

PROCEDURES  
THE PUPPETEERS OF AMERICA, INC.

**Updated September 2017**

*This is a living document.  
Updates and additions are solicited and welcomed.*

# TABLE OF CONTENTS

Section		Page
<b>1</b>	<b>PROSPECTIVE &amp; NEWLY ELECTED BOARD MEMBERS</b>	<b>4</b>
<b>2.0</b>	<b>MEMBERS OF THE BOARD</b>	<b>5</b>
2.05	EXECUTIVE DIRECTOR	8
2.1	PRESIDENT OF THE BOARD OF DIRECTORS	11
2.2	VICE PRESIDENT	12
2.3	SECRETARY	13
2.4	TREASURER	14
2.5	EXECUTIVE COMMITTEE	15
2.6	LEADERSHIP TEAM	16
<b>3.0</b>	<b>PAID POSITIONS</b>	<b>17</b>
3.1	PUPPETRY JOURNAL EDITOR (S)	18
3.2	GRAPHIC DESIGNER	20
3.3	WEBMASTER	21
3.4	PUBLICITY	22
3.5	NATIONAL FESTIVAL DIRECTOR (S)	23
3.6	LEGAL & ACCOUNTING	25
3.7	FINANCIAL ADVISOR	26
<b>4.0</b>	<b>APPOINTED OFFICERS</b>	<b>27</b>
4.1	AUDIO-VISUAL LIBRARY DIRECTOR	28
4.2	ENDOWMENT FUND SECRETARY	29
4.3	INSURANCE OFFICER	30
4.4	STATUTORY AGENT	31
4.5	BUDGET & FINANCE SECRETARY	32
<b>5.0</b>	<b>COMMITTEES OF THE BOARD</b>	<b>33</b>
5.1	BUDGET & FINANCE	34
5.2	FESTIVAL RESOURCE	35
5.2.1	GUIDELINES FOR FESTIVALS	36
5.3	ENDOWMENT FUND	39
5.4	NOMINATIONS	40
5.4.1	GUIDELINES FOR BALLOTING & ELECTIONS	41
5.4.2	BALLOT COUNTING	42
<b>6.0</b>	<b>STANDING COMMITTEES</b>	<b>43</b>
6.1.0	<i>SELECTION COMMITTEES</i>	42
6.1.1	AWARDS	44
6.1.2	ENDOWMENT FUND	46
6.1.3	SCHOLARSHIP	47
6.2.0	<i>ADVISORY COMMITTEES</i>	48
6.2.1	STRATEGIC PLANNING	49
6.2.2	COMMUNICATIONS	50
6.2.3	AUDIO VISUAL	51
6.2.4	ARCHIVES	52
6.2.5	PUPPETRY IN EDUCATION AND THERAPY	53
6.2.6	PRESERVATIONS	54

6.2.7	PROCEDURES	55
6.2.8	DEVELOPMENT	56
6.2.9	DIVERSITY	57
6.2.10	PofA / UNIMA ALLIANCE	58
<b>7.0</b>	<b>GUIDELINES FOR THE REGIONS</b>	<b>59</b>
7.1	DIRECTOR	61
7.2	TREASURER	62
7.3	FESTIVALS	63
<b>8.0</b>	<b>GUIDELINES FOR THE GUILDS</b>	<b>64</b>
8.1	QUALIFYING PROCESS	65
8.2	PRESIDENT	66
8.3	NEWSLETTER EDITOR	67
8.4	FUNCTIONS	68

## APPENDICES & PROCEDURAL DOCUMENTS

Appendix		Page
1	LETTER TO BOARD OF DIRECTORS CANDIDATES	70
2	SCHOLARSHIP APPLICATION SAMPLES	73
3	ROBERT'S RULES OF ORDER	80
4	AGENDA	83
5	PRESIDENT'S CHECKLIST	85
6	JOURNAL EDITOR JOB DESCRIPTION	88
7	GRAPHIC DESIGNER JOB DESCRIPTION	90
8	WEBMASTER JOB DESCRIPTION	92
9	FESTIVAL DIRECTOR JOB DESCRIPTION	94
10	PUPPETRY STORE MANUAL	96
11	PAST DIRECTORS AND TIMELINE	101
12	PAST REGIONAL DIRECTORS	108

## PROCEDURES:

### A Guide for the Board of Directors, Executive Director, Appointed Officers, Committees, Guilds and Regions

This document represents “Puppeteers of America, Inc.” “Puppeteers of America” and “PofA” and all refer to the exactly the same organization. The term “board” refers to the members of the Board of Directors who are responsible for the organization.

In all matters the Puppeteers of America, Inc. Code of Regulations (Bylaws) takes precedence over the Procedures. The Code should be consulted first. The Code may only be changed by a vote of the membership. The Procedures may be changed by a vote of the Board of Directors. **All members, officers, directors, appointees, consultants, and committee members will operate at all times in accordance with the mission and Bylaws of Puppeteers of America, Inc. Code of Regulations.**

## 1. PROSPECTIVE & NEWLY ELECTED BOARD MEMBERS

1. Shall familiarize themselves with the operations of Puppeteers of America by reading the Code of Regulations (Bylaws), the Procedures, minutes of previous meetings, and the current budget. A binder with all the pertinent documents (Procedures, Bylaws, Manuals, etc.) will be presented to each new board member to use as a guide and reference to be turned in upon their departure.
2. Shall fulfill the requirements of the Code of Regulations (Bylaws) of the Puppeteers of America, Inc. for becoming a candidate.
3. Newly elected board members shall attend all board meetings and training sessions required by the Board. New board members will join the remaining board members to form the new Board as soon as they have been presented to the membership at the annual general membership meeting.
4. Term of office: New Directors should join the remaining Directors to form the new board as soon as the election results are announced. The new board will then meet as soon as conveniently possible to elect their officers: President, Vice President, Secretary and Treasurer.

## 2. MEMBERS OF THE BOARD

### *Essential Function:*

Members of the Board are required by law to act with their authority to exercise due care and to observe fiduciary responsibilities. They should attempt to promote the best interests of puppetry and of the Puppeteers of America, Inc. in all their activities during their term of office. They should do so in such ways as increasing membership, publicizing the organization and its activities, reporting potential performers and workshop personnel of high caliber to the proper officers, and lending their support to Regional and guild activities in their area.

The power and decision-making ability lie with the full Board of Directors. The Board members are legally responsible for the financial and legal affairs of Puppeteers of America, Inc. and do not have individual power or authority.

**Term of office:** New Directors should join the remaining Directors to form the new board as soon as the election results are announced. The new board will then meet as soon as conveniently possible to elect their officers: President, Vice President, Secretary and Treasurer.

**Meetings of the Board:** must be announced publicly with the date, time, and site available to all members. Meetings of the Board are open to all members of the Puppeteers of America, Inc. unless the President chooses to call an Executive session, which is open only to the members of the Board and any other specifically invited person. These sessions should be rare and only for the discussion of matters that might be sensitive personally to a person or group. A quorum of the Board is seven members.

- Attendance at teleconferences: In 2006, the Board of Directors began meeting via teleconference. The meetings are usually once a month for approximately 60 minutes. These meetings are scheduled at a time and frequency agreed upon by all Directors, and all Directors are expected to attend. Although the conference call provider is free, each Director must pay his/her own regular long distance charges.

### *Responsibilities:*

Members of the Board shall:

- Attend all regular meetings of the Board of Directors immediately following their election and for the duration of their term. The President may excuse a Board member from a regularly scheduled meeting with approval from the Board. The President may replace a Board member for the remainder of that Board member's term, in the event the member does not attend regular meetings without a legitimate excuse.
- Support the policies of the Puppeteers of America, Inc., once the Board has determined these, at least during their term of office, even though they may have not fully agreed with the decision. They may request that a minority statement be added to the announcement of such policies, but should, by their actions and public statements (or lack of public statements) give support to the majority decision.
- Commit to a personal financial contribution to the organization, on an annual basis, beyond the membership dues. The amount is voluntary, confidential and can be in-kind and/or monetary. Financial support from the full board is significant with grant applications, so this contribution supports PofA in many ways.
- Not publicly discuss matters on the table before the Board, unless the Board has agreed to solicit opinions from other members of the organization. An opinion expressed by an individual Board member, before the matter is voted upon, may otherwise be interpreted as being the official opinion of the Board and thus an official policy of the Puppeteers of America, Inc. Committees are prohibited from publishing material without Board approval. Official announcement of Board decisions should be made at such times in such ways as the Board decides.

