & Administrative Management

- Develop and maintain production and administrative schedules
- Manage internal documentation, filing systems, and company records
- Oversee stage and property management teams in coordination with other staff
- Supervise facility needs and non-resident contracts
- Support efficient daily operations of the organization

Financial Oversight

- Ensure the financial health and sustainability of the company
- Manage accounts receivable and payable, reimbursements, and budget approvals
- Oversee fundraising efforts, donor development, and grant opportunities
- Track income and expenses across all departments and projects

Front of House & Audience Experience

- **Supervise front-of-house operations including ticketing and audience services**
- **Develop strategies to grow and engage audiences**
- **Oversee box office, merchandise, and in-person sales during events**
- **Ensure positive audience interactions and smooth venue logistics**

Technical Director

Overview:

The Technical Director (TD) is responsible for the safe, efficient, and creative execution of all technical aspects of The Larking House's productions and programs. This role manages the company's technical inventory, supervises production departments and designers, and supports resident artists in the development of new work. The TD serves as a vital bridge between artistic vision and practical implementation.

Primary Responsibilities:

Production Oversight

- Advises the Artistic Director and guest artists on the technical viability of production concepts.
- Develops preliminary scenic sketches, drafting, or technical illustrations for company projects.
- Establishes production calendars, technical deadlines, and build schedules.
- Creates and manages production budget outlines in collaboration with Artistic and Administrative leadership.
- Leads all technical elements of **Tech Weeks, Load-Ins, Strikes, and Load-Outs.**
- Ensures safety standards are upheld across all production environments.

Department Management

- Oversees the following technical departments and/or designers:
 - **Scenic Carpentry**
 - **Properties & Paint**
 - **Lighting and Sound**
 - **Projection & Media (if applicable)**

- Coordinates and mentors technicians and volunteers engaged in production builds and run crews.
- Manages collaboration and communication across creative and technical teams.

Facilities, Equipment & Inventory

- Orders, maintains, and manages all technical equipment, shop tools, and production materials.
- Maintains a detailed written inventory of company equipment, tools, scenic elements, and stock.
- Responsible for storage organization and access of Theatrical Stock (scenery, soft goods, lighting, sound, etc.).
- Troubleshoots all technical problems during rehearsal, tech, and performance phases.

Education & Training

- Trains residents, interns, and volunteers in technical operations, tool safety, shop etiquette, and production best practices.
- Supports education initiatives related to technical theatre, including workshops, open shop hours, or mentorship programs.

Communication & Coordination

- Serves as the primary point of contact for all technical needs across programs and productions.
- Coordinates closely with stage management, designers, and directors to ensure smooth integration of tech elements into the artistic process.
- Provides regular status updates on production progress, budget usage, and schedule benchmarks.

General Manager

Reports to: Managing Director

Overview:

The General Manager supports the administrative and financial infrastructure of The Larking House, ensuring compliance, sustainability, and transparency across all operations. This role bridges day-to-day management with long-term planning by maintaining financial records, processing payments, supporting grant documentation, and helping the organization function smoothly behind the scenes.

Primary Responsibilities:

Financial Oversight

- Maintains accurate and up-to-date financial records including income, expenses, invoices, receipts, and reimbursements.
- Works with the Managing Director to prepare and manage annual operating budgets.
- Tracks program-specific budgets and provides budget-to-actual reports for internal use and grant compliance.
- Supports annual and project-specific grant reporting with required financial data.
- Prepares financial documentation and statements for board review and audit preparation, as needed.
- Manages petty cash systems and online payment tools (e.g., PayPal, Venmo, Square).

Bookkeeping & Reporting

- Processes payments to artists, vendors, and contractors in accordance with board-approved policies.
- Issues stipend or contractor agreements as needed and ensures timely delivery of W-9s, 1099s, or other tax forms.
- Works with any external bookkeeping or accounting partners to reconcile bank statements and track restricted vs. unrestricted funds.

- **Maintains cloud-based records of all financial documents in an organized and accessible format.**

General Administration

- **Assists with tracking contracts, insurance, and key administrative deadlines.**
- **Coordinates vendor relationships and maintains contact lists for financial and legal service providers.**
- **Helps maintain nonprofit compliance by monitoring filings such as the Statement of Information, charitable registration renewals, and other business forms.**
- **Provides general office support, including supply orders, documentation, and filing as needed.**

Internal Support & Communication

- **Collaborates with Artistic and Managing Directors on long-term financial planning.**
- **Attends staff meetings and provides financial context or projections to support decision-making.**
- **Serves as a point of continuity for financial recordkeeping in a volunteer-based, evolving leadership structure.**
- **Supports transparency and organizational memory through clear documentation practices.**

Company Manager

(also known as Production Manager)

Reports to Artistic Director

Overview:

The Company Manager works in close collaboration with the Artistic Director to support the coordination and communication across all production departments and personnel. This role acts as a primary point of contact for all company members, helping to ensure that the production process runs smoothly and that all artists and collaborators have what they need to succeed. The Company Manager plays a key role in scheduling, documentation, and maintaining organizational flow.

Key Responsibilities:

Company-Wide Communication

- Serve as the primary point of contact for all company members
- Manage and streamline communication between departments and team leads
- Facilitate updates, reminders, and action items via email or internal platforms

Production Stage Management

- Coordinate production emails with directors, designers, actors, and crew
- Ensure deadlines, calls, and production needs are clearly communicated
- Support rehearsal and performance logistics in collaboration with stage managers

Company Records & Agreements

- Assist in maintaining company documentation and internal records

- **Manage the collection and filing of company contracts and forms**
 - **Resident Agreements**
 - **Production Acknowledgement Forms**
- **Ensure that all required documentation is current and accessible**

Scheduling & Administration

- **Support rehearsal and production scheduling**
- **Track availability, deadlines, and deliverables across departments**
- **Assist in organizing calendars and timelines for major events**

Marketing Manager

Reports to Artistic Director

Overview:

The Marketing Manager leads all efforts related to audience engagement, public relations, and brand visibility for The Larking House. They are responsible for ensuring consistent messaging across platforms, increasing community awareness, and supporting outreach efforts through compelling visual and written content.

Primary Responsibilities:

Social Media & Content Creation

- Acts as primary social media point of contact.
- Plans, writes, and schedules posts across platforms (Instagram, Facebook, TikTok, etc.).
- Develops seasonal content calendars aligned with organizational programming.
- Designs graphics for productions, events, and announcements using tools like Canva or Adobe Suite.
- Collaborates with artists and company members to create behind-the-scenes content and promotional campaigns.

Website & Email Marketing

- Maintains and updates the organization's website with current events, show information, and press materials.
- Drafts and distributes monthly email newsletters and targeted outreach campaigns via services like Mailchimp or Constant Contact.
- Ensures accessibility and clarity of all digital content.

Media Production & Management

- Oversees photography and video documentation of events, rehearsals, and performances.

- **Edits footage for promotional trailers, social content, and archival purposes.**
- **Manages media library, organizing and archiving photos, videos, and marketing assets.**

Press & Public Relations

- **Writes and distributes press releases, event listings, and media advisories.**
- **Cultivates relationships with local arts journalists, community calendars, and partner organizations.**
- **Assists with developing print and digital advertising campaigns.**

Analytics & Strategy

- **Tracks social media and email metrics to assess engagement and inform future strategy.**
- **Makes data-informed recommendations to improve reach and effectiveness of marketing efforts.**
- **Participates in post-show debriefs to evaluate campaign success.**

Intensive Program Manager

Reports to Artistic Director

Overview:

The Intensive Program Manager oversees the planning and execution of The Larking House's Playwright's Intensive, supporting the artistic and developmental needs of participating artists. This position ensures clear communication, thoughtful coordination, and the preservation of the program's values—particularly the use of the Liz Lerman Critical Response Process.

Primary Responsibilities:

Program Coordination

- Serves as the primary point of contact for all Playwright's Intensive participants.
- Oversees the cataloging and tracking of submitted plays.
- Assigns scripts to readers, ensuring a diverse and fair evaluation process.
- Coordinates the logistics of all intensive sessions, including scheduling and space use (virtual or in-person).

Team & Artist Management

- Facilitates communication between playwrights, directors, facilitators, actors, and respondents.
- Assembles and manages project teams for each selected piece, supporting the needs of both creative collaborators and administrative staff.
- Works with the Artistic Director to match artists based on interest, experience, and creative alignment.

Communication & Administration

- Sends and manages all correspondence related to the Intensive, including welcome packets, schedules, and session reminders.

- **Maintains accurate records of participation, feedback, and development progress.**
- **Ensures that all documents, scripts, and notes are archived appropriately.**

Artistic Integrity & Process Leadership

- **Champions and upholds the values and practices of the **Liz Lerman Critical Response Process** across all sessions.**
- **Works with facilitators to ensure feedback is given constructively, equitably, and in alignment with The Larking House's mission.**
- **Provides orientation or training on the response process for new participants when necessary.**

Diversity, Equity & Inclusion (DEI) Representative

Reports to: Artistic Director

Overview:

The DEI Representative is responsible for nurturing a culture of safety, care, and equity across all programs and productions at The Larking House. This role supports resident and participating artists by creating inclusive practices, fostering open dialogue, and serving as a confidential and trusted resource for concerns related to identity, safety, and interpersonal dynamics. The DEI Rep also contributes to program development that reflects and uplifts the diverse communities The Larking House serves.

Primary Responsibilities:

Community Care & Support

- Acts as a confidant and advocate for resident artists and guest collaborators throughout the production season.
- Creates space for artists to voice concerns, needs, or challenges confidentially and without fear of retaliation.
- Collaborates with leadership to resolve interpersonal or systemic concerns with empathy, clarity, and discretion.
- Monitors and maintains the emotional and cultural safety of rehearsal rooms, workshops, and meetings.

Program Development & Advocacy

- Works with the Artistic Director and other staff to design programming that centers underrepresented voices and perspectives.
- Advises on casting, outreach, and programming decisions to ensure equitable and representative practices.
- Recommends resources, training, or community partnerships that support the organization's DEI goals.
- Participates in strategic conversations about how The Larking House can better serve its community and grow as an inclusive institution.

Policy & Practice

- **Collaborates on the creation or revision of policies related to conduct, accessibility, identity inclusion, and conflict resolution.**
- **Supports the development of anti-oppression and harm-reduction protocols tailored to an artist-led, volunteer-driven environment.**
- **Stays informed on current best practices in equity-centered arts facilitation and nonprofit culture.**

Training & Dialogue

- **Facilitates or coordinates optional affinity spaces, feedback circles, or group conversations as needed.**
- **Encourages ongoing dialogue around inclusion and access across staff, residents, and collaborators.**
- **Serves as a resource for education and reflection, not enforcement or discipline.**

Scenic, Properties & Paint Manager

Reports to: Technical Director

Overview:

The Scenic, Properties & Paint Manager supports the realization of design elements across all Larking House productions by maintaining scenic resources, overseeing shop spaces, and organizing technical equipment. This role is both logistical and creative, playing a key part in the aesthetic and operational consistency of the company. The Manager works closely with the Technical Director and Resident Artists to ensure that productions are well-supported, safe, and grounded in collaborative process.

Primary Responsibilities:

Facilities & Production Support

- Acts as a facilities point of contact for scenic and paint-related needs across all productions.
- Coordinates and oversees volunteer hours related to scenic builds, prop pulls, painting, and strike organization.
- Maintains regular communication with Resident Artists and Technical Director to assess and prioritize project needs.
- Supports scenic prep and setup during tech week, load-ins, and strikes.

Inventory & Equipment Management

- Organizes and maintains inventory of scenic elements, props, paint supplies, hardware, and tools.
- Implements new systems of organization and labeling to improve accessibility, efficiency, and safety.
- Keeps detailed records of company property and consumables, updating stock documentation as needed.
- Ensures scenic and props equipment is in working condition, safe to use, and returned to storage after each production.

Electrics & Miscellaneous Technical Equipment

- **Assists with the management of lighting, sound, and AV equipment under the guidance of the Technical Director.**
- **Coordinates storage and handling of miscellaneous technical gear, cables, fixtures, and tools.**
- **Helps maintain power and safety compliance in shop and storage areas.**

Operational Space Oversight

- **Ensures that shop, paint, and rehearsal facilities are clean, functional, and prepared for use.**
- **Tracks supply needs and works with the Technical Director to replenish materials in a timely and budget-conscious manner.**
- **Contributes to seasonal planning of storage, refurbishment, and disposal of outdated stock.**

Our Resident Artists

Responsible for fulfilling minimum residency requirements, and upholding the company mission. Works with departments of interest in either performance, technical, or operational areas.

Community Expectations

Our Community Expectations are simple while residing at The Larking House. Please demonstrate respect, patience, and care with your fellow company members and local community.

Orientation Procedure

- 1. Welcome!**
- 2. Exploring Company Handbook**
 - a. Company Overview**
 - b. Company Expectations**
- 3. General Safety Practices**
 - a. General Rules of Thumb**
 - b. OSHA 10 Requirement**
- 4. Production Overview**
 - a. What to Expect**
 - b. The Year to Come**
- 5. Facilities and Operations Tour**
 - a. Tour Guide through Meadowlark Lane**
 - b. Emergency Action Plan (EAP)**
 - c. Side Door Code Authorization**
 - d. Key Holder Authorization**
- 6. Reviewing Company Forms**
 - a. Collecting Company Acknowledgement Forms**
 - b. Collecting Emergency Contact Information**
 - c. Code of Conduct Acknowledgement Form**
 - d. Collecting Volunteer Liability Waiver**
 - e. Collecting Handbook Agreement Form**

Facilities Use and Safety Procedures

First, it is important to note that all events associated with The Larking House should be treated as a work environment. This means, please make sure that you are following general safety practices: wearing closed-toed shoes while working, refraining from working while under the influence of any mind altering substance, avoiding situations where you can get hurt (i.e. lifting objects heavier than 40 lbs, working with unfamiliar equipment), etc.

The Larking House primarily operates out of the residence at:
1736 North Meadowlark Lane, Anaheim CA 92806.

1. While working here, please note that the premises is a rented property so treat the working area with care.
2. **IMPORTANT:** This address is used for many different functions, including scenic construction. Please note that sharp objects like nails and screws on the ground are common and wear the appropriate shoes.
3. *****Street Sweeping and ticketing** occurs on Tuesdays from 12pm to 4pm. Please make sure not to park on this street, or arrange to park in the driveway. Trash is collected on Thursdays and Fridays.
4. Please be wary of the amount of trash you are generating on the property, if you can throw it away offsite please do so.
5. Note that the Anaheim courtesy hours for noise are from 10pm to 7am, please do not create excessive noise on the premises during these hours.
6. Please make sure that any new guests to the premises (i.e. outside actors, designers) are given a tour by the present company leader.

Any other production spaces should mean following their facility's proper guidelines. If you are unsure of what those are, please be sure to direct any and all questions to General Manager.

Emergency Preparedness Plan

Preparation Before An Emergency Takes Place:

- 1. During or shortly after orientation, please input into your mobile phone the local emergency service numbers, titled “The Larking House Emergency Contact: *****”**
- 2. Please make sure that you are familiar and up to date on the premises’ Emergency Action Plan (EAP). Whether you are located at The Meadowlark residence or any other visited space.**
- 3. If you are the person in charge on any “in-person” event with The Larking House, please make sure that an (EAP) is provided to you. If none exists, please follow the “Emergency Action Plan (EAP) for The Larking House.”**

What to do in the unlikely event of an emergency?

- 1. Stay calm**
- 2. Assess the situation**
- 3. Report the situation to the nearest Larking House founder or resident leader.**
- 4. Follow the designated (EAP).**

Load-ins/Load-Outs & Strikes

While attending company load-ins/load-outs and strikes, please bring the following:

- 1. Protective gloves (recommended)**
- 2. Protective closed-toed shoes (required)**
- 3. Protective clothing that covers all parts of the body (recommended)**
- 4. Any necessary food/water for the day (to be stored in company fridge/freezer)**

You may bring your own tools, however they must be approved by the present company leader.

OSHA 10 Certification

In order to install or construct any potentially dangerous theatrical elements at The Larking House (lighting, sound, scenic), you must demonstrate a reasonable level of competence in the given field. This is to ensure that we prevent workplace injury. We require that residents working in these areas complete the (general industry) OSHA 10 certification or equivalent. This is a basic safety and health course in the workplace. Note that we are NOT a company that can provide an OSHA 10 certification, but we can approve your ability to use the following tools/elements.

A resident must be cleared to work with the following theatrical elements:

- Any power actuated tools (i.e. drill/impact driver, circular saw, jigsaw, router, angle grinder, etc.)**
- Any tools weighing heavier than 5 lbs**
- Any sharp tools with a blade longer than 4 inches**
- Any exposed electrical elements**
- Striking scenic elements**

In order to be cleared to work in The Larking House Shop, you must either present an OSHA 10 certification card OR complete a basic skills assessment at the discretion of the Technical Director.

The Larking House Shop Approved List

	Resident Artist	Approved By	Date Approved
Name			
Signature			
Name			
Signature			
Name			
Signature			
Name			
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Name			
Signature			
	Resident Artist	Approved By	Date Approved
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OSHA Guidelines

As a reference, we have provided a link to the General Industry OSHA (10) Guidelines or 29 CFR 1910. Please note that this is not the same thing as formal training; it should act as a point of study. Or, to identify potential issues in the workplace and correct them.

<https://www.osha.gov/sites/default/files/publications/osha2254.pdf>

Facilities Information

The Larking House Roles and Responsibilities at Grand Central

Box Office

Ticket sales and pricing will be managed through The Larking House online platform, with links provided to the CSUF Department of Theatre and Dance (DoTD) website. The presentation of shows on CSUF's website will be handled by the DoTD.

Budget Responsibilities

Contracts, liability, and payment for necessary resources will be managed by The Larking House for their productions at Grand Central. The CSUF DoTD will cover the lease for the Grand Central Theatre space. In exchange for using the space, The Larking House will provide volunteers to help manage the CSUF DoTD productions at Grand Central when needed. Please see Space Management for more details.

Insurance Coverage

All students working in the space will be protected under general liability insurance provided by CSUF DoTD. Members of The Larking House will need to have liability coverage or sign a liability waiver to work in the space.

Marketing Strategy

The Larking House will lead marketing eKorts in consultation with CSUF DoTD. All promotional materials will showcase the collaboration, with both organization's names prominently displayed. Marketing materials, videos, and social media content should adhere to CSUF's guidelines for publicity.

Space Management

The Larking House members will act as stewards of the space, helping to provide support and guidance at Grand Central, ensuring that the use of the space is supervised and that protocols are followed. The Larking House will provide 2 members of their company to manage and support 2-3 CSUF DoTD productions each semester hosted at Grand Central. The Larking House's role will be to orient student actors, dancers, designers, and stage managers to the space and guide them on the technical elements during the tech process. The Larking House will also provide 1 member as a house manager for the run of the production.

Play Selection

The Grand Central Theatre will have a board with members made up of stakeholders from CSUF DoTD, Breath of Fire, and The Larking House. The board will meet two times a year, at the end of the Spring Semester and at the end of Fall Semester, to plan the following season as a collective, and address any issues that happen during the year. The board will

vote on the selected projects for the upcoming season and will set the calendar for the following year. The CSUF Production Management Office will be notified of the schedule to be included in the departmental production calendar. Additional use of the Grand Central Theatre space should be approved through the DoTD Department Chair to ensure that there are no conflicts with productions, rehearsals, or workshops.

Production Leadership

CSUF DoTD will serve as the primary producer for DoTD productions and collaboration productions with Breath of Fire and The Larking House. When Breath of Fire or The Larking House produces independent projects, they will be the primary producer for their own events.

Production Resources

The CSUF DoTD will provide the Grand Central Theatre space with the required audio and lighting equipment needed and will maintain the space. Any borrowed supplies will be the liability of The Larking House or Breath of Fire for any damages or losses.

Regulatory Compliance

All partners will adhere to university policies over company policies. Pre-collaboration meetings will ensure mutual understanding and compliance with all relevant policies, including those concerning alcohol, drugs, behavioral standards, and health protocols.

Rehearsal and Performance Schedule

The Larking House and Breath of Fire will coordinate rehearsal schedules in alignment with both organizations' productions calendars and will communicate the schedule with the CSUF DoTD Production Management office.

GCAC Theatre Housekeeping Rules

Please make sure that you follow these rules when using the space. Pick up and restock bathrooms at the end of each rehearsal and performance. Take trash out. Must be separated: Food in clear bags, clean recycle with all boxes broken down, and trash. May not dispose of any construction material. Three different bins. Make sure they are not filled past the fill line and please leave room for the residents to drop their trash. Keep patrons from leaning on wall across from the theatre entrance. Use Magic Erasers to wipe down any marks that may occur. Typically, that wall is used for a mural-type project and is considered our Project Art Wall but is currently blank. If front doors are unlocked, there must be someone monitoring the front door at all times. If using a building key card to get in the building, you must wait for the "CLICK" before opening the door, otherwise you won't be able to get in.

No loaning keys or building keycards to unauthorized folks.

No propping the front door (or any door) open at any time.

No use of spray paint of any type is allowed in the building.

Clean up after yourself when using the wood shop.

Do not use the bathroom sinks to wash anything with debris. Please use the janitors sink in the basement.

Turn the AC off when done.

CURTIS THEATRE RENTAL INFORMATION PACKET

<https://www.cityofbrea.gov/DocumentCenter/View/6799/Rental-Information-Packet?bidId=>

CHANCE THEATRE RENTAL INFORMATION

<https://chancetheater.com/rentalinformation/#:~:text=Rental%20Rates,Special%20Event%20Table%20Seating>

Emergency Action Plan (EAP)

for The Larking House

**1736 N Meadowlark Lane
Anaheim, California 92806**

EMERGENCY PERSONNEL CONTACT INFORMATION

Company Contact(s):

**Name: Elizabeth McCabe
Title: Executive Artistic Director
Phone Number: 909-268-3226
Email: mccabelizzy@gmail.com**

**Name: Matthew M. Hayashi
Title: Managing Director
Phone Number: 714-732-4424
Email: matt.mullin13@gmail.com**

Local Emergency Services:

Police: Placentia Police Department
Phone Number: 714-993-8164
Address: 401 East Chapman Ave., Placentia CA 92870

Ambulance: Lynch Ambulance Services
Phone Number: 714-632-0225
Address: 2950 East La Jolla St., Anaheim CA 92806

Nearest Emergency Room: Kaiser Permanente
Phone Number: 714-644-2800
Address: 3440 East La Palma Ave. (building 1), Anaheim CA 92806

Fire Department: Placentia Fire and Life Safety Station 1
Phone Number: 714-854-9827
Address: 110 South Bradford Ave., Placentia CA 92870

ALERTS

In the event of an emergency, employees are alerted by:

- **A text alert**
- **A phone call**
- **Verbal communication by designated leader(s)**

The emergency signal for each emergency will be as follows:

In case of fire, verbal communication and a phone call to needed parties.

In case of emergency, verbal communication and phone call to needed parties.

ROUTES, ASSEMBLY, and ACCOUNTING

In the event of an emergency, company members shall evacuate:

To the nearest designated exit..

After an emergency evacuation, employees will gather: On the North Meadowlark Lane sidewalk, if safe. Otherwise, to the nearest safe location..

The procedure for accounting for all employees after an emergency evacuation will be:

Take roll call, to be taken by the present company leader..

MEDICAL EMERGENCY

Call medical emergency personnel:

- **Paramedics**
- **Ambulance**
- **Fire Department**
- **911**

Provide the following information:

- **Nature of medical emergency**
- **Location of the emergency (address, building, room number), and**
- **Your name and phone number from which you are calling.**

If personnel trained in First Aid are not available, as a minimum, attempt to provide the following assistance: • Clear the air passages using the Heimlich Maneuver in case of choking.