- Avoid personal biases, prejudices, personality conflicts, and emotional concerns in discussing or deciding upon matters before the Board. Their primary concern should be the best interests of the Puppeteers of America, Inc. and its membership, rather than any personal interest or concern. Their actions and attitude during meetings and in correspondence should reflect this attitude. Board Members should attempt to solicit opinions from a wide range of the membership on various issues. Although the interests of the Region from which they come may influence them, they should be concerned with the best interests of the members of all Regions represented in the Puppeteers of America, Inc. We are a national association, and this should be reflected in the thinking of all Board members.
- Reply to all correspondence (in any form) from another Board member or an officer within 5 days of the posted date.
- Assume the costs of postage, duplication of their correspondence, travel to meeting sites, and other expenses, unless specially authorized by the President. The Budget and Finance Committee shall authorize the Executive Director to reimburse Board members for expenses from the past year at the annual meeting in a set amount. Pertinent expenses are those related to the operations of the organization and preapproved by the Board of Directors.
- Send copies of pertinent correspondence between Board members (relating to business of the Puppeteers of America, Inc.) to all other Board members. Where the subject of such correspondence is of relevance, copies shall also be sent to the Executive Director.
- Assume individually specific designated area of responsibility and be willing to accept responsibilities with their ability for participation on committees when requested by the President.
- Keep all members of the Executive Committee informed about the progress of their various committees in a timely fashion.
- Have the option to submit motions at any time during his/her term. If the motion is made outside of an announced meeting, a copy of the motion should be submitted to the President and the other Directors in writing or email. The President should require a Second, in writing or email, by any other Director. Time for discussion, either verbal or written should be allowed. At a predetermined time, agreeable to the majority of Directors, the vote should be taken. If this vote is verbal it must be followed by a written confirmation for the records. All motions passed during the year should be read into the minutes at the next meeting of the Board. (In "writing" may be by email).
- Not use their title indiscriminately - such as writing recommendations, etc. The use of stationery by Directors on behalf of the Puppeteers of America, Inc. should be used for official purposes and with discretion. Directors are encouraged to use the stationery to offer thanks, congratulations, encouragement, and acknowledgment to anyone inside or outside of the organization, who has performed a service for Puppeteers of America, Inc. or for the art of Puppetry. Directors should never indicate that they are writing on behalf of the Board without being authorized to do so.
- Surrender to the Executive Director and President all supplies, documents, property and equipment of the corporation to the successor of that office At the end of the term of office. They should include a summary of actions taken under their area of responsibility, a list of committee chairs and members, any pertinent committee procedures, any pertinent job descriptions, a report on any ongoing, unfinished, or future projects.
- In matters of Policy, the Executive Committee, via a spokesperson or President's announcement, should follow consultation and majority approval of the members of the Board. In cases of emergency, the President may make a tentative appointment or decision that must then be ratified by the Board as soon as possible. Such tentative action must be

clearly stated as such, and not as a final and authoritative decision. Policy is then shared with Executive Director.

- Outgoing Board Members are responsible for a smooth transition to incoming board members by sending notes, project summaries, and possibly spending time training with replacement.

## 2.05. EXECUTIVE DIRECTOR

### *Essential Function:*

The Executive Director (ExD) is a salaried position serving as the Chief Executive Officer of Puppeteers of America, Inc. (PofA) who reports to its Board of Directors. The Puppeteers of America, Inc. is an Equal Opportunity employer. Personnel are chosen on the basis of ability without regard to race, color, religion, sex, national origin, disability, marital status or sexual orientation, in accordance with federal and state law.

The Executive Director's duties for this national non-profit organization are to continue its mission to promote the art of puppetry through events, publications, and other programmatic activities. The ExD is under the guidance and direction of the Board of Directors. The Executive Director is responsible for implementing PofA's strategic goals while safeguarding the organization's assets. In addition, the Executive Director is responsible for all member services and oversees the organization's program administration and operations.

### *Responsibilities:*

#### **1. Member Services and Administration (25%)**

**Membership Office:** The ExD shall maintain a current updated list of the membership and record all membership transactions. The ExD shall maintain accurate and up-to-date records in the PofA membership database and provide contact information on membership only as authorized by the Board of Directors.

Related duties:

- Plan and implement the annual membership campaign, and handle all administrative and operational functions related to membership and renewal. Ensure that members receive the benefits of membership to which they are entitled. Address member concerns regarding their benefits.
- Communicate regularly with the membership and inform them about relevant PofA business.
- Recruit members to serve the organization in leadership positions and to participate actively in PofA.
- Attend Regional and national festivals and other major PofA events.
- Assemble ballots for member election to the Board of Directors. Serve as Head Teller in the ballot counting process and as an ex officio Director and member of committees.

#### **2. Developments and Fundraising (25%)**

- In collaboration with the Fundraising Committee, create an annual fundraising plan and determine organizational strategies to reach fundraising targets.
- Build ongoing relationships with individual donors and philanthropists. Make direct solicitations and proposals for gifts to provide for the organization's needs.
- Articulate organizational appeal messages. Draft copy for letters and fundraising literature to be used in print and electronic mediums, as well as by appointed officers and Directors.
- Create sponsorship packages for corporate supporters, particularly to fund the Regional and national festivals. Ensure that sponsors receive appropriate recognition and thanks from the organization.
- Be responsible for all aspects of grant management, including research, writing, and reporting.
- Establish endowments, planned giving, and other avenues of continuous support.
- Foster and develop relationships with national partner organizations. Build PofA's reputation as a worthwhile recipient of philanthropic donations.



- Provide stakeholders with supporting documentation to illustrate the organization's activities, services, and needs.

### **3. Program Administration & Operations (20%)**

- Keep and make available at all times the official Seal of the Puppeteers of America, Inc.
- Collaborate with Directors in the development of strategic organizational goals and objectives. Establish plans and lead efforts to achieve these goals.
- Work with the Directors to develop and manage official policies, procedures, and guidelines for all aspects of organizational operations and governance.
- Work with the Board President to plan monthly Directors meetings. Provide administrative support to Directors.
- Analyze and evaluate PofA's services, programs, and business operations using defined indicators, both for grant reporting and annual evaluation by the board. Make recommendations to Board of Directors regarding staffing, operations, and program modifications.
- Work with volunteers to produce regular Puppeteers of America festivals and events.
- Maintain PofA's business records and official documents in electronic and paper form.
- Provide oversight of the office and equipment to ensure safety and accessibility. Coordinate repairs and maintenance, as needed.
- Carry out daily operations such as answering phones and responding to general inquiries, as needed.

### **4. Financial Management (20%)**

- Along with Treasurer and Finance Committee, create annual organizational operating budgets for approval by the Board of Directors.
- Oversee all accounting functions including those necessary for auditing, budgeting, financial analysis, property management, capital assets, accounts payable and receivable, and payroll.
- Ensure that accurate books of accounts are maintained in accordance with generally accepted accounting principles (GAAP).
- Monitor, prioritize, and authorize expenditures in accordance with approved budgets.
- Prepare quarterly reports and projections of financial activity for oversight by the Board of Directors.
- Comply with state and federal reporting and withholding requirements, and ensure that all forms and fees are submitted to appropriate authorities.

### **5. Marketing and Communications Public Outreach (10%)**

- Ensure that PofA and its mission, programs, products, and services are consistently presented in a strong, positive manner to relevant stakeholders.
- Approve all marketing, communications, and advertising materials associated with PofA. Serve as a public spokesperson for the organization.
- Oversee website operations and ensure that the PofA website is up to date.
- Develop and implement clear brand guidelines and communications policies for Appointed Officers, Committee Members, and Directors to follow when carrying out official PofA business.
- Ensure that the press and other national stakeholders receive official announcements about PofA business.
- Should PofA have an online Puppetry Store it shall be organized and operated by the Executive Director from the PofA base of operations.
- And all other tasks as specified by the Board of Directors.