FIRE EMERGENCY

When the fire is discovered:

If a fire is reported, pull the fire alarm, (if available and not already activated) to warn occupants to evacuate. Then Dial 911 to alert the fire department.

Provide the following information:

- **Street address**
- **Nature of fire**
- **Fire location (building and floor)**
- **Type of fire alarm (detector, pull station, sprinkler waterflow)**
- **Location of fire alarm (building and floor)**
- **Name of person reporting fire**
- **Telephone number for return call Fire Extinguisher Policy**

In the event of a fire, the following individuals are authorized to use portable fire extinguishers to attempt to extinguish fires before evacuating:

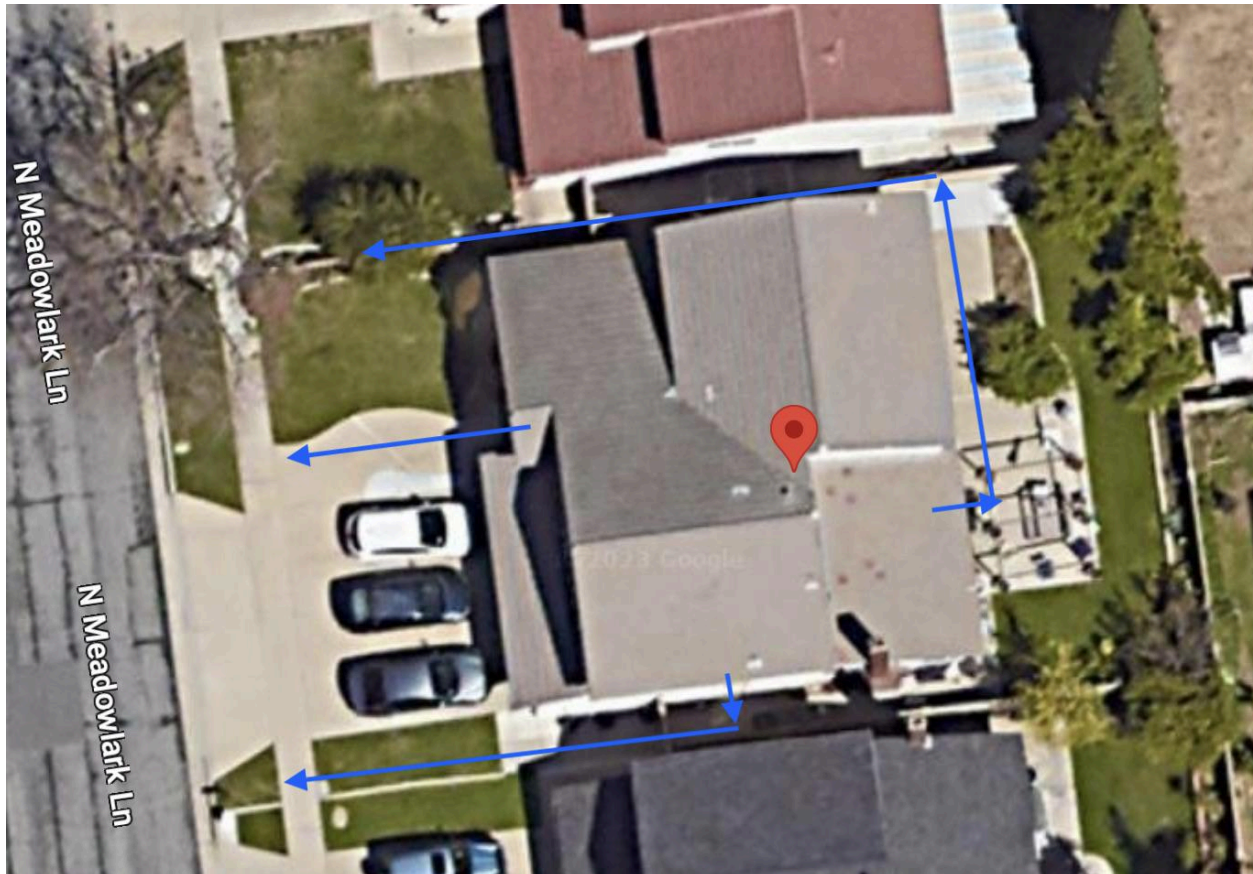
Matthew Mullin | Tony Sanchez | Elizabeth McCabe

Upon being notified about the fire emergency, occupants must:

- **Leave the building using the designated escape routes.**
- **Assemble in the designated area: On the North Meadowlark Lane side walk, if safe. Otherwise, to the nearest safe location..**
- **Remain outside until the competent authority announces that it is safe to re-enter.**

Evacuation Procedures

- Evacuate building along evacuation routes to primary assembly areas outside.
- Redirect building occupants to stairs and exits away from the fire.
- Evacuation team to account for all employees and visitors at the Assembly Area.



SEVERE WEATHER AND NATURAL DISASTERS

Earthquake:

- Stay calm and await instructions from the emergency coordinator or the designated official.
- Keep away from overhead fixtures, windows, filing cabinets, and electrical power.
- Help individuals with disabilities find a safe place.
- Evacuate as instructed by the emergency coordinator and/or the designated official.

Flood:

If indoors:

- Be ready to evacuate as directed by the emergency coordinator and/or the designated official.

Follow the recommended primary or secondary evacuation routes. If outdoors:

- Climb to high ground and stay there.
- Avoid walking or driving through flood water.
- Abandon your car immediately if it stalls and climb to a higher ground.

Hurricane:

The nature of a hurricane provides for more warning than other natural and weather disasters. A hurricane watch will be issued when a hurricane becomes a threat to a coastal area. Typically, a hurricane watch will be issued when hurricane winds of 74 mph or higher, or a combination of dangerously high water and rough seas, are expected in the area within 24 hours. Once a hurricane watch has been issued:

- Stay calm and await instructions from the emergency coordinator or the designated official.
- Continue to monitor local TV and radio stations for instructions.
- Secure the building by moving all loose items indoors and boarding up windows and openings.

During a hurricane: Remain indoors and consider the following:

- Small interior rooms on the lowest floor and without windows,
- Hallways on the lowest floor away from doors and windows, and
- Rooms constructed with reinforced concrete, brick, or block with no windows.

EXTENDED POWER LOSS

In the event of extended power loss to a facility, certain precautionary measures should be taken depending on the geographical location and environment of the facility:

- Unnecessary electrical equipment and appliances should be turned off if power restoration would surge causing damage to electronics and sensitive equipment.**
- Facilities with freezing temperatures should turn off and drain the following lines in the event of a long-term power loss.**
 - Fire sprinkler system**
 - Standpipes**
 - Potable water lines**
 - Toilets**
- Add propylene-glycol to drains to prevent traps from freezing.**
- Equipment that contain fluids that may freeze due to long term exposure to freezing temperatures should be moved to heated areas, drained of liquids, or provided with auxiliary heat sources. Upon Restoration of heat and power:**
- Electronic equipment should be brought up to ambient temperatures before energizing to prevent condensation from forming on circuitry.**
- Fire and potable water piping should be checked for leaks from freeze damage after the heat has been restored to the facility and the water is turned back on.**

ACTIVE SHOOTER AND WORKPLACE VIOLENCE

Profile of an Active Shooter: An Active Shooter is an individual actively engaged in killing or attempting to kill people in a confined and populated area, typically using firearms. How to respond when an Active Shooter is in your vicinity:

1) Evacuate

- a) Have an escape route and plan in mind**
- b) Leave your belongings behind**

2) Hide out

- a) Act with physical aggression and throw items at the active shooter**
- b) Block entry to your hiding place and lock doors**

3) Take action

- a) As a last resort and only when your life is in imminent danger, attempt to incapacitate the active shooter**
- b) Block entry to your hiding place and lock doors**

*****CALL 911 WHEN IT IS SAFE TO DO SO*****

How you should react when law enforcement arrives:

- Remain calm and follow officers' instructions**
- Immediately raise hands and spread fingers**
- Avoid making quick movements towards officers such as attempting to hold on to them for safety**
- Avoid pointing, screaming, and/or yelling**
- Do not stop to ask officers for help or directions when evacuating. Just proceed in the direction from which the officers entered the premises.**

Information you should provide to law enforcement:

- Location of active shooter**
- Number of shooters, if more than one**
- Physical description of shooter(s)**
- Number and type of weapon(s)**
- Number of potential victims at the location**

BOMB THREATS

Phone Bomb Threat

- Stay calm – do not alarm others.
- Notify your supervisor who will report the threat to law enforcement by **CALLING 911**. Make the call if the supervisor is not present.
- Decisions to evacuate the building will be made by law enforcement personnel.

Written Bomb Threat

- Remain calm and leave the message where it is found.
- Do not handle the document any more than necessary to preserve fingerprints and other evidence.
- Do not alarm others.
- Notify your supervisor who will report the threat to law enforcement by **CALLING 911**. Make the call if the supervisor is not present.
- Do not give information to anyone except a supervisor and law enforcement personnel.

INTERIM (BUSINESS) GUIDANCE FOR COVID-19 RESPONSE

Reduce transmission among employees

- Employees who have symptoms of COVID-19 (i.e. fever, cough, and/or shortness of breath) should notify their supervisor and stay home.
- Follow CDC-recommended steps if you are sick. Employees should not return to work until the criteria to discontinue home isolation are met, in consultation with healthcare providers and state and local health departments.
- Employees should notify their supervisor and follow CDC recommended precautions if they are well but have a sick family member at home.

Separate sick employees

- Employees who appear to have symptoms (i.e., fever, cough, or shortness of breath) upon arrival at work or who become sick during the day should immediately be separated from other employees, customers, and visitors and sent home.
- If an employee is confirmed to have COVID-19 infection, employers should inform fellow employees of their possible exposure to COVID-19 in the workplace but maintain confidentiality as required by the Americans with Disabilities Act (ADA). The fellow employees should then self-monitor for symptoms (i.e., fever, cough, or shortness of breath). Perform routine environmental cleaning and disinfection
- Routinely clean and disinfect all frequently touched surfaces in the workplace, such as workstations, keyboards, telephones, handrails, and doorknobs.

- If surfaces are dirty, they should be cleaned using a detergent or soap and water prior to disinfection.
- When possible, employees are discouraged from using other workers' phones, desks, offices, or other work tools and equipment. If necessary, clean and disinfect them before and after use.

PERSONS WITH DISABILITIES

Employee and Supervisor Responsibilities If you are an employee with a disability, there are critical steps you should take to help ensure that you will be safe during an emergency. First, inform your supervisor if you require assistance in the event of an evacuation. Second, work with your supervisor to develop a plan to ensure your safe evacuation in the event of an emergency. If you do not wish to share your needs with your supervisor, you should review the procedures to be followed in an emergency situation affecting your assigned facility and familiarize yourself with your evacuation route and assembly area. If you are a supervisor, you are responsible for reviewing your facility's EAP with all employees under your supervision, including those with disabilities, to ensure that each employee clearly understands procedures that must be followed during an emergency event. Be proactive in developing emergency plans to meet the needs of employees with a disability. You should also include your employees with disabilities in the decision-making process when selecting special equipment and developing evacuation procedures in collaboration with your building managers.

Procedures Options for disability evacuation include:

- **Shelter in Place**—Take immediate shelter at the designated location.
- **Evacuation Chair or Other Assistive Device**—An evacuation chair or escape chair is a lightweight wheelchair used to evacuate a physically disabled person from an area of danger, such as a burning building. The chair is designed to allow an attendant to transfer the person downstairs more safely than could be done with a normal wheelchair. Such chairs may be folded to a small size and stowed in much the same manner as other firefighting equipment such as fire hoses and fire extinguishers.
- **Two-person Carry**—This is a way to carry a person to safety with the assistance of a partner. The two assistants link arms to form a backrest and grip wrists to form a seat. Please remember, when making decisions regarding the best way to evacuate individuals with disabilities from your building, you should work closely with your local emergency response personnel and their safety specialists.

Privacy Policy

Protecting your private information is our priority. This Statement of Privacy applies to www.thelarkinghouse.com, and The Larking House and governs data collection and usage. For the purposes of this Privacy Policy, unless otherwise noted, all references to The Larking House include www.thelarkinghouse.com, The Larking House (Instagram Account) and <https://www.instagram.com/thelarkinghouse/>. The Larking House website is a social media and marketing site. By using The Larking House website, you consent to the data practices described in this statement.

Collection of your Personal Information

In order to better provide you with products and services offered, The Larking House may collect personally identifiable information, such as your:

- First and Last Name
- Mailing Address
- E-mail Address
- Phone Number
- Other miscellaneous information related to our programming

If you purchase The Larking House's products and services, we collect billing and credit card information. This information is used to complete the purchase transaction.

We do not collect any personal information about you unless you voluntarily provide it to us. However, you may be required to provide certain personal information to us when you elect to use certain products or services. These may include: (a) registering for an account; (b) entering a sweepstakes or contest sponsored by us or one of our partners; (c) signing up for special offers from selected third parties; (d) sending us an email message; (e) submitting your credit card or other payment information when ordering and purchasing products and services. To wit, we will use your information for, but not limited to, communicating with you in relation to services and/or products you have requested from us. We also may gather additional personal or non-personal information in the future.

Use of your Personal Information

The Larking House collects and uses your personal information to operate and deliver the services you have requested.

The Larking House may also use your personally identifiable information to inform you of other products or services available from The Larking House and its affiliates.

Sharing Information with Third Parties

The Larking House does not sell, rent or lease its customer lists to third parties.

The Larking House may, from time to time, contact you on behalf of external business partners about a particular offering that may be of interest to you. In those cases, your unique personally identifiable information (e-mail, name, address, telephone number) is transferred to the third party. The Larking House may share data with trusted partners to help perform statistical analysis, send you email or postal mail, provide customer support, or arrange for deliveries. All such third parties are prohibited from using your personal information except to provide these services to The Larking House, and they are required to maintain the confidentiality of your information.

The Larking House may disclose your personal information, without notice, if required to do so by law or in the good faith belief that such action is necessary to: (a) conform to the edicts of the law or comply with legal process served on The Larking House or the site; (b) protect and defend the rights or property of The Larking House; and/or (c) act under exigent circumstances to protect the personal safety of users of The Larking House, or the public.

Opt-Out of Disclosure of Personal Information to Third Parties

In connection with any personal information we may disclose to a third party for a business purpose, you have the right to know:

- The categories of personal information that we disclosed about you for a business purpose.

You have the right under the California Consumer Privacy Act of 2018 (CCPA) and certain other privacy and data protection laws, as applicable, to opt-out of the disclosure of your personal information. If you exercise your right to opt-out of the disclosure of your personal information, we will refrain from disclosing your personal information, unless you subsequently provide express authorization for the disclosure of your personal information.

Tracking User Behavior

The Larking House may keep track of the websites and pages our users visit within The Larking House, in order to determine what The Larking House services are the most popular. This data is used to deliver customized content and advertising within The Larking House to customers whose behavior indicates that they are interested in a particular subject area.

Automatically Collected Information

Information about your computer hardware and software may be automatically collected by The Larking House. This information can include: your IP address, browser type, domain names, access times and referring website addresses. This information is used for the operation of the service, to maintain quality of the service, and to provide general statistics regarding use of the The Larking House website.

Links

This website contains links to other sites. Please be aware that we are not responsible for the content or privacy practices of such other sites. We encourage our users to be aware when they leave our site and to read the privacy statements of any other site that collects personally identifiable information.

Right to Deletion

Subject to certain exceptions set out below, on receipt of a verifiable request from you, we will:

- Delete your personal information from our records; and
- Direct any service providers to delete your personal information from their records.

Please note that we may not be able to comply with requests to delete your personal information if it is necessary to:

- Complete the transaction for which the personal information was collected, fulfill the terms of a written warranty or product recall conducted in accordance with federal law, provide a good or service requested by you, or reasonably anticipated within the context of our ongoing business relationship with you, or otherwise perform a contract between you and us;
- Detect security incidents, protect against malicious, deceptive, fraudulent, or illegal activity; or prosecute those responsible for that activity;
- Debug to identify and repair errors that impair existing intended functionality;
- Exercise free speech, ensure the right of another consumer to exercise his or her right of free speech, or exercise another right provided for by law;
- Comply with the California Electronic Communications Privacy Act;
- Engage in public or peer-reviewed scientific, historical, or statistical research in the public interest that adheres to all other applicable ethics and privacy laws, when our deletion of the information is likely to render impossible or seriously impair the achievement of such research, provided we have obtained your informed consent;

- Enable solely internal uses that are reasonably aligned with your expectations based on your relationship with us;
- Comply with an existing legal obligation; or
- Otherwise use your personal information, internally, in a lawful manner that is compatible with the context in which you provided the information.

Children Under Thirteen

The Larking House does not knowingly collect personally identifiable information from children under the age of thirteen. If you are under the age of thirteen, you must ask your parent or guardian for permission to use this website.

Opt-Out & Unsubscribe from Third Party Communications

We respect your privacy and give you an opportunity to opt-out of receiving announcements of certain information. Users may opt-out of receiving any or all communications from third-party partners of The Larking House by contacting us here:

- Web page: thelarkinghouse.com
- Email: larkinghousetheatre@gmail.com
- Phone: 909-268-3226

E-mail Communications

From time to time, The Larking House may contact you via email for the purpose of providing announcements, promotional offers, alerts, confirmations, surveys, and/or other general communication. If you would like to stop receiving marketing or promotional communications via email from The Larking House, you may opt out of such communications by emailing a notice to larkinghousetheatre@gmail.com to opt-out of receiving emails.

Changes to this Statement

The Larking House reserves the right to change this Privacy Policy from time to time. We will notify you about significant changes in the way we treat personal information by sending a notice to the primary email address specified in your account, by placing a prominent notice on our website, and/or by updating any privacy information. Your continued use of the website and/or Services available after such modifications will constitute your: (a) acknowledgment of the modified Privacy Policy; and (b) agreement to abide and be bound by that Policy.

Contact Information

The Larking House welcomes your questions or comments regarding this Statement of Privacy. If you believe that The Larking House has not adhered to this Statement, please contact The Larking House at:

The Larking House
1736 N Meadowlark Lane
Anaheim, California 92806

Email Address:
larkinghousetheatre@gmail.com

Telephone number:

909-268-3226

Effective as of August 06, 2023

Health and Safety Standards

While attending any Larking House meetings, please make sure that you are following general health safety practices. If you are sick, please stay home and notify the present company leader. It is up to you to determine what is best given the circumstances. Please use your best judgment.

The Larking House is committed towards upholding all general industry OSHA standards in maintaining a safe working environment. But please make sure to follow the rule “see something, say something.” We will do our best to maintain a safe working environment, but we need to know if there’s an issue in order to amend it.

In terms of your own mental and physical well-being, please remember this is a volunteer organization. If you need to take time or space away from the company for any reason please do so. We want you here, but only if it is in the best interest for yourself and others.

Harassment Policy Acknowledgement

1. Purpose

The Larking House (hereinafter referred to as Company) is committed to providing an environment for our members, directors, officers, employees, volunteers and persons served by the Company ("Covered Persons") that is comfortable, safe and free from harassment of any kind. Any type of harassment is a violation of this policy and may be illegal.

2. Definition

Harassment can take many forms. It may be, but is not limited to, the following: words, signs, jokes, pranks, intimidation, physical contact, or violence. Harassment does not have to be sexual in nature. Sexual harassment may include unwelcome sexual advances; requests for sexual favors; or other verbal or physical contact of a sexual nature when such conduct creates an intimidating environment or prevents an individual from effectively performing the duties of his or her position, or when such conduct is made a condition of employment or compensation, either implicitly or explicitly. It is not the intent of the behavior by the offender that determines if harassment has occurred but whether the behavior is welcome by the receiver.

3. Responsibility

A covered person is responsible for helping keep our work environment free of harassment, including the work environment of Company's Clients with whom you have contact. If you become aware of an incident of harassment, whether by witnessing the incident or being told of it, you must report it to Emily Boliver, Company Manager, Management with whom you feel comfortable. When the Company becomes aware of harassment, it is obligated by law to take prompt and appropriate action, regardless of whether the victim wants the company to do so.

4. Complaint Procedure

Any Covered Person, who believes that he or she has suffered harassment in violation of the Harassment Policy, should take the following action:

- a. If you are able to do so without conflict or danger, tell the harasser as clearly as possible that the behavior is unwelcome;
- b. If you feel that you are unable to confront the harasser, or the harasser does not amend their actions, report the issue to your present supervisor.
- c. If you feel that your supervisor or person to whom you report is not taking the complaint seriously, Covered Person may report such to Emily Boliver, Company Manager, Management or to Matthew M. Hayashi, Managing Director. At this time, we will encourage you to fill out a company complaint form.

Upon receiving such Complaint, Person or Department will investigate the complaint and recommend to Matthew M. Hayashi, Managing Director appropriate steps, including corrective disciplinary action, that should be taken to secure and maintain an environment free of any form of harassment. Such person will report to the Company's Board, Elizabeth McCabe, Matthew M.

Hayashi, and Tony Sanchez, and the person filing the complaint, the action that has been taken, and if no action has been taken, the reason for no action.

5. Confidentiality

The Company, including all persons to whom a violation of this Harassment Policy has been reported and persons who have become aware of a complaint, must maintain confidentiality, to the extent possible given the need to investigate. All complaints shall be considered confidential to the maximum extent possible.

6. Retaliation

The Company, or any director, officer, or volunteer may not retaliate against any victim, or witness, who reports a violation of this Harassment Policy. Any person who believes that he or she has been retaliated against should consult the designated Company official.

7. Declaration I, _____ have read, understand, and acknowledge receipt of the Harassment policy. I will comply with the guidelines set out in this policy and understand that failure to do so might result in disciplinary action including termination of employment and potential legal action.

Signed: _____

Date: _____

The Larking House

Complaint Form

Any employee who wishes to file a grievance must fill out this form completely and submit it to their principal or immediate supervisor.

1. Please state the date of the event or series of events causing the grievance:

2. Please state your complaint, including the individual harm alleged:

3. Please provide specific facts to support your grievance (list in detail):

4. Please specify the remedy you seek:

Name: _____ Date _____

Covid-19 Guidelines

[https://www.cdc.gov/covid/prevention/index.html#:~:text=When%20you%20are%20sick:%20*%20Use%20precautions.not%20sick\)%20if%20you%20have%20respiratory%20symptoms.&text=%20Seek%20health%20care%20promptly%20for%20testing.you%20have%20risk%20factors%20for%20severe%20illness.](https://www.cdc.gov/covid/prevention/index.html#:~:text=When%20you%20are%20sick:%20*%20Use%20precautions.not%20sick)%20if%20you%20have%20respiratory%20symptoms.&text=%20Seek%20health%20care%20promptly%20for%20testing.you%20have%20risk%20factors%20for%20severe%20illness.)

Core Prevention Strategies

[CDC recommends](#) that all people use core prevention strategies to protect themselves and others from COVID-19:

- Stay up to date with [COVID-19 vaccines](#).
 - Although vaccinated people sometimes get infected with the virus that causes COVID-19, staying up to date on COVID-19 vaccines significantly lowers the risk of getting very sick, being hospitalized, or dying from COVID-19.
- Practice good [hygiene](#) (practices that improve cleanliness)
- Take [steps for cleaner air](#)

When you are sick:

- Use [precautions to prevent spread](#), including staying home and away from others (including people you live with who are not sick) if you have respiratory symptoms.
 - Learn when you can [go back to your normal activities](#).
- Seek health care promptly for [testing](#) and/or [treatment](#) if you have [risk factors for severe illness](#). Treatment may help lower your risk of severe illness, but it needs to be started within a few days of when your symptoms begin.

Additional Prevention Strategies

In addition, there are other prevention strategies that you can choose to further protect yourself and others.

- [Wearing a mask](#) and [putting distance between yourself and others](#) can help lower the risk of COVID-19 transmission.
- [Testing for COVID-19](#) can help you decide what to do next, like getting [treatment](#) to reduce your risk of severe illness and [taking steps](#) to lower your chances of spreading COVID-19 to others.