## **6. Duties with Regions and Guilds**

- Serve as a conduit between Appointed Officers, Regional Directors, Committee Members, Festival Planners, and Directors, relaying information and concerns.
- Supervise and award Charters to new Guilds. Record the names of guild Officers and member names for the Charter and have on hand and be responsible for blank copies of the Charter. Current acceptable guild constitutions and bylaws will be kept on file by the Vice President of Puppeteers of America and reviewed periodically
- Solicit and read newsletters and other Guild publications. Be aware of Guild happenings through reading and other contacts. Stay in regular contact with all the Guilds by letter as often as possible.
- Provide Regions and Guilds with guidelines for activities, services available from the Puppeteers of America, Inc. and organizational materials where needed.
- Insure that changes in personnel within the Regions or guilds are shared with the President, the Journal, the webmaster.
- Solicit and compile the annual Guild and Regional reports and submit this compilation to the Board of Directors.

### *Time Commitment & Compensation:*

Full-time exempt; approx. 40 hours per week

- Regular business hours, Mon-Fri 9:00 am – 5:00 pm. Flexible schedule.
- Additional hours as necessary for special events, including evenings.
- 2 weeks paid vacation plus Federal holidays
- Compensation will be determined by the Board of Directors commensurate with applicant experience and entered into contractual agreement with employee.

## 2.1. PRESIDENT OF THE BOARD OF DIRECTORS

### *Essential Function:*

The PRESIDENT of the Corporation shall be the chief executive officer.

The President shall:

- Direct the affairs of the Corporation
- Preside at all meetings
- Receive all reports in advance of each meeting
- Report to the general membership at the annual meeting.

The President may create special standing committees as the need arises and shall be ex officio to all committees except the Nominating committee and Endowment Fund Committee. The President shall see that orders, directives and /or resolutions of the Board of Directors are implemented.

### *Responsibilities:*

1. Members of the Board of Directors will meet in executive session shortly after the election of the new Board Members in order to elect the President for the coming year. The retiring President shall preside over this meeting (including the election) until the new President has been elected. At this point the gavel will be passed to the newly elected President who will chair the election of the Vice President, Secretary, and Treasurer for the coming year. The retiring President shall preside at all public functions until the new President has been presented to the membership. This announcement should be made at the earliest appropriate moment.
2. The new President should prepare a message to the membership to be published in the first official publication following the election. Subsequent special announcements or appointments should be reported to the membership in an official publication (Journal, website, etc.) in a quarterly report by the President.
3. The President shall be an ex officio member of all committees, except the Nominating Committee and Endowment Fund Committee, and should be informed by each designated Directors liaison of all committee progress.
4. The President shall be in frequent contact with the members of the Board and the appointed officers and be aware of their activities and be able to contribute to them.
5. The President is a member of the Budget and Finance Committee as dictated by the Code of Regulations (Bylaws).
6. At General Meetings, the President shall preside unless he is incapacitated, in which case the Vice President shall preside. The President shall preside over all meetings of the Board. Robert's Rules of Order shall be followed in all matters of procedure. A copy should be available at all Board and General Meetings for reference.
7. Unless otherwise arranged, the President, along with the Executive Director shall preside over all public functions (banquets, receptions) at the National Festival.
8. The President along with the Executive Director is the co-signer of all official documents.
9. In the event that vacancies should occur in any office or on any committee, the President shall appoint, subject to the approval of the Board of Directors, pro tem members to complete the terms of office. An appointed Director serves until the next election and shall be eligible for reelection provided that he/she qualifies as a Director and shall be eligible to serve two full terms.

## 2.2. VICE PRESIDENT

### *Essential Function:*

The VICE PRESIDENT shall, in the absence of the President, perform the duties and exercise the powers of the President. In addition, the Vice President shall perform other such duties as may be assigned to the office by the Board of Directors.

### *Responsibilities:*

- Stay informed concerning all activities that the President is handling as well as all the activities of the organization itself.
- Serve as President in case of the illness, absence, or resignation of the President.
- Act as liaison between Regions and the Board of Directors, shall meet with and continue to be in touch with the Regional Directors. The ExD will execute the administrative duties between Guilds.

## 2.3. SECRETARY

### *Essential Function:*

The SECRETARY shall oversee all the usual duties of Secretary of the Corporation, now under the responsibilities of the Executive Director. The Secretary shall keep minutes for the proceedings of the Corporation and of the Board of Directors in a permanent record, sharing these with the Executive Director who will be in charge of duplicating and distributing copies of minutes and other official documentation, which may be deemed necessary by the Board of Directors.

### *Responsibilities:*

- Ensure that copies of all appropriate materials will be placed in the Archives of the Puppeteers of America, Inc. and that all administrative functions carried out by the Executive Director are in order.
- Ensure that the Leadership Directory is up to date and distributed as soon as possible after the Annual Meeting. This consists of names, addresses, phone numbers, electronic addresses of all PofA Leadership including but not limited to the Executive Director, nine Board of Directors, Appointed Officers, Regional Directors, and the Chair of the Budget and Finance Committee.
- Compile an agenda for each board meeting, request items from others attending and distributing final document to attendees.

## 2.4. TREASURER

### *Essential Function:*

The TREASURER shall be a liaison to the Budget and Finance Committee overseeing the financial health of the organization and along with the Executive Director, shall be responsible for the timely presentation and oversight of the annual budget. The Executive Director will perform the administrative duties of treasurer and business manager of the Corporation subject to the directives of the Board of Directors and Treasurer

### *Responsibilities:*

- Oversee preparation of the Annual Financial Report.
- Counsel all officers and committees in matters involving business transactions for the Corporation.
- Present a Treasurer's report at each board meeting in combination with the ExDir.
- Assist in preparing the budget, help develop fundraising plans, and make financial information available to board members and the public.
- Approve the hiring of the accountant and have access to all bank statements.

## 2.5. EXECUTIVE COMMITTEE

The Executive Committee of the Puppeteers of America, Inc. shall consist of the officers of Board of Directors and the Executive Director. Meetings can be scheduled to discuss special issues with results being introduced by way of a spokesperson to the full Board of Directors meetings for approval.

PRESIDENT

VICE PRESIDENT

SECRETARY

TREASURER

EXECUTIVE DIRECTOR

## 2.6. LEADERSHIP TEAM

The Leadership Team of the PofA consists of the Appointed Officers, other designated committee chairs, the Regional Directors and the Festival Director.

- At Board Meetings opinions may be expressed by anyone recognized by the President or presiding officer but only the members of the Board of Directors may make motions, second them, vote or use any other parliamentary procedure.



### **3.0. PAID POSITIONS**

#### *Essential Function:*

Persons rendering special services to the PofA for pay shall be an individual or an entity that serves to execute particular functions. All paid personnel, except the National Festival Director, follow a job application process and are contracted to serve a term of service determined by the Board at the time of hire. These personnel may be rehired as needed and agreed upon by all parties. The Board of Directors may also accept any of these professionals as advisory appointees to the Board, should said professionals choose to render services pro bono.

PUPPETRY JOURNAL EDITOR(S)  
GRAPHIC DESIGNER  
WEBMASTER  
PUBLICITY  
NATIONAL FESTIVAL DIRECTOR(S)  
LEGAL & ACCOUNTING

### 3.1. PUPPETRY JOURNAL EDITOR (S)

The EDITOR(S) of THE PUPPETRY JOURNAL, the Corporation's official publication, shall select an editorial board and production staff. Together, they shall provide THE PUPPETRY JOURNAL and all other official publications of the Corporation and protect the same by United States Copyright. The Editor(s) shall protect the Corporation, the exclusive use of the name, logo, devise and identity of The Puppeteers of America. Inc. Traditionally this has been an appointed position, as of 2015 the Editor answers to a job review process and is a paid position.

#### *Essential Function:*

- Oversee the official periodical of the Puppeteers of America, Inc. known as the Journal on a publication schedule established by the Board of Directors.
- Select an Editorial Board and Production Staff that will aid in the timely publication of the Journal.
- Provide advertising rates and issue deadlines for prospective advertisers.
- Collect fees for display and classified ads and forward these moneys to the Treasurer, maintain clear records of expenditures and create reports for the EXECUTIVE DIRECTOR to include in PofA accounting.
- Maintain the contract with University Microfilms International as exclusive agent for reprint rights.
- Preserve one copy of each journal issue for the PofA Archive, and preserve the U.M.I. complete microfilm of each volume year.
- *For a complete Job Description see Appendix*

#### *Responsibilities:*

##### **Content Creation (60%)**

- Create a vision for the overall style and layout of the Journal that is in keeping with the organization's brand, mission, and strategic objectives.
- Conduct daily email communication both to generate content and to respond to questions and inquiries.
- Develop an eye and an ear for what is happening in the world of puppetry.
- Create content plans for each issue of the Journal, sometimes planning content several issues in advance (mindful of the Puppeteers of America's priorities in coverage of Festivals and other events.)
- Plan individual magazine issues in terms of space and calculate what will fit (currently the journal has 36 pages of text, eight pages of color photography).
- Create and oversee a member content submission process. Actively encourage member participation.
- Gather or generate articles for each issue, writing introductory copy or contributing text as needed. Review articles for length, grammar, punctuation, and other factors. Proofread, and if necessary edit.
- Recruit and oversee columnists. Create "beats," manage assignments and oversee deadlines, topics, word count, etc.