What to watch out for

Using these prevention strategies can be especially helpful when:

- Respiratory viruses, such as COVID-19, flu, and RSV, are causing a lot of [illness in your community](#)
- You or those around you have [risk factors](#) for severe illness
- You or those around you were recently exposed to a respiratory virus, are sick, or are recovering

Resident Availability/Conflicts Form

Resident Name: _____

Phone Number: _____

Email Address: _____

Instructions:

1. Write down the foreseen times you are not available for participation in productions, projects, etc.
2. If you plan

	Sun	Mon	Tue.	Wed.	Thu.	Fri.	Sat
AM							
PM							

Any specific foreseen dates that you will not be available:

Emergency Information Form

The Larking House

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone #: _____ Email: _____

In the event of an emergency, please list two individuals you would like us to contact.

Emergency Contact #1

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Work Phone #: _____ Cell Phone #: _____

Emergency Contact #2

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Work Phone #: _____ Cell Phone #: _____

Do you give us permission to transport you to the nearest medical facility should you incur a serious injury or illness during normal work hours?

Yes:	No:
------	-----

Please indicate the name and contact number of the physician or health care provider you would like us to contact:

Name: _____ Phone #: _____

Address: _____

City: _____ State: _____ Zip: _____

The Larking House Company Waiver of Liability

RELEASE OF LIABILITY READ CAREFULLY - THIS AFFECTS YOUR LEGAL RIGHTS

In exchange for participation in the activity of theatrical productions and programming organized by The Larking House, of 1736 N Meadowlark Lane, Anaheim, California, 92806 and/or use of the property, facilities and services of The Larking House, I, _____, agree for myself and (if applicable) for the members of my family, to the following:

1. **AGREEMENT TO FOLLOW DIRECTIONS.** I agree to observe and obey all posted rules and warnings, and further agree to follow any oral instructions or directions given by The Larking House, or the employees, representatives or agents of The Larking House.

2. **ASSUMPTION OF THE RISKS AND RELEASE.** I recognize that there are certain inherent risks associated with the above described activity and I assume full responsibility for personal injury to myself and (if applicable) my family members, and further release and discharge The Larking House for injury, illness, loss, or damage arising out of my or my family's use of or presence upon the facilities of The Larking House, whether caused by the fault of myself, my family, The Larking House or other third parties.

3. **INDEMNIFICATION.** I agree to indemnify and defend The Larking House against all claims, causes of action, damages, judgments, costs or expenses, including attorney fees and other litigation costs, which may in any way arise from my or my family's use of or presence upon the facilities of The Larking House.

4. **FEES.** I agree to pay for all damages to the facilities of The Larking House caused by any negligent, reckless, or willful actions by me or my family.

5. **APPLICABLE LAW.** Any legal or equitable claim that may arise from participation in the above shall be resolved under California law.

6. **NO DURESS.** I agree and acknowledge that I am under no pressure or duress to sign this Agreement and that I have been given a reasonable opportunity to review it before signing. I further agree and acknowledge that I am free to have my own legal counsel review this Agreement if I so desire. I further agree and acknowledge that The Larking House has offered to refund any fees I have paid to use its facilities if I choose not to sign this Agreement.

7. **ARM'S LENGTH AGREEMENT.** This Agreement and each of its terms are the product of an arm's length negotiation between the Parties. In the event any ambiguity is found to exist in the interpretation of this Agreement, or any of its provisions, the Parties, and each of them, explicitly reject the application of any legal or equitable rule of interpretation which would lead to a construction either "for" or "against" a particular party based upon their status as the drafter of a specific term, language, or provision giving rise to such ambiguity. Accordingly, the Parties specifically reject the application of Cal. Civ. Code §1654 to this Agreement, as well as any other statute or common law principles of similar effect.

8. ENFORCEABILITY. The invalidity or unenforceability of any provision of this Agreement, whether standing alone or as applied to a particular occurrence or circumstance, shall not affect the validity or enforceability of any other provision of this Agreement or of any other applications of such provision, as the case may be, and such invalid or unenforceable provision shall be deemed not to be a part of this Agreement.

9. DISPUTE RESOLUTION. The parties will attempt to resolve any dispute arising out of or relating to this Agreement through friendly negotiations amongst the parties. If the matter is not resolved by negotiation, the parties will resolve the dispute using the below Alternative Dispute Resolution (ADR) procedure. Any controversies or disputes arising out of or relating to this Agreement will be submitted to mediation in accordance with any statutory rules of mediation. If mediation is not successful in resolving the entire dispute or is unavailable, any outstanding issues will be submitted to final and binding arbitration under the rules of the American Arbitration Association. The arbitrator's award will be final, and judgment may be entered upon it by any court having proper jurisdiction.

10. EMERGENCY CONTACT.

In case of an emergency,

please call _____ (Relationship: _____)

at _____ (Day),

or _____ (Evening).

I HAVE READ THIS DOCUMENT AND UNDERSTAND IT. I FURTHER UNDERSTAND THAT BY SIGNING THIS RELEASE, I VOLUNTARILY SURRENDER CERTAIN LEGAL RIGHTS.

(SIGN NAME) _____

By: _____ Date: _____

Equal Opportunity and Anti-Discrimination

Policy I.

OVERVIEW & SCOPE

The Larking House of 1736 N Meadowlark Lane, Anaheim, California 92806, has established an AntiDiscrimination and Equal Opportunity Policy ("Policy"). This Policy applies to all aspects of the relationship between The Larking House and its volunteers, including, but not limited to, recruitment, advertisements, enrollment, compensation, assignment, classification of volunteering, expulsion, upgrading, promotions, transfer, training, working conditions, administration, and volunteer benefits and application of policies. These policies apply to independent contractors, temporary volunteers, all personnel working on the premises, and any other persons or firms doing business for or with The Larking House. Disciplinary action will be taken against any member or agent in breach of this Policy.

II. POLICIES

1. **DISCRIMINATION.** The Larking House is committed to complying with all applicable anti-discrimination laws. Discrimination occurs whenever similarly situated individuals of a different group are accorded different and unequal treatment in the context of a similar situation. The Larking House shall not tolerate, under any circumstances, without exception, the exclusion of individuals from an opportunity or participation in any activity because of race, color, gender, gender identity, sexual orientation, religion, national origin, familial status, age, disability, United States military veteran status, sexual orientation, gender identity or gender expression, and any other status protected by the law. This list is not exhaustive. Nor will The Larking House tolerate, without exception, the exclusion of individuals from an opportunity or participation in any activity based on hair texture or protective hairstyles including braids, locs, twists or bantu knots. Our policy of non-discrimination in employment applies, without limitation, to recruitment, compensation, promotions, transfers, discipline, demotions, expulsion, access to benefits and training and all other aspects of employment, as well as to selection of volunteers and vendors and provision of services. In addition, our policy of non-discrimination is intended to extend to visitors to our facilities and all of our stakeholders.

2. **HARASSMENT.** The Larking House is committed to creating and providing a positive environment that is free from harassment. Therefore, the Company will not tolerate workplace harassment of any volunteer, either by fellow volunteers or guests, of race, color, gender, gender identity, sexual orientation, religion, national origin, familial status, age, disability, United States military veteran status, sexual orientation, gender identity and gender expression, including the exercise of a protected activity (like filing a complaint), or any other reason deemed impermissible under the law. Harassment can include, but is not limited to, offensive verbal conduct such as foul or obscene language, epithets, suggestive statements or innuendo, derogatory comments, or 'jokes.' Harassment may further include touching, gestures, or other offensive physical conduct, or creating, displaying, or reading offensive graphic or written materials in the workplace that relate to the sex, race, religion, color, national origin, age, or disability of an employee. Any of these behaviors is considered harassment if it would make a

reasonable person experiencing the conduct uncomfortable in the workplace, or if it could hinder the person's job performance. All volunteers, including supervisors, other management personnel, and independent contractors, are required to abide by this Policy. Violation of the Policy will result in disciplinary action, up to and including discharge. No person will be adversely affected in employment with The Larking House as a result of bringing complaints of harassment.

3. **SEXUAL HARASSMENT.** The Larking House is strongly opposed to sexual harassment, and that such behavior is prohibited both by law and by company policy. Sexual harassment is unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature constitute harassment when (1) submission to such conduct is made either explicitly or implicitly a term or condition of employment; (2) submission to or rejection of such conduct by an individual is used as a basis for employment decisions, promotion, transfer, selection for training, performance evaluations, benefits, or other terms and conditions of employment; or (3) such conduct has the purpose or effect of creating an intimidating, hostile, or offensive work environment or substantially interferes with an employee's work performance. The Larking House prohibits inappropriate conduct that is sexual in nature at work, on Company business, or at Company-sponsored events including the following: comments, jokes, degrading language, sexually suggestive objects, books, or any form of media electronic or in print form. Sexual harassment is prohibited whether it is between members of the opposite sex or members of the same sex.

4. **REPORTING DISCRIMINATION & HARASSMENT.** If a volunteer feels that they have been harassed as described in this Policy, they should immediately report the matter to management or to Company Stage Manager through any verbal or written means. If that contact is not available, or if the employee is not comfortable informing this contact, the employee should immediately inform any other manager or supervisor. Once the matter has been reported it will be promptly investigated. The investigation will be conducted in a confidential manner to the extent consistent with the need to investigate and evaluate the complaint. The procedure for reporting incidents of discriminatory or harassing behavior is not intended to prevent the right of any employee to seek a remedy under available state or federal law by immediately reporting the matter to the appropriate state or federal agency.

5. **NO RETALIATION.** No retaliatory action will be taken against any person who in good faith reports conduct that they believe may violate this Policy. No retaliatory action will be taken against any individual for assisting or participating in an investigation, proceeding or hearing related to a harassment complaint.

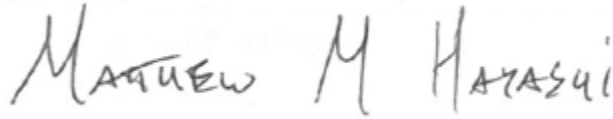
6. **DISCIPLINARY MEASURES FOR HARASSMENT.** Where a volunteer is determined to have violated this Policy, the Company will take disciplinary action, up to and including expulsion. Where a non-volunteer is determined to have violated this Policy, the Company will take action reasonably calculated to end the harassment.

7. **REMEDIES.** Remedies for any instances of verified discrimination, whether caused intentionally or by actions that have a discriminatory effect, may include actions deemed appropriate by The Larking House.

8. POLICY IMPLEMENTATION.

Implementation of this Policy will be effective as of August 14, 2023.

By: Matthew M. Hayashi, Managing Director

A handwritten signature in dark ink that reads "Matthew M Hayashi". The signature is written in a cursive, slightly slanted style.

August 14th, 2023

[20XX-20XX] ARTISTIC RESIDENCY AGREEMENT

I, _____, on this date _____ fully understand that in signing this document, I am committing myself to a year-long Artistic Residency Program with The Larking House Theatre Company to formally begin **AUGUST 1ST, 2024** and to formally conclude on **JULY 31ST, 2025**.

I agree to fulfill the requirements and conditions of this residency as follows:

Artistic Residencies entail mandatory participation in:

- **TWO productions and 30 additional Crew Hours OR**
THREE productions and 20 additional Crew Hours
- **TWO Strikes and ONE Load-in (To be Assigned)**
- **All company meetings (between one and two a month)**
- **The reading of script submissions for our annual Playwright's intensive**

With the acceptance of a residency Artistic Residents will commit themselves to upholding the following values in line with the company's mission:

- Maintaining an open mind about ideas expressed by fellow artists
- Demonstrating a willingness to learn and help others to learn new skills
- Having a professional and enthusiastic approach to all projects
- Following all policy & procedure set forth by The Larking House
- Representing The Larking House in a positive light at all times, especially off premises
- Treating this experience, their peers, the company, and themselves with the utmost respect and dignity

In exchange for my participation, I understand that there is no promise of financial compensation and that this is a volunteer position.