##### **Collaboration with Layout Artist (15%)**

- Receive and work with visual materials (photos, ads and illustrations), making sure they're in suitable form for hand-off to the graphic layout artist, with each picture file associated with a photo credit and caption.
- Prepare submitted articles, columns and photographs for delivery to the layout artist.
- Review the work of the layout artist as the issue is laid out (through electronic sharing) to ensure that the Journal layout is consistent and aesthetically appealing.
- Collaborate with the layout artist to deliver files to the printer.

##### **Printing and Distribution (15%)**

- Communicate with the printer to approve proofs and place the printing order for each issue.
- Collaborate with the Executive Director (who will generate the mailing list), and ensure that the list is sent to the printing company, which generally handles the addressing and mailing.

- After the issue is printed, receive a supply of extras and send courtesy copies to contributors and advertisers.

**Administration with the Executive Director / Executive Office (15%)**

- Report all Journal expenses to the Executive Director, and participate in creating an annual budget for the publication.
- Report on the Journal's activities and impact and make recommendations to the Board of Trustees.
- In collaboration with the Executive Director, create ad rates, and solicit advertisers. Work with advertisers to ensure file transmission, billing, and payment.
- Work with the Executive Director to prepare each issue for copyright registration with the Library of Congress.
- Oversee the funding of mailing, and comply with annual post office reporting requirements along with the Executive Director.

## 3.2. GRAPHIC DESIGNER

### *Essential Function:*

The layout artist of the Puppetry Journal is responsible for developing, designing, structuring, and laying out various elements as per the Journal Editor's expectations. For each issue he/she is responsible for designing the visual aspects including color, typeface, position, formatting, etc., to make sure that the text and images appear in an appealing and readable format. *For a complete Job Description see Appendix*

### **Responsibilities:**

- Work with the Journal Editor to understand their exact requirements of vision for the overall style and layout of the Journal that is in keeping with the organization's brand, mission, and strategic objectives.
- Maintain an overall cohesive style for the publication
- He or she arranges text and photographs (and occasionally drawings, diagrams, or logos) to create attractive and readable pages, also choosing different font sizes for article headlines. Currently the journal has 36 pages of text with black & white photos, and eight pages of color photography consisting of 4 center pages, front cover, back cover, inside front cover, inside back cover). There are 4 issues each year: Spring, Summer, Fall, and Winter.
- Collaborate with Journal Editor about the selection, number, and placement of photos for each issue.
- Consult with Journal Editor and Advertising Director about advertisements submitted to the journal.
- Create and develop graphics and layouts for various products of the organization, and maintain an archive of photographs, images, etc., that can be used for the company's web site.
- Present layouts for each page to the Journal Editor in PDF format. After review and consultation with editor prepare revised PDF for entire issue ready for submission to the printer.
- With the Journal Editor review the final proof from printer prior to publication.

### **Qualifications / Requirements**

- Minimum of three years experience as a layout artist.
- Computer skills including editing software and computer graphic software (almost all materials –both text and images– are now sent and received electronically). Experience with methods of sending and receiving large files (for example, Dropbox, WeTransfer, etc.)
- Hands-on experience with various word-processing programs, and software that can handle any program contributors may use for submitting their articles.
- A basic understanding of the image resolution needed for printing, and enough proficiency with an imaging program to evaluate photo files for resolution and quality.
- Excellent interpersonal and digital communication skills, and a tactful approach when dealing with people.
- An eye for detail along with critical thinking.
- Prioritizing and multitasking.
- Self-motivating and able to meet deadlines.
- Must provide own computer and Internet connection.
- Residency in Minnesota not required.

### 3.3. WEBMASTER

A Webmaster, serving PofA, is responsible for the technical operations and overall aesthetic appearance of Puppeteers.org, the website for the national organization Puppeteers of America (PofA). The Webmaster is entrusted with access to the backend of the PofA website. S/he receives information from designated PofA officers and updates content on the site. The Webmaster is also responsible for the e-commerce functioning of the website, e-mail layout and various web-related initiatives.

1. The Web Advisor shall publish the official web site of the Puppeteers of America, Inc. in conjunction with the Executive Director. The Board may, from time to time, require a revised edition of the Web site that the Chair shall edit and publish.
2. The Web Advisor shall oversee the launching of the site accessible to the general public with sections for the membership with login passes.
3. The Web Advisor shall maintain all passwords and special codes available to the Executive Director and the Board as needed and will maintain the domain and hosting information current at all times.
4. *For a complete Job Description see Appendix*

#### **Responsibilities:**

##### **Content Updating (25%)**

- Eliminate any outdated content and post updated content on the PofA website as directed by the Executive Director and Communications Team. Including but not limited to:
  - Update the searchable Membership Database, member company list and donor list once a week
  - Update the PDF list of Members listed by state and country once a month.
  - Update the Puppetry Journal table of contents, cover and index of past issues – quarterly throughout the year.
- Create blog posts as needed, train and oversee bloggers.
- Ensure consistent use of the PofA Brand on puppeteers.org and in e-blasts.

##### **Technical Management and Troubleshooting (25%)**

- Respond to technical issues experienced by members, site users, and others. Work with them via email to troubleshoot issues in a professional and understanding manner.

##### **E-mail (25%)**

- Layout content and images of the PofA e-mail blasts in Constant Contact.
- Send drafts to Communications Team and implement edits.
- Manage the incoming emails from the puppeteers.org contact form, respond to all and redirect to appropriate parties.

##### **Administrative (25%)**

- In collaboration with the Communications Team, report on the use and success of the PofA website.
- Train board members and staff on use of web tools.
- Advise on technical investments for purchases to improve online presence.
- Email Executive Director and Communications Team for approval regarding changes in content, navigation and other changes to the website.
- Ensure Search Engine Optimization of website, maintain Google Analytics.
- And all other tasks as specified by the Executive Director.

### 3.4. PUBLICITY

The Publicity consultant is responsible for seeking out ways to promote the Puppeteers of America, Inc. and the Art of Puppetry. Specifically the consultant will assist and guide the Puppeteers of America, its Regions and Guilds on developing professional web pages, exhibits, press kits, media relations and other informational and marketing packages. The Publicity consultant will work under and report directly to the Board of Directors liaison and the Executive Director.

**Qualifications:**

- Demonstrated experience in preparing publicity materials for print and electronic media.
- Demonstrated skills in writing for publication, particularly at a national level.
- Computer and Internet skills and direct access to each.
- Experience in coordinating the production of posters, brochures and other advertising print materials.
- An understanding of current copyright laws.
- An ability to network with a diverse population, including groups and individuals who may not be aware of the activities of the Puppeteers of America, Inc. or familiar with the art of puppetry.
- Resources to explore opportunities for contact with other organizations: i.e. storytellers, ventriloquists, etc. for the purposes of a mutually beneficial relationship.

### 3.5. NATIONAL FESTIVAL DIRECTOR(S)

The NATIONAL FESTIVAL DIRECTOR (S), upon the authorization of the Board of Directors, shall be charged with the planning of the National Festival. The Director shall work closely with the EXECUTIVE DIRECTOR and keep the Board of Directors informed throughout the year of plans for the National Festival. The National Festival Director shall submit for official publication a detailed report of all Festival finances, communications and contracts.

#### *Essential Function:*

The National Puppetry Festival brings together puppeteers and puppetry enthusiasts from across the country and around the world for a week of inspirational performances, workshops, and community building activities. The Festival Director is responsible for leading a large and diverse team of volunteers to plan and implement this signature event. The Festival Director is an appointed officer of Puppeteers of America and ensures that the organization's best interests are carried out in all artistic, logistical, and budgetary decisions. The 2017 National Puppetry Festival will be held at Concordia University, Saint Paul, Minnesota, July 17 – 22, 2017.