I understand that it is within the rights of the overseeing Artistic Director to terminate my residency if I am not meeting the requirements of my involvement. I also understand that if at any time I must excuse myself from the commitments of this agreement that I will provide a timely and considerate notice of resignation.

The requirements of being a Resident Artist with The Larking House have been made clear to me and I fully agree with the terms and conditions of my involvement.

The Larking House Code of Conduct

Initial Statement:

The Larking House is committed to providing a harassment-free and inclusive program experience for everyone regardless of gender identity, sexual orientation, disabilities, neurodiversity, physical appearance, body size, ethnicity, nationality, race, age, religion, or other protected categories. We do not tolerate harassment of program participants in any form. We take these violations of our policy seriously and will respond appropriately. If any instance of violation of these ideals is brought to our attention, we will follow our company guidelines and take the necessary actions.

All participants in The Larking House events and programming must abide by the following policies:

1. Uplifting Our Residents and Community

It's simple. Be the individual that uplifts your community. This means being a supportive pillar for those around you, helping to build them up. Our goals include creating a safe space for all community members and residents. This means everyone regardless of their gender expression, sexual orientation, physical appearance, disabilities, body size, ethnicity, religion, nationality, skin color, neurodiversity, or any other protected category. We should always be mindful of what we say and how we say it. It is important to remember that it does not matter what you intended to say, but rather how it was received. Our words have consequences, strive to make your words have a positive effect on others.

2. Support Through Mutual Respect

Give respect in order to receive respect. Respect is a two-way street, and requires both parties to be the one to initiate it. We define respect as the “due regard for the feelings, wishes, rights, and traditions of others.” Giving others respect should never be about the admiration received, it should be about the fair treatment of your community. Harassment will not be tolerated, and you are empowered to politely engage when you or others are disrespected. The person making you feel uncomfortable may not be aware of what they are doing, and politely bringing their behavior to their attention is encouraged. If a participant engages in harassing or uncomfortable behavior, the event or program organizers may take any action they deem appropriate, including warning or expelling the offender from the event with no refund. If you are being harassed or feel uncomfortable, notice that someone else is being harassed, or have any other concerns, please contact a member of leadership immediately.

3. Safe Practices in the Work Environment

If you see something, say something. It is important that community members keep each other accountable, so please speak out when you see something unsafe. This includes any potential hazards for physical or emotional harm to your community members.

Harassment of any kind will not be tolerated in the volunteer environment. Harassment includes, but is not limited to: verbal language that reinforces social structures of domination related to gender identity and expression, sexual orientation, disabilities, neurodiversity, physical appearance, body size, ethnicity, nationality, race, age, religion, or other protected category; sexual imagery in public spaces; deliberate intimidation; stalking; following; harassing photography or recording; sustained disruption of talks or other events; offensive verbal language; inappropriate physical contact; and unwelcome sexual attention. This is a volunteer organization, and we are committed to creating a safe environment for artistic and personal growth for our members. Participants that are asked to stop behavior that may be construed as harassment behavior will be expected for an immediate change in their actions, words, and overall behavior.

4. Following Through on Company Promises

Please make sure to follow our company code of conduct for any engagement in the community where you are representing yourselves and others. These are the rules of conduct set for all of us, since we are all representatives of each other. If you have anything you wish to see added to the code of conduct, please direct your concerns to the appropriate leadership member.

These policies extend to any and all programming related to The Larking House, including live events, talks, forums, workshops like our Playwright's Intensive, social media, parties, hallway conversations, all attendees, partners, sponsors, volunteers, event staff, etc. The Larking House reserves the right to remove any participant from related events if they are in violation of these policies. If a participant is engaging in a disruptive or harassing manner, and program leaders reserve the right to take any action they deem appropriate. This includes a warning, expulsion, or any other appropriate action.

Company members are expected to conduct themselves in appropriate behavior while participating in company events. This means company members should refrain from wearing explicit clothing, engaging in explicit activities, or other similar inappropriate behavior that would violate our anti-harassment policies. Company members should not use sexualized clothing, or create a sexualized environment where none should exist. If a production or program would violate these terms, it should be made clear to any potential volunteers, audience members, or guests that such materials may be present. Any person seen disobeying these terms will be asked to immediately stop their offending behavior.

Code of Conduct Policy Importance and Future Amendments

It is expected that all members have read and agreed to the Code of Conduct Policy. If any points made in this policy are unclear, please bring your concerns to a company leader. This may include confusing wording, missing information, suggestions for revision, etc. The purpose of this policy is to hold our members and leaders accountable for their actions. We aim to create a safe environment for all involved and to note that harassment of any kind will not be tolerated.

The Larking House Code of Conduct

Declaration I, _____ have read, understand, and acknowledge receipt of THE LARKING HOUSE Code of Conduct policy. I will comply with the guidelines set out in this policy and understand that failure to do so might result in disciplinary action including termination of residency.

Signed: _____

Date: _____

IX. Productions

- **Season Selection Process**
- **Pre-production Process**
 - **Assigning Production Team**
 - **Production Meetings**
 - **Production Marketing Plan**
- **Production Team**
 - **Director, Assistant Director, Stage Manager**
 - **Dance, Fight, and Intimacy Choreographers**
 - **Designers**
 -
- **Scheduling**
- **Rehearsal Calls**
- **Rehearsal Reports**
- **Performance Calls**
- **Performance Reports**
- **Facilities**
 - **Policies and Practices**
 - **Meadowlark**
 - **Map**
- **Photo Calls**
- **Complimentary Ticket Policy**
- **Pre-show Speeches and Announcements**
- **Dressing Room / Green Room**
- **Valuables**
- **Costume Fittings**
- **Costume and Wig Care**
- **Program Outline**
 - **Needs, Biographies, and Photographs**
 - **Required Program/Playbill Features**
 - **Playbill Example**
- **OCTG Voters and Voting**
- **Social Media Management and Representation**
- **Emergency Calls Related to Production**

Productions Overview

This section of our handbook aims to detail what our production process looks like as an emerging company. The goal is to create more concrete pathways in which to operate. The areas covered in this section will include things like season selection, pre-production, production, post production, scheduling, etc.

Season Selection Process

This process begins with a meeting and discussion between the current executive board members. Our goals in selecting our season are to uplift our mission, pick shows that reflect our values, and push the boundaries on previous productions.

Production Calendar

The process of creating the production calendar should ideally be done before the beginning of each season.

Any adjustments made during the year must include an executive board meeting and leadership meeting.

Pre-production Process

The pre-production process should ideally be completed at least two weeks before the first production meeting to allow for team members to allocate time for attendance. No meetings necessary.

- 1. Assigning Production Team**
 - Director, Assistant Director**
 - Stage Manager, ASM, Board Operators**
 - Designers: Lighting, Scenic, Sound, Makeup, Costume, etc.**
 - Dance, Fight, & Intimacy Choreographers**
- 2. Scheduling Weekly Production Meetings**
 - These meetings should be scheduled so that at least 50% of production team can attend all meetings**
 - This may need to be adjusted after first company meeting to allow for a more flexible calendar**
- 3. Assemble Social Media & Marketing Strategies**
 - These strategies should include soft due dates for each stage of the marketing proposal**

Director

Reports to: Artistic Director

Overview:

The Director is the artistic leader of a production or residency workshop. They are responsible for shaping the creative vision of the project, guiding the collaborative process, and creating a supportive, exploratory environment for all artists involved. Directors at The Larking House are expected to center playwrights, uplift process, and foster inclusive rehearsal rooms.

Responsibilities:

- Interprets the script in collaboration with the playwright (for new work).
- Leads the rehearsal process, including staging, table work, and exploration of character and text.
- Collaborates with designers and the production team to realize a unified artistic vision.
- Maintains open and respectful communication with cast, stage management, and Larking House staff.
- Supports the implementation of the Liz Lerman Critical Response Process, where applicable.
- Attends production meetings and communicates artistic needs and changes promptly.
- Ensures the emotional and physical safety of the rehearsal room in partnership with stage management and DEI support.

Assistant Director

Reports to: Director

Overview:

The Assistant Director (AD) supports the Director and production process by observing, contributing ideas, and managing behind-the-scenes logistics. This role offers early-career artists or interested collaborators the opportunity to learn through immersion and engagement in new play development and rehearsal practices.

Responsibilities:

- Assists with research, staging ideas, and rehearsal planning.
 - Observes rehearsals and provides feedback or notes when invited by the Director.
 - Tracks blocking, script changes, or director's notes as needed.
 - Serves as a liaison between the director and production team when appropriate.
 - May step in to lead warm-ups, small-group work, or cover rehearsal in the Director's absence.
 - Supports the tone of a collaborative, artist-centered room.
-

Stage Manager

Reports to: Artistic Director and Director

Overview:

The Stage Manager (SM) is the central communicator and organizational leader of the production. They are responsible for scheduling, note-taking, tracking blocking and cues, and ensuring the production stays on track throughout rehearsals, tech, and performance. The SM is also a vital presence for maintaining safety, professionalism, and equity in the room.

Responsibilities:

- Creates and distributes rehearsal schedules in collaboration with the Director and Artistic Team.
- Maintains up-to-date contact sheets, calendars, and line notes.
- Tracks blocking, script changes, prop use, and design elements.
- Calls cues during performances, or coordinates with board operators in small-team productions.
- Leads or assists with the facilitation of tech week and runs of show.
- Supports health, safety, and accessibility in the rehearsal room.

Auditions

Previously we have kept shows exclusive to residents or through invited callbacks. We have since pivoted to open call auditioning. However, we still remain committed to prioritizing resident involvement in the callback room.

This process will be held at the discretion of the Artistic Director and assigned Directors. Open audition notices should be posted no later than two weeks prior to audition dates.

Callbacks

Callback notices should be given out to actors at least 24 hours prior to callback dates, or as soon as possible. Callback information should be sent out via the production email: production@thelarkinghouse.com

Casting

Casting notices should be given at least two weeks before the first rehearsal or company meeting. Casting notices and information should be sent out via the production email: production@thelarkinghouse.com

- Casting will be made at the discretion of the director and approved by the Artistic Director**
- Understudy roles will be offered at will, and will be dependent on the needs of the current production**

Production Meetings

These weekly meetings will be facilitated by either the assigned stage manager or director of the production. If needed, the executive board/resident leaders may run these meetings. Production meetings will primarily be held via Zoom unless stated otherwise. The stage manager or director is responsible for sending out the meeting link to production team members.