1. The National Festival Director shall abide by the description of the office making note that the term shall end when the festival is complete, the books are closed and a complete report with a financial accounting has been made. Copies of all printed material and programs shall be sent to the Archives.

3. The Festival Director shall have fiduciary responsibility for the festival and shall be fully aware of the financial standing at all times. The Festival Director and Business Manager shall be bonded.

4. The Festival Director should have a copy of the official Festival Director's manual.

This manual contains expressed policies of the Puppeteers of America. The Director will adhere to all policies as listed in the manual. Any changes must be addressed to the Executive Director and get board approval. The Director should keep notes to add to the information that is then passed on to the future director.

5. The Festival Director shall submit, to the Budget and Finance Committee and Executive Director for approval, the site; key personnel (artistic director, workshop director, and business manager); and budget for the festival as explained in Section 5.2.1, "Festival Financial Requirements". The Budget and Finance Committee will then submit this to the Board of Directors with its recommendation.

6. Beginning with hiring of a Festival Director, he/she must make monthly reports, including financial reports, to the Board of Directors at their monthly meetings and be in contact regularly with the ExD about all matters concerning the Festival. Festival financial reports must be submitted as outlined in section 7, "Festival Financial Requirements". The Board may require specific reports at any time.

7. The Festival Director is responsible for seeing that all areas of the festival make progress in a timely fashion for a successful festival. If the Board of Directors determines there is a lack of communication or a significant lack of progress the Board will be able to consider a change in management of the festival.

8. Puppetry Store management will consist of: overseeing the operations of the puppetry store at the festival. The store shall strive to be profitable and a source of added revenue for the income of PofA along with providing valuable services of exchange for the members attending the festival. The Festival Director along with the Executive Director will be responsible for soliciting viable candidates for the position of store manager and presenting their recommendations to the Board of Directors who vote to fill the position. They shall receive reports on store operations prior to, during and after the festival. The Puppetry Store Manual should be updated on a

biannual basis following each festival.

9. *For a complete Job Description see Appendix*

***Responsibilities:***

- Create and manage the festival budget.
- Recruit and supervise festival staff.
- Produce a detailed timeline with project deadlines.
- Report on progress at monthly Board of Trustee meetings.
- Communicate about the festival with a wide range of stakeholders (artists, technicians, attendees, funders, press, etc.) in a professional and timely manner.
- Liaise with the venue and ensure that all festival activities have adequate space and technical support.
- Evaluate the experience in a final report and make recommendations for future festivals.
- Other duties as required.

***Qualifications:***

- Experience producing large-scale live events.
- Exceptional communication skills in person and on digital platforms.
- Strong attention to detail.
- Demonstrated financial literacy and experience managing project budgets.
- Ability to lead calmly in high-pressure situations.



### 3.6. LEGAL & ACCOUNTING

The LEGAL & ACCOUNTING paid consultants are responsible for keeping the Executive Director and the Board of Directors apprised of current legal and bookkeeping regulations, systems, and obligations of the Corporate organization of the Puppeteers of America, Inc. Specifically the consultants will assist and guide the Puppeteers of America, its Regions and Guilds on developing systems and processes to keep our organization compliant with all legal and accounting obligations, both on state and federal levels.

#### ACCOUNTING

##### *Essential Function:*

A professional accountant will work closely with the EXECUTIVE DIRECTOR to insure all practices of the organization and yearly reports to the Internal Revenue Service are in full compliance with the law and balanced to meet the standing of PofA. The ACCOUNTANT should participate in responsible financial management according to specialized financial rules that pertain to nonprofit organizations exclusively. Their responsibilities include monthly reconciliations like accounts payable and receivable, bank and investment accounts and expense accounts. They also oversee incoming donations, asset management and depreciation, grant management and reporting tasks. Accountants may participate in development of financial policies and controls in an advisory position to the Board of Directors.

*Requirements:* CMA (Certified Management Accountant) or CPA (Certified Public Accountant) credentials, plus several years of related experience or a master's degree.

### 3.7. FINANCIAL ADVISOR

The Board of Directors may seek services from a professional or company with FINANCIAL EXPERTISE to help manage the Endowment Fund and general finances to advise on money issues such as investments, insurance, savings, estate planning, and taxes.

## 4.0. APPOINTED OFFICERS

### *Essential Function:*

An appointed officer shall be an individual or an entity that serves to lead and execute particular functions. All appointed officers, except the National Festival Director, are appointed to serve a term of three years or, in the case of an unexpired term, until a qualified successor has been approved by a majority vote of the Board of Directors. They may be reappointed. This is the current list of officers:

AUDIO-VISUAL LIBRARY DIRECTOR  
ENDOWMENT FUND SECRETARY  
INSURANCE OFFICER  
STATUTORY AGENT  
BUDGET & FINANCE SECRETARY

1. Appointment terms shall coincide with the calendar year (January 1<sup>st</sup>) with a review made 6 months prior to the end of the 3-year term. At such time reappointment may be made.
2. Reappointment of officers: If the current officers are to be reappointed at the end of their 3-year term, the office need not be advertised. If the current officers are not to be reappointed or choose not to seek reappointment, then the opening should be advertised, along with the requirements of the office, in an official publication with enough time for applications to be sent to the eleven appropriate people for consideration and to be presented to the Board for official appointment.
3. Appointed officers serve as the volunteer staff of Puppeteers of America. When honorariums are provided by the Puppeteers of America, it is understood that payment is in appreciation of services that are of great value to the organization.
4. The Appointed Officers will submit a budget request, relevant to the operation of their office, for the coming year to the Budget and Finance committee at the appropriate time.
5. After the budget is approved, it is the responsibility of the appointed officers to operate within the approved budget.
6. At the end of the term of service, each officer shall surrender all supplies, documents, property, and equipment of the corporation to the successor of that office or do as instructed by the Board of Directors.
7. In reviewing the re-appointment of appointed officers, the Directors and the officers will consider:
  - Has the appointed officer followed the job as presented in the procedures?
  - Has the appointed officer made every attempt to manage the office within its yearly budget?
  - Have the Directors supported the work of the appointed officer, by providing all necessary information, and funding adequate to fulfill its requests?
  - Has the appointed officer responded in a timely manner to suggestions and requests?
  - Have the directors responded in a timely manner to suggestions and requests?

## 4.1. AUDIO-VISUAL LIBRARY DIRECTOR

### *Responsibilities:*

The Director of the Audio-Visual Library of the Puppeteers of America, Inc. shall:

- Ensure that the library is maintained as a resource center and archives for the recorded history of puppetry.
- Preserve the materials and make them available to the membership in such a fashion as determined by the Board of Directors.

## 4.2. ENDOWMENT FUND SECRETARY

### *Responsibilities:*

The Endowment Fund Secretary is the chair of the committee and shall:

- Supervise the disbursement of funds, in the form of grants, as prescribed by the Code of Regulations.
- Chair a committee appointed by the Board of Directors that will solicit funds, acknowledge their receipt, and determine the distribution of money available for the grants that are issued to deserving recipients who have met the qualifications as set forth by the Code of Regulations.

### 4.3. INSURANCE OFFICER

This officer shall oversee the administration of the membership insurance program. Insurance Officer shall see that the renewal forms are sent out at the proper time and that the premiums are forwarded expeditiously to the correct location. The Insurance Officer will occasionally check the policy to see that it is the best program available to the membership and make any pertinent recommendations to the Board of Directors. In the recent years the INSURANCE OFFICER has been a member in good standing with PofA and is a representative of the company offering liability insurance to PofA membership.

#### 4.4. STATUTORY AGENT

*Essential Function:*

The statutory agent shall be the person of record with the State of Ohio in which the Puppeteers of America was incorporated. This appointment by the Board shall meet with the legal requirements of the State of Ohio. Since 2015 the main sight of operation has moved to Minneapolis, which may need separate registration. The EXECUTIVE DIRECTOR will institute any registration(s) needed to insure continuity and preservation of the PofA's 501(c)3 status with the Internal Revenue Service and compliance in both or either Department of State.

## 4.5. BUDGET AND FINANCE SECRETARY

### *Essential Function:*

The SECRETARY shall perform the oversight financial duties of business transaction the Corporation subject to the directives of the Board of Directors, and along with the Executive Director shall be responsible for the administration of the approved budget.

### *Responsibilities:*

- Counsel all officers and committees in matters involving business transactions for the Corporation.
- Assist in preparing the budget, help develop fundraising plans, and make financial information available to board members and Executive Director.
- Access to all bank statements.
- Review a quarterly report that is produced by the Executive Director and the Accountant for consistency and accuracy.



## **5.0. COMMITTEES OF THE BOARD**

1. The following four standing committees are required to exist at all times by the Code of Regulations of the Puppeteers of America, Inc. they are:

BUDGET & FINANCE

FESTIVAL RESOURCE

ENDOWMENT FUND

NOMINATIONS

2. The chair of the committee reports to the designated Board of Directors member (aka Director).

## 5.1. BUDGET & FINANCE COMMITTEE

1. The Budget and Finance Committee shall be a standing committee consisting of the President, the Treasurer, one Director (in position to replace Treasurer), the Executive Director and two regular members. One of these committee members shall have been a National Festival Chairperson prior to service on the committee. For continuity, one of the Regular members can serve as the Chair and be re-appointed by the President with approval of the Board.
2. The Treasurer shall serve as the committee chairperson. This committee shall always consist of at least five members and any necessary reappointment shall be made in keeping with the previous stipulations.
3. Every officer of the corporation, who administers an account, is required to submit a proposed budget to the committee prior to the mid-year meeting of the Budget and Finance Committee.
4. The committee shall prepare a proposed budget for the up-coming year. The Board of Directors shall submit this for approval.
5. This committee shall also see that only funds budgeted are spent for the purpose allotted. Funds not spent in a budgeted area may be re-allocated by the Budget and Finance committee to other uses. The Budget and Finance committee must propose any additional or emergency funds in any budgeted area for approval by the Board of Directors.
6. This committee shall receive in timely fashion and submit for approval to the Board of Directors, budgets for National and Regional Festivals. The committee may suggest revisions before submission to the Board for their approval.

## 5.2. FESTIVAL RESOURCE COMMITTEE

### *Essential Function:*

1. The Festival Resource Committee shall act as a consulting committee to appointed future National and Regional Festival Directors. Members of the committee shall be appointed so that the various areas of expertise in managing festivals are represented. At least one past National Festival Director shall serve on the committee. The committee shall be responsible for maintaining and updating the Festival Resource Guidebook. This committee should collect and make available past festival reports that contain information on budgets, printed material used etc.
2. The Executive Director can act as a resource on this committee to provide continuity from one festival to another.

## 5.2.1. GUIDELINES FOR FESTIVALS

### 1. FESTIVAL FINANCIAL REQUIREMENTS

- As of 2015 all Regional funds should either be relocated to an account in Minneapolis with the Executive Director enabled on the account as one of the signers with direct and on-line access to the accounts OR the Regional funds can be located in an account within the Region with the Executive Director enabled on the account as one of the signers with the PofA home address in Minneapolis listed on the account. The Executive Director should have direct and on-line access to the account.

### 2. FESTIVAL BUDGET APPROVAL PROCESS

- To apply for authorization to present a national or Regional festival, the Festival Director must submit the festival budget to the Budget and Finance Committee for review. The proposed festival budget must be submitted on the spreadsheet supplied by the Budget and Finance committee. In the case of a Regional festival, the Regional Director(s) of the Regions sponsoring the festival must review and approve the budget prior to submission to the Budget and Finance Committee. It is advised that the Regional Executive Committee(s) (see definition at 8.0.4) also review the budget for submittal.
- The Budget and Finance committee is responsible for submitting the budget to the Board of Directors with their recommendation. The Budget and Finance committee may seek clarifications and revisions to the budget from the Festival Director before submitting the budget to the Directors. In the case of a Regional festival, the Budget and Finance committee must also verify that the Regional Director (s) has approved the budget.
- Only after the Board of Directors have approved the festival, including the Festival Director, Business Manager, and budget, is the festival director authorized to open a festival bank account using the Puppeteers of America non-profit tax number and to enter into financial contracts.
- A revolving fund for Festival Advances may be available from The Puppeteers of America, Inc. to help finance Regional and National Festivals. The Board of Directors of The Puppeteers of America, Inc. will allocate from this fund as needed only after a festival has been authorized. The allocated amount shall be repaid to The Puppeteers of America, Inc. from the Net Proceeds of the festival. In the event of unusual expenses, the Festival Director may submit a request for additional funding to the President of The Puppeteers of America, Inc. and copied to the Executive Director.
- After the budget is approved the anticipated expenditures will become clearer as festival details are planned. If the anticipated expenditures increase by more than 5% of the approved budget a revised budget must be reviewed by the budget and finance committee and approved by the Board of Directors.

### 3. PRE-FESTIVAL FINANCIAL REPORTING

- All financial reports must be submitted on the spreadsheet supplied by the Budget and Finance committee. For national festivals, all financial reports should be sent to the Budget and Finance committee and the President of P of A. For Regional festivals, the financial reports should also be sent to the Regional Directors of the Regions sponsoring the festival.
- Quarterly financial reports must be submitted from the time the festival is authorized. For each item on the budget, the quarterly reports must include:
  - A. The original approved budget figures – These numbers are not to be changed in the course of the festival planning.
  - B. The current anticipated budget figures – As festival plans progress, the expected

income and expenses should become better known and may increase or decrease in the process.

- C. The income and expenses to date – These numbers represent the total income received and expenses paid in each category.
  - D. The current contracted expenses – Knowing which expenses have been finalized with signed contracts and which expenses remain somewhat flexible is very important to understanding the current financial state of the festival.
- Yearly financial reports must be submitted by January 31<sup>st</sup>. The yearly financial reports are specifically a requirement of the Internal Revenue Service for all nonprofit corporations. The yearly financial reports should include the total actual income and expenses in each category that were received or paid in the previous calendar year. The name and address of the banks should be included along with the numbers of the accounts. A yearly report is required for each calendar year in which the festival bank account was open. If the festival bank account is not closed until after the calendar year in which the festival was held, a final yearly financial report is required for the calendar year in which the account is closed.
  - For the final six months prior to the festival, financial reports are to be submitted on a monthly basis. The reporting requirements for the content of the monthly financial reports are the same as for the content of the quarterly reports.

#### 4. POST-FESTIVAL FINANCIAL REQUIREMENTS

- A final festival financial report must be submitted with the final festival report submitted by the Festival Director to the Board of Directors and the Budget and Finance committee.
- The final financial report must be submitted on the festival budget spreadsheet used for all previous reporting. The final festival report should also include written text explaining the final financial report and covering any lessons learned regarding the fiscal operation of the festival.
- When the festival bank accounts are closed a copy of the statement verifying the closing of the accounts should be sent to the Budget and Finance committee.
- Any seed money authorized by the Board of Directors must be repaid to the P of A.
- Any profits made by a national festival are paid to the P of A when the festival bank accounts are closed. The Regional Executive Committee(s) (see definition at 8.0 Point 4) sponsoring the festival decides distribution of any profits made by a Regional festival.
- In the event of a financial shortfall from a national festival, the P of A is responsible for any debt incurred by the festival. In the event of a financial shortfall from a Regional festival, the Regions sponsoring the festival are responsible for any debt incurred. If the Regions do not have sufficient funds to cover all debts, any remaining debt is the responsibility of the P of A.

#### 5. FUTURE FESTIVALS

- This committee, along with the Executive Director, shall solicit and investigate sites for future national festivals of the Puppeteers of America. They shall consult with and encourage proposals from groups willing to work toward having a national festival at a certain locale. The Chairperson shall distribute The Festival Manual to anyone considering serving as a National Festival Director.
- This committee should use the Festival Manual available to determine the suitability of a site. They may then bring their recommendations and proposals to the Board of Directors for their approval. They shall also be prepared to consult with the membership about the festivals and what changes are deemed necessary, and report to the Board of Directors on their findings. They may aid the Regions in selecting sites for Regional festivals if it is

necessary.

- Should the Board of Directors determine a single site for consecutive festivals this committee may be retired.

#### 6. PUPPETRY STORE

- The Store Manager is selected out of the roster of PofA members in good standing, preferably an entity with experience in organizing and managing the Festival Puppet Store. This task may be compensated once approved by the Board of Directors.
- The Store Manager will work closely with the Executive Director and shall organize and operate the Puppetry Store of the Puppeteers of America, Inc. at the festivals as directed by the Board of Directors.
- The Store Manager will work closely with the Executive Director on a daily basis at the Festival and report to the Board of Directors liaison, the Secretary of the Board.
- A Manual for Puppetry Store Operations can be found in Appendix 10.