- **Topic: THE LARKING HOUSE PRODUCTION MEETING**
- **Time: This is a recurring meeting anytime**

- **Join Zoom Meeting**
- **<https://us06web.zoom.us/j/89568445321>**

- **Meeting ID: 895 6844 5321**

First Production Meeting Discussion Points

The first production meeting should occur at least one week prior to the beginning of rehearsals. All of the following agenda items must be addressed during the first pre-production meeting:

- 1. Introductions & Roles**
- 2. Production Schedule**
- 3. Auditions & Callbacks**
- 4. Casting & Understudies**
- 5. Production Meeting Times**
- 6. Director presents preparatory work and vision**
- 7. Social Media & Marketing calendar**
- 8. Department Budgets for Production**

Second Production Meeting

This meeting should cover the following action items:

- 1. Designers present**
- 2. Director gives feedback and notes**
- 3. Check-in's**

Following Production Meetings

These meetings will cover general check-ins and address any changes made during the course of the production calendar. Although these meetings' agenda items will change based on production needs, they should follow these guidelines:

- 1. Agenda items should be addressed at the start of the meeting**
- 2. Departments should be addressed in this order:**
 - a. Directors**
 - b. Stage Management**
 - c. Scenic/Facilities/Paint**
 - d. Properties**
 - e. Lighting**
 - f. Sound**
 - g. Costuming**
 - h. Make-up**
 - i. Marketing**
- 3. Due dates should be assigned at the end of meetings**

Rehearsal Schedule

Must include the following:

- 1. Director presentation date**
- 2. First Full Cast and Crew Meeting**
- 3. Rehearsal dates and times**
 - a. Projected cast/crew call times**
 - b. Designer Run**
 - c. Tech Week**
 - d. Dress Rehearsals/Pick-up Rehearsals**
 - e. Previews, Opening Night, Performances, Closing Night**

First Full Cast and Crew Meeting

- 1. This meeting should take place the week before rehearsals begin**
 - a. Full Cast and Crew called**
- 2. Action items:**
 - a. Distribute production paperwork:**
 - most current version of the script**
 - contracts**
 - emergency contact information**
 - fill out cast/crew contact information**
 - printed rehearsal calendar**
 - b. Introduce team members**
 - c. Director discusses vision**
 - d. Q & A**

Tech Schedule

- **Must include the following:**
 - a. **Design presentation(s) date(s)**
 - b. **Final design dates**
 - c. **Scenic/Paint schedule**
 - **Build**
 - **Load-in**
 - d. **Lighting schedule**
 - e. **Weekly updates**
 - f. **Post designer run meeting**
 - g. **Tech week**
 - h. **Notes (time set aside for adjustments)**

Designer Run

- **Full cast and crew called**
- **All designers must attend**

Paper Tech

- **Director, lighting designer, sound designer, and stage manager must meet before tech week**
- **All called cues confirmed by board operators**
 - a. **lights, sound, deck, etc.**

Tech Week

- **To be completed before day 1:**
 - a.
- **Day 1: (Saturday)**
 - a. **9am-1pm**
 - **test lights, sound, etc**
 - **catch up on load-in, lighting, etc.**
 - b. **1pm-2pm**
 - **lunch**
 - c. **2pm-4pm**
 - **actors called**
 - **costume fittings**
 - **makeup tested**
 - **dry tech: run cues without actors**
 - d. **4pm-5pm**
 - **dinner**
 - e. **5pm-9pm**
 - **cue to cue**
 - **production meeting after**
 - **discuss notes & action items**
- **Day 2: (Sunday) *may change depending on need**
 - f. **9am-1pm**
 - **work on notes**
 - **catch up on needed action items**

- g. 1pm-2pm**
 - lunch
- h. 2pm-5pm**
 - actors called
 - stumble through show
- i. 5pm-6pm**
 - dinner
- j. 6pm-9pm**
 - finish stumble through show/run a second time
 - production meeting after
 - discuss notes & action items

1. Dress Rehearsals/Pick-up Rehearsals

- Two dress rehearsals should be scheduled for the Monday through Wednesday leading up to opening night
- Pick-up rehearsals are at the discretion of the creative team during a production that has more than one weekend
 - a. these rehearsals must be decided at least two weeks before their scheduled date and must fall within regular rehearsal hours

2. Opening Night

- To be completed before actor call time of opening night:
 - a.

3. Closing and Strike

4. Post Mortem



COVID-19 PLANS AND PROCEDURES FOR IN PERSON OPERATIONS FOR GARAGE THEATRE ENSEMBLE

This document outlines the plans and procedures put forth by Garage Theatre Ensemble in regards to the COVID-19 Pandemic and public health requirements and procedures. The nature of the current pandemic requires awareness and individual responsibility of everyone who is physically present in a rehearsal or performance setting to help minimize the spread of COVID-19. In order to achieve the desired outcome of any and all in person projects/productions, all artists and company members will attend the required rehearsals and performances only at the direction and under the guidelines of the company and must observe all safety and health precautions at all times while present.

All members of any given project will be referred to as "company member" for the purposes of these plans and procedures.

Prior to Arrival

Each member of the designated project must conduct self-symptom monitoring. You must be free of ANY symptoms potentially related to COVID-19. At this time, these symptoms include:

- Cough
- Shortness of breath or difficulty breathing
- Fever – 100.4 °F or higher
- Chills
- Muscle pain
- Sore throat
- Loss of taste or smell
- Fatigue
- Nausea or Vomiting
- Diarrhea

If the company member has any symptoms:

1. They should be encouraged to call their primary care provider for assessment of symptoms and/or COVID-19 testing.
2. If a company member tests positive for COVID-19, they should stay home:
 - A. at least 3 days (72 hours) after they have recovered, meaning you don't have a fever without the use of fever reducing medicine (e.g., Tylenol, Advil); and
 - B. at least 10 days after their symptoms started; and
 - C. their respiratory symptoms (e.g., cough shortness of breath) are improving.
 - D. a doctor's clearance or negative test will be required prior to their return

If the company member tests negative, they may return to set.

Important Note: All company members must understand Garage Theatre Ensemble may deny them access to any and all designated company spaces to preserve the health and safety of other company members. If you are asked to go home due to symptoms, or for not following other safety rules, please leave the designated company space immediately. Any questions or concerns can be addressed in follow-up communication with Garage Theatre Ensemble. **A non-compliant company member will be promptly removed from the project and will not be asked to return.**

Vaccinations: Any company member that receives the COVID-19 vaccination must provide an up to date scans/photos/copies of their vaccination card prior to the first day of filming and after they have received their second dose.

Garage Theatre Ensemble Procedures

Garage Theatre Ensemble will be responsible for the following procedures to prevent the spread of COVID-19 during in-person rehearsals and production events:

- Taking the temperature of every individual present company member upon arrival with a contactless thermometer provided by Garage Theatre Ensemble.
- Documenting the temperatures of every company member and verifying that this was done according to protocol via the company member's signature and date on the record sheet. Temperature sheets must be turned in at the end of every weekend to the producer or over seeing artistic director.
- Providing an alcohol based Hand Sanitizer and gloves for use throughout the rehearsal or production event.
- Providing or designating a hand-washing location and making sure it is stocked with soap and/or paper towels for clean and appropriate hand washing.
- All members of the company that are not performing or being filmed will be required to wear a mask for the entirety of the scheduled rehearsal. Masks may be removed during smoke or lunch breaks as long as social distancing is being observed.
- Collecting necessary documentation of negative COVID-19 tests from every member of the company every two weeks during the performance process unless otherwise discussed and agreed upon (fully vaccinated* members of the company are exempt from turning in negative COVID-19 test results)
- Cleaning and disinfecting every surface of the set that comes into contact with actors or crew members every two hours including props (liquid sensitive tech is exempt from this). Cleaning procedures need to be documented on a record sheet and turned in at the end of every weekend to the producer or over seeing artistic director.
- Limiting the sharing of props, particularly props that are being used by multiple actors (cigarettes, drinks, food, etc) to the absolute bare minimum possible.
- Maintaining the rehearsal space as primarily OUTDOOR space. Company members may not spend extended periods of time inside the house unless it is absolutely necessary.

**Being fully vaccinated means you are two weeks out from receiving your final dose.*

Liability Statement

The Larking House (Lizzy McCabe, Matthew Mullin, Anthony Sanchez, and any other potential associated parties) are not responsible for any illness, disease, injury, harm, hospitalization or death (immediate or long term) related to the novel Coronavirus (aka COVID-19) that may come to any person or persons during any rehearsal, production event, or company gathering.

It is the responsibility of all individuals to seek out appropriate medical attention if they become infected with COVID-19 and to adhere to all recommended medical advice given to them by their physician.

By signing the line below, I fully understand the above statement and the plans and procedures outlined in this document and acknowledge the liability terms related to COVID-19 and The Larking House.

_____ **NAME**

PRINTED OR TYPED SIGNATURE

DATE

Employee / Volunteer Injury / Illness Report

Date: _____

Part I: To be completed by injured/ill employee/volunteer (if able)

Name (last, first)			Date of Birth
Street (Home)	City	State	Zip Code
Phone Number (Home or Cell)	Supervisor Name		
Please describe the injury/illness, including what, where, why, how the injury/illness occurred: (be as specific as possible)			
Date of injury/illness:		Time:	Location:
Name of Witness / Phone # 1. 2. 3.			
Signature (injured party):	Completed By: (print name)		Date:

Part II: To be completed by supervisor

Date injury/illness	Time:	Employee's description of injury/illness (agree or disagree)
Date of knowledge of incident:	Time of knowledge of incident:	Supervisor name / Phone #
Describe injury/illness occurrence as it was reported to me:		
Supervisor (print name):	Supervisor (signature):	Date:

General Information and Overviews

- Typical Schedule/Calendar

Employment

- Affirmative Action
- Equal Opportunity Statement
- Employment Forms
- Insurance
 - Options
 - Forms
 - Deadlines
- Probationary Periods
- Personnel Definitions

- Work Hours
- Paycheck Distribution
- Personnel Records
- Evaluations and Review
- Grievance Procedures
- Disciplinary Procedures
- Termination Procedures
- Sexual Harassment
- Theft
- Animals
- Holidays/Vacation
- Leaves of Absence
- Parental Leave
- Bereavement Leave
- Sick Leave
- Injuries
- Life-threatening Illness
- Jury Duty
- Health Care and Medical Coverage
- Workers' Compensation
- Life Insurance
- Retirement.

Production Related

Production Committee

Overview:

The Production Committee within Garage Theatre Ensemble will function as the group responsible for Season Selection, maintaining the Play Selection Procedure guidelines, and yearly Scheduling. It is The Production Committee's responsibility to uphold, maintain, and reevaluate GTE's Mission/Vision/Values and apply these principles during Season and Play Selection meetings.

Season Selection

Overview:

Season Selection currently functions as an annual process where The Production Committee discusses and plans the next year's theatrical calendar.

Play Selection Procedure

Overview:

Overview:

Play Selection Procedure follows the agreed upon methods for choosing the work that GTE decides to focus on.

Scheduling

- Calendar
- Deadlines
- Auditions

Production Assignments

- Producers
- Directors
- Playwrights
- Designers and Personnel

Design and Production Meeting Procedures

- Guidelines
- Process
- Designer's Rehearsal
- Tech Rehearsals
- Tech Week
- Final Approval

Auditions

- Audition Procedure
- Callbacks
- Scheduling

Casting

- Theatre Casting Policies
- Preliminary Casting Meeting
- Casting Meeting
- Understudies / Replacing Cast and Crew Members

Marketing

- Callboard Notices
- Social Media Posts
- Emailing Patrons
- Paper Advertisements
- Reviews and Press Availability

Performance Calls

Valuables

Photo Calls

Complimentary Ticket Policy

Pre-show Speeches and Announcements

Dressing Rooms

Costume Fittings

Costume and Wig Care

Program Needs, Biographies, and Photographs

Emergency Calls Related to Production

Company Expectations and Planning

- Company Meetings
- Staff Meetings
- Company Calls
- Company Mail
- Production Meetings
- Tech Week Planning
- Equity Meetings
- Private Facilities, Equipment, and Grounds Use

Financial Overviews

- **Contracts**

- mutual assent, expressed by a valid offer and acceptance; adequate consideration; capacity; and legality.

- Payroll
- Banking
- Pay Advances
- Check Cashing
- Loans

- **Business Office Procedures**

- Office procedures include employee job descriptions, confidentiality protocols, phone and inner-office etiquette

- **Purchasing**

- Invoice for reimbursement, and apply for approval for purchases

- **Supplies**

- Inventory, storage, and disposal

- Photocopying

- **Telephones/Computers**

-

- Library Resources

- **General Safety Rules and Requirements**

- Our company is committed to creating a hazard-free workplace. To this end, we will ensure workplace safety through preventative action

- Preventative actions are any actions we take to avoid injuries or illnesses related to the workplace. At a minimum we will
 - Hold employee training sessions on safety standards and procedures
 - Make sure employees who work in dangerous locations are safe
 - Provide protective gear like gloves, protective goggles, and other PPE
- We also expect you to take safety seriously. Always use protective equipment and follow standards whenever necessary. If you deliberately disregard our guidelines, we may terminate you for your own and others' safety.
- **Facilities Use and Safety Procedures**
 - See above,
 - Add lease for any regulations stated within
- Identification Needs
- **Computer Security, Data Storage, and Information Protection**
 - We want to ensure that private information about employees, partners, and our company is well-protected. Examples of confidential information are:
 - Employee records
 - unpublished financial information
 - Data of customers/partners
 - Customer lists
 - Unpublished goals, forecasts, and initiatives considered confidential
 - As part of our hiring process we may ask you to sign non-disclosure agreements (NDAs.) We expect you to act responsibly when handling confidential information.
 - You must
 - Lock or secure confidential information at all times
 - Shred confidential documents when they're no longer needed
 - Make sure you view confidential information on secure devices only
 - Only disclose information to other employees when it is necessary and authorized
 - You must not
 - Use confidential information for your personal benefit or profit

- Disclose confidential information to anyone outside the company
- Replicate confidential documents and files and store them on insecure devices
- This policy is important for our company's legality and reputation. We will terminate any employee who breaches our confidentiality guidelines for personal profit.
- We may also discipline any unintentional breach of this policy depending on its frequency and seriousness. We will terminate employees who repeatedly disregard this policy even when done unintentionally.