### 5.3. ENDOWMENT FUND COMMITTEE

1. Supervises all disbursement of the funds in the form of grants to individual or groups for the purpose of advancing the Art of Puppetry. Board of Directors appoints the Committee, consisting of three regular members, for one three year term.
2. The Corporation and its Board of Directors are not eligible to receive a grant.
3. The Treasurer of PofA will administer all monies donated to the Puppeteers of America Endowment Fund in a separate interest-bearing account. When the amount of interest in one (1) year is too low to allow grants to be awarded, the Endowment Fund Committee may vote to rollover. The interest earned in one year is added to the interest the following year.
4. Grants MUST be awarded the year following the rollover. The principal shall not be used.

## 5.4. NOMINATIONS COMMITTEE

Nominating Committee will recruit Candidates for the Board of Directors by acting on recommendations from many sources. After recruiting and assessing the qualification of suggested candidates the Nominating Committee will compose a slate of candidates to appear on the ballot.

1. The Nominating Committee shall consist of no less than three (3) Regular members in good standing, none of which are incumbents of the Board of Directors. The Board of Directors shall appoint members for a two (2) year term, with two (2) new members appointed each year. The 3 members approved by the Board of Directors serve as follows:

- Chairperson
- Two or more additional members.

2. Nominating Committee will recruit Candidates for the Board of Directors by acting on recommendations from many sources, including the membership-at-large. After assessing the qualification of suggested candidates the Nominating Committee will compose a slate of candidates to appear on the ballot.

3. Any Puppeteers of America member not accepted by the Nominating Committee, yet meeting the basic qualifications, may acquire the right to appear on the ballot by submitting to the Nominations chair a petition signed by (25) twenty-five regular members in good standing.

### *Responsibilities:*

- Prepare a list of potential board members. Could use documents from Arts & Business Council as tools.
  - Be clear about what type of work board members will do.
  - Prepare a Board Expectation Sheet, including term length, fundraising and financial responsibilities, expected committee participation, and benefits of board service.
  - Keep a calendar of when responsibilities will be met.
  - Solicit qualified members on the Nominating Committee list. The committee is strongly urged to seek out candidates who have already served the organization in significant leadership roles.
4. The Nominating Committee shall organize and hold a leadership forum at the annual festivals to inform members about the Puppeteers of America organization and opportunities to serve in positions such as committee members, chairpersons, Regional directors, and national directors.
5. The Nominating Committee shall provide potential candidates with a description of the duties, privileges and responsibilities of service of a Director, and materials for application of candidacy. This application shall contain a biography written in the third person, qualifications for office, and questions to determine the candidate's perspective, judgment, creativity and capacity to think things through.
6. The Nominating Committee shall accept applications of candidacy from potential candidates filed from October 1 of each year.
7. They shall present the slate of candidates to the Board of Directors and notify the applicants.
8. An Applicant not nominated by the Committee may be accepted as a candidate if a nominating petition signed by 25 regular members in good standing is submitted by the Nominating Chair by December 1 or as determined by Board of Directors.
9. This Committee shall see that the appropriate information for each of the candidates is submitted by January 15 to official publications.
10. If guidelines are not met, the President may take necessary action to ensure that the elections can go forward.



#### 5.4.1. GUIDELINES FOR BALLOTING & ELECTIONS

1. A special mailing containing only election news, ballot, and return envelope will be distributed by First Class mail by April 1. The ballot will also be available on the Puppeteers of America web site. The ballot will be received no later than May 15, before the membership renewal deadline. A ballot can be submitted by regular mail, e-mail, fax, or hand delivery. Each ballot or envelope containing a ballot should be clearly identified by the member's name or membership number. E-mail ballots shall be printed out upon receipt.

## 5.4.2. BALLOT COUNTING

1. The Head Teller, now the Executive Director, shall receive the ballots at the PofA office. With a current membership list, the Head Teller will validate the ballots. Such validation shall be accomplished by checking the name of the membership number against the list.
2. The Head Teller and another impartial teller, a PofA member, shall count the ballots. Duplicate ballots will not be counted. The total votes are ranked in order from the highest to lowest and are recorded next to the names of the candidates on one official list.
3. The list is signed by both of the tellers. The Head Teller will sign a sworn affidavit attesting to the validity of the count and the election results.
4. The election results and affidavit will be turned over to the President of the Puppeteers of America, Inc.
5. In case of a tie, the winning candidate will be decided by the toss of coin at a location and time agreed on by the candidates involved.
6. All voided ballots are sealed in an envelope and placed with the other ballots in a large envelope, signed, sealed, and stored at the central office of Puppeteers of America Headquarters. These ballots shall be retained until such a time that it is clear there will be no challenge to the election results.
5. If a challenge is issued, the President shall appoint three members at large, along with the candidates involved (or their representatives) as observers to open the packages and examine the ballots. This Committee shall present the results to the Board of Directors, which shall determine the disposition of the challenge.

## **6.0. STANDING COMMITTEES**

The Board of Directors of Puppeteers of America, Inc. may deem necessary to form additional committees that will provide attention to various efforts of the organization. These committees may be on going or subject to special projects as needed. Participants in the committees should adhere to the provisions outlined in the organization's Bylaws.

1. There are two types of committees, **“Selection Committees”** (these “select” people) and **“Advisory Committees”**.
2. The chair and members of Selection Committees have a limited number of members and serve a limited term defined by the procedures to insure fairness of the selection process.

### **6.1.0. *SELECTION COMMITTEES* are:**

AWARDS

ENDOWMENT

SCHOLARSHIP

### 6.1.1. AWARDS

The Awards Committee is responsible for soliciting nominations for the various Awards and presenting a slate of recommended recipients to the Board of Directors for approval. This committee shall see that the guidelines for these awards shall be publicized along with the call for nominations. The awards are:

THE PRESIDENT'S AWARD is given for outstanding contributions to the Art of Puppetry. Both members and non-members are eligible for award nominations.

THE DIRECTOR'S AWARD honors outstanding service by a member to the organization of the Puppeteers of America.

THE POFA AWARD recognizes contributions to the Art of Puppetry by persons or groups not immediately involved in the field.

THE JIM HENSON AWARD FOR INNOVATION is given for innovations in Puppetry, which are technological, dramaturgical, or collaborative in nature. Both members and non-members are eligible for award nominations. (Formerly called the Vice President's Award for Innovation).

THE GEORGE LATSHAW AWARD FOR WRITING AND EDITING is given for outstanding accomplishment in the writing and editing for the art of the Puppet Theater. Both members and non-members are eligible for award nominations.

#### MARJORIE BATCHELDER MCPHARLIN PUPPETRY EDUCATION AWARD

This is an award to honor those who dedicate their time to helping others to create in the field of puppetry. The award should be given biennially at each National Festival when a qualified recipient can be identified.

#### **Eligibility**

Past and present members of P of A currently working in their area of puppet expertise in an educational setting shall be eligible for this award. Nominees shall have worked for a period of at least five years, dedicating their time to helping others to create in the field of puppetry. The work of candidates for this award can be as teacher, librarian, and puppeteer in residence, puppeteer in teacher training, recreational professional, or therapist in clinical or instructional settings. Nominees should exhibit the ability to inspire others with their personal skill or knowledge of puppetry as well as the ability to transmit that skill or knowledge to others.

#### **Qualifications**

The nominees shall have demonstrated an ability to reach others on a personal level, thereby allowing them to become expressive themselves through the art of puppetry. The nominee shall have received recognition from his/her community, places of employment, and/or peers. The award should be given to a person who has contributed to the field of puppetry education over a considerable period of time. The award is not intended to recognize a single piece of work or project. Materials that document the excellence of the work of the nominee should support nominations.

Supporting Materials-Materials supporting a nomination should include articles by and about the candidate; copies of awards, citations, etc that can help to document the expertise and abilities of the nominee. Books, photos, videos or other materials that demonstrate the nominee has received recognition from his/her community, place of employment, and/or peers may be included.

Nomination-Any member of P of A or its units - Regions, Guilds may submit nominations for this award.

(Note: The board recommends including information about Marjorie Batchelder McPharlin) Marjorie Batchelder McPharlin (1903-1997) was a major contributor to puppetry education. A founding member of Puppeteers of America, Marjorie earned a Ph.D. in puppetry in 1939. As author and editor of numerous books and articles on puppetry, as an internationally respected scholar, and as a teacher of puppetry, she inspired many to use puppetry as a powerful form of expression.