VI. Garage Door Playwright's Intensive

A. Initial Proposal

Garage Theatre Ensemble
Garage Door Playwright's Intensive

1. **Why:** To empower young emerging playwrights to workshop their new plays through providing unique programming.
2. **We want to encourage New Playwrights who...**



Have a passion for their work to begin a first round of workshopping for a new play.

3. Audiences:

What is the role of audiences in these workshops?

4. Structure Questions:

- What are we providing?
 - Actors, one director, one supervisor, “in-person feedback” (over Zoom), notes from those helping to workshop the script, a workshopping process for emerging playwrights trying to submit their work to larger theatres.
- Who are we trying to reach?
 - Emerging playwrights, actors looking to develop new works skills
- What are we looking for in a playwright?
 - Playwrights that would otherwise be unable to have their work read and worked on
- Details on that structure?
 - Receive submission from playwrights
 - Name, their play, how long they’ve been writing plays, their experience with a workshopping process, what they’re hoping to get out of it, why they’re submitting their work to us, etc.
 - On submission documents, we give them a timeline on when to expect to hear back from us. As well as a description of what they can expect out of this process.
 - We give them a response by the end of that timeline either accepting to work on their play, or to resubmit again in the future (we either don’t want to work on it or we have too many projects going on at the moment.

5. Casting

- a. We give the playwright a young director and supervisor (better name for that later) to help oversee the entire process.
- b. They then work to cast the play to best tell the narrative the playwright is trying to construct.
 - Week-long process
- a. The director and supervisor work with the playwright and actors for a six-day process. Mon-Sat process. Sunday read.
- b. Meeting once a day. Check-in with everyone, a read through of potential edits, response forum as needed
- c. Give time for the playwright to make edits daily
- d. A full read of the script at the end of the weeklong process, feedback on changes, suggestions moving forward, possible audience for the reading
- e. Our company stamp by the end of the process

6. Possible Methods of Operation:

- Patreon?

- Audience to see new play program
- Two-week program
- Contract details with playwright
- 3-hour days for full length. 2-hour days for one-act.
- 3 new playwrights, one a week, one week off in the month to go over new projects

7. **Feedback Sessions:**

- Liz Lerman?
- Board Member to act as facilitator

8. **Facts:**

- No more than 5 plays at a time

B. Selecting Works

GTE - Playwriting Intensive

Email address

Your Name

Name of Playwright

Name of Play

Is this playwright an "emerging" playwright? (Un-produced, emerging into the industry)

How many pages is it? (script only, nothing over 120)

Were there at least two developed characters (with promise)?

Will we be able to appropriately cast this show?

Rate the readability, from 1-9

Rate the clarity of the story, from 1-9

Rate how engaged you were, from 1-9

Would you consider this for the Playwriting Intensive?

Would you consider this for future projects involved with GTE?

Impressions after the first 12 pages? *

Comments and initial thoughts? (List any details you could not list above)

C.Garage Door Playwright's Intensive Programming Packet

GTE - Garage Door Playwright's Intensive Handbook

Hello! We want to first thank you for reaching out to our company, and let you know that we are excited to start this process with you!

This handbook contains important information for our intended mode of operation and we ask that you read through it. If you need clarity about anything found in this handbook, please reach out to us and we will get back to you as quickly as possible.

Our goal is to provide the opportunity for playwrights, directors, and actors to work together on a brand new work. To give emerging artists a chance to familiarize themselves with an evolving process. To connect emerging artists as they work to build a piece of art in a collaborative environment.



Scheduling and Overview:

The weeklong intensive will consist of **five Zoom meeting sessions**; session duration will be **a minimum of two hours**. How time is spent during each session will be up to the discretion of the playwright and director. Facilitators will ensure that there are at least 5 minutes of break for every hour of rehearsal, and California State Regulations for breaks (10 min every 2 hours). Session scheduling will be based on the availability of participants involved in the project.

IT IS EXPECTED THAT ALL ARTISTS KEEP THEMSELVES AS AVAILABLE AS POSSIBLE FOR THE WEEK'S DURATION.

All participants (playwright, director, actors) will be required to fill out an availability chart for their scheduled week.

YOU MUST SEND YOUR AVAILABILITY AT LEAST ONE WEEK IN ADVANCE TO PROGRAM START DATE. IF FOR SOME REASON YOUR SCHEDULE CHANGES, YOU MUST NOTIFY YOUR DIRECTOR AT LEAST 24 HOURS IN ADVANCE.

THE FINAL READING WILL OCCUR ON THE SATURDAY OF YOUR PROGRAM WEEK.

AVAILABILITY CHART FOR THE WEEK OF _____

PLAY TITLE:

BY:

*Please **place an X** for start times **if you are not available**. It will be assumed that for any unchecked boxes, you are available.

*Please utilize PST for the purposes of scheduling.

	Available Start Times								
	2pm	3pm	4pm	5pm	6pm	7pm	8pm	9pm	10pm
Mon.									
Tues.									
Wed.									
Thur.									
Fri.									
Sat.									
Sun.									

* Please send this page back to us upon completion.

Program Guidelines:

Facilitator

The main role of the facilitator is to ensure that all parties are following the agreed upon code of conduct. The facilitator will be present for each Zoom session and will be there to help steer discussion. Acting as the company liaison, the facilitator will help provide a collaborative environment. They will work with the director to help schedule and cast shows. The facilitator is expected to be present for the full duration of every session.

Director

The main role of the director is to lead rehearsals, and communicate their ideas to the playwright. This may include possible directorial visions or questions that they might have. They will work with the facilitator to schedule and cast shows. It is our hope to foster a relationship between director, playwright, and actors; they have the most direct role in overview and rehearsal structure. The director is expected to be present for the full duration of every session.

One meeting with the playwright prior to first rehearsal must be scheduled, along with debrief sessions following each rehearsal period. The length, time, and subject matter discussed will be at the discretion of the Director, Playwright, and Facilitator.

Playwright

This main role of the playwright is to work collaboratively with other artists and to communicate their ideas. Playwrights are expected to be open to feedback or suggestions. However, rewrites are solely up to the playwright's discretion. Playwright attendance is up to the discretion of the playwright and director. We ask that you attend all rehearsals where you are available; this is an opportunity for writers to hear their work aloud and decide how to develop your work after every rehearsal.

Actor

The main role of the actor is to bring their experience and knowledge to the table. It is expected that actors are open to ideas and honest about their impressions. By taking on the characters, their perspective is invaluable to the process. They are expected to do any homework requested by the director. It is not expected for actors to memorize the play in such a short period of time. However, actors should work to familiarize themselves as much as possible so they can give as honest a reading as possible.

Casting

It is to be understood by all parties, that casting will be done with the playwright's intentions in mind. However, it is also to be understood that all specific casting requirements may not be fully met and is subject to actor availability.

Feedback Sessions:

We will be using the "Liz Lerman: Critical Response Process" to help organize feedback sessions. Our goal is to ensure that these sessions provide each artist the opportunity to be heard. However, it is also our goal to ensure artists are allowed to receive feedback at their discretion. The Liz Lerman Method is not meant to restrict discussion, but to help focus discussion and use time as efficiently as possible.

Overview of the Liz Lerman Method:

The Three Roles

1. The Creator (Artists: Writer, Actor, Director, etc.)
2. The Responders (Reader, Listener, etc.)
3. The Facilitator

The Four Stages of Response

1. What works?

This is the time for initial feedback or impressions. Though this is opinionated, this should be phrased as "I found this effective" or "This moment stuck out to me."

2. Artist asks questions

This is the moment to address questions the creator has about their own work; this will start with the playwright, then the director, and finally the actors. Specificity is important here, and it is up

to the artist to phrase questions that help direct their respondents. Question examples are “Who was your main focus in this scene?” or “Was this clear?” or “What are your thoughts on this choice?”

3. Respondents ask neutral questions

This stage serves to provoke thought. It is not about giving an opinion. It should be phrased as “What was your intention with this?” or “What are you trying to say at this moment?” or “Can you explain this?” This section is about contextualizing your observations based on the creators’ intentions, rather than jumping to any assumptions.

4. Respondent offer their permissioned opinions

Now is the time for opinions. Respondents will ask a creator for their permission to give an opinion about a specific topic. “I have an opinion about the relationship between these two characters; would you like to hear it?” The creator then may say “yes” or “no.” If the response is “yes” then the respondent may continue with their opinion.

Agreement and Liability Waiver (Actors)

(sample)

Student Contract for the production of

Work sessions, rehearsals, and performances will last approximately _____ weeks,

beginning on _____ .

When you accept a role in a play or a position on a production crew, you have a serious responsibility to all the others in the show. In order to be successful, the play needs the skills of everyone involved. Read the following responsibilities carefully, and then sign below ONLY if you can meet them.

1 I will be on time for all rehearsals and working sessions and meet all deadlines.

2 I understand that rehearsals may be scheduled for after school, on weeknights, and on weekends.

3 I will be able to keep up my grades and turn in assignments for other classes on

time, no matter when rehearsals are held.

4 I will not use my production responsibilities as an excuse for not doing homework or completing assignments for other classes in a timely fashion.

5 I will let my manager (artistic director, technical director, designer, or stage manager) know of any previously scheduled appointments that fall during rehearsal time, and I will not schedule any new appointments that would interfere with my production responsibilities.

6 I will read and follow all theatre safety rules.

7 I will work in a collaborative manner, being cheerful and cooperative at all times.

8 I will make sure that my parents or caretakers are aware of my responsibilities and production schedule.

9 I understand that failing to live up to these responsibilities could lead to dismissal from the production and/or a lower grade.

I _____ have read the student contract above and agree to follow the responsibilities described therein.

Signature _____ Date _____

Agreement and Liability Waiver (Playwrights)

(sample)

Student Contract for the production of

**Work sessions, rehearsals, and performances will last approximately_____ weeks,
beginning on_____ .**

When you accept a role in a play or a position on a production crew, you have a serious responsibility to all the others in the show. In order to be successful, the play needs the skills of everyone involved. Read the following responsibilities carefully, and then sign below ONLY if you can meet them.

- 1 I will be on time for all rehearsals and working sessions and meet all deadlines.**
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and on weekends.**
- 3 I will be able to keep up my grades and turn in assignments for other classes on**

time, no matter when rehearsals are held.

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6 I will read and follow all theatre safety rules.

7 I will work in a collaborative manner, being cheerful and cooperative at all times.

8 I will make sure that my parents or caretakers are aware of my responsibilities and production schedule.

9 I understand that failing to live up to these responsibilities could lead to dismissal from the production and/or a lower grade.

I _____ have read the student contract above and agree to follow the responsibilities described therein.

Signature _____ Date _____

Agreement and Liability Waiver (Directors)

(sample)

Student Contract for the production of

**Work sessions, rehearsals, and performances will last approximately_____ weeks,
beginning on_____ .**

When you accept a role in a play or a position on a production crew, you have a serious responsibility to all the others in the show. In order to be successful, the play needs the skills of everyone involved. Read the following responsibilities carefully, and then sign below ONLY if you can meet them.

- 1 I will be on time for all rehearsals and working sessions and meet all deadlines.**
- 2 I understand that rehearsals may be scheduled for after school, on weeknights,
and on weekends.**
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I _____ have read the student contract above and agree to follow the responsibilities described therein.

Signature _____ Date _____