### **Timeline**

The Committee shall:

- Submit a call for nominations for the various awards through the Puppetry Journal and in the fall issues of those publications. The deadline for nominations should be at least one month before the mid-year meeting of the Board of Directors. Guild Presidents, Guild Newsletters, Regional Directors, National Directors, and Past Award Winners among others should also be contacted for nominations.
- Consider the nominations according to the procedure previously determined and send their list to all members of the Board of Directors
- The Board may accept or reject the Committee's list of nominations on an individual basis but they may not make substitutions.
- The Board of Directors at the Annual Meeting will approve the Committee and the Chair.
- The Chair of this committee, in conjunction with the Director overseeing this committee, will arrange the appropriate certificates and medallions for presentation at the appropriate Festival.
- The specific procedures of this committee should be passed from one committee chair to the next.

### 6.1.2. ENDOWMENT FUND COMMITTEE

The endowment fund committee shall aid the chairperson of the endowment fund in raising money for the endowment fund. They shall advertise for and receive applications for those requesting grants from the endowment fund. They shall consider the applications and award grants on the basis of the moneys available as directed by the Code of Regulations of the Puppeteers of America, Inc. For more see section 5.3.

### 6.1.3. SCHOLARSHIP COMMITTEE

1. The Scholarship Committee shall consist of the chair and four members, each appointed by the P of A Board for a term of six years covering three national festivals. Ideally there is a rotation of the committee members so that new and experienced members will serve together. The Board will attempt to have geographic diversity on the committee.
2. The Scholarship Committee shall administer the Mike and Francis Oznowicz Youth Scholarship Fund and the Emma Louise Warfield Memorial Fund.
3. The scholarships shall cover registration to National P of A Festivals. Scholarship recipients will be responsible for paying their own expenses for room, board, and travel. The P of A Treasurer will send the registration fees directly to the registrar for the Festival.
4. The Scholarship Committee in consultation with the finance committee will determine the number of Mike and Francis Oznowicz Youth Scholarships given out for each festival. All donations to the Circle of Support will be used for Scholarship funds.
5. The Emma Louise Warfield Fund (ELW) is an endowment, drawing only on the interest and donations. The amount of funds available over the Endowment will determine how many ELW scholarships can be awarded.
6. Scholarships cover registration fees for the festival. **Youth must be 12 to 17, Young Adults 18-26, and Adults age 27 and older at the time of the Festival.** Selection is based on completed application, which demonstrates involvement in puppetry (current and future), support materials, letters of recommendation, energy/passion/enthusiasm and financial need. You must be a member of the Puppeteers of America, Inc., or be sponsored by a member organization in order to apply.  
All applications can be downloaded from the following links below and must be submitted electronically as a PDF file to [scholarships@puppeteers.org](mailto:scholarships@puppeteers.org). Details on submitting photos, footage and other materials can be found in the application details and form.  
**Deadline for completed applications is February of the Festival year.**  
**PofA MEMBERS – DOWNLOAD THE APPLICATIONS HERE:**
  - **The Emma Louise Warfield Memorial Fund – Adult Scholarship**
  - **The Mike & Frances Oznowicz – Youth Scholarship**
  - **The Mike & Frances Oznowicz – Young Adult Scholarship**
7. Applicants to ELW must be 27 years or older and members of P of A.
8. Recipients of scholarships will be asked to submit an evaluation or reviews of the festival. These may be used to publicize the program through the Journal or newsletters.
9. Notices of the scholarships and deadlines will be publicized in the Journal, the web site and Regional and guild newsletters.
10. Scholarship Committee members and their immediate family members and P of A Board members and their immediate family members are not eligible to apply for scholarships.
11. Scholarship winners will be chosen by a majority vote of committee members. The vote can take place at a meeting or by phone or mail/email, as decided by the committee chair. The recipients will be chosen on merit (talent, motivation, etc.) and need.  
There will be an attempt to encourage geographic diversity, a balance of male and female recipients and to encourage ethnic diversity.
12. APPENDIX 8: Sample Application forms, sample waiver. Forms are also available on web site.

**6.2.0. *ADVISORY COMMITTEES* are:**

All other committees are Advisory Committees. Advisory Committees may be committees of one, or may include any number of members deemed appropriate for the task.

Current committees:

STRATEGIC PLANNING

COMMUNICATIONS

AUDIO VISUAL

ARCHIVES

PUPPETRY IN EDUCATION & THERAPY

PRESERVATIONS

PROCEDURES

DEVELOPMENT

DIVERSITY

PofA/UNIMA ALLIANCE



### 6.2.1. STRATEGIC PLANNING COMMITTEE

1. Strategic planning is critical to the long-term success of a nonprofit organization. It involves reviewing where the organization is now, where it would like to be in the future, and how it intends to get there. The process of strategic planning can help to invigorate and strengthen the organization by focusing on longer-term objectives and renewing the sense of purpose and commitment among directors and staff.
2. The strategic plan is a written document setting out the organization's strategy. It guides staff and volunteers in developing work plans and budgets and in allocating resources. It also provides information to key stakeholders such as members and funders. This document is produced and reviewed on a periodic basis.
3. The board's governance responsibilities include approving strategy and the strategic plan. This should be done at least annually. The degree of board involvement in the planning process will generally depend on the size and complexity of the organization.
- 4) The board's governance responsibilities include approving strategy and the strategic plan. This should be done at least annually.

### 6.2.2. COMMUNICATIONS COMMITTEE

Committee will explore new avenues of communication in the digital age and make recommendations for inclusion as avenues of use.

### 6.2.3. AUDIO VISUAL COMMITTEE

The AV committee shall consult with the Curator of the Audio-Visual Library.

They shall aid in decisions to be made concerning the audiovisual collection of the Puppeteers of America, Inc.

#### 6.2.4. ARCHIVES

This committee shall work to preserve the history of the Puppeteers of America, Inc. along with the Art of Puppetry. Archive material shall be stored at the site of the official archives of the Puppeteers of America. The committee shall take appropriate action to ensure material is preserved.

## 6.2.5. PUPPETRY IN EDUCATION AND THERAPY

1. **MISSION STATEMENT:** The Puppetry in Education and Therapy Committee (PIET): identifies PofA members, as well as non-members (puppeteers, educators, and therapists), who work in the areas of Puppetry in Education and Therapy; encourages and facilitates dialogue and exchange of information, concepts, approaches, materials, projects, and research; and identifies and promotes standards of excellence in PIE&T.

### 2. **GOALS:**

- Build and maintain a **database** of members of PofA, as well as non-members, who work in the areas of Puppetry in Education & Therapy. (Non-members will be encouraged to join P of A!) This database will include: educators and therapists who use puppetry in their work; puppeteers, whose work focuses on education; people who teach about puppetry in education or therapy; and puppeteers who teach puppetry. We have begun a YAHOO e-mail list for communicating via e-mail, anyone interested is welcome to join by contacting Jo Tomlin [jtomalin@sfsu.edu](mailto:jtomalin@sfsu.edu)
- Maintain **pages for the P of A Website** with informative materials for puppeteers, educators, and therapists and a list of puppeteers who work in PIE&T in the United States and Canada.
- **Puppetry in Education and Therapy: Unlocking Doors to the Mind** is in print. 2006. Go to [www.authorhouse.com](http://www.authorhouse.com) to read about the book and order copies. The royalties from the book, after initial expenses, will go to the Puppeteers of America. Hopefully copies will be available through the Puppetry Store.
- Explore ways to get **communication** going among members of P of A to stimulate PIE&T workshops and meetings at Regional and National Festivals via Symposiums, Round Table discussions, workshops targeting education and therapy.
- Make plans for a semi-annual puppet conference for educators in a different location in the US and/or Canada, every other summer, perhaps building on the **Puppets: Education Magic Institute**, which began at a PofA Festival in 1989 and has continued each summer since that time. Explore incorporation of PEM .
- Explore the inclusion of PIE&T **symposiums** at all Regional and National Festivals.
- **Document** terminology, definitions, philosophies, and approaches that help to explain and differentiate “puppetry in education”, “puppetry education” and “therapeutic puppetry”.
- Develop **strategies and resources** for teachers and programs to promote quality puppetry in education and puppetry education (i.e., course descriptions, syllabi, teaching aids, workshop goals and objectives, bibliographies, etc.).
- Develop a puppetry **workshop leader training** to be offered at PofA festivals for people who want to learn how to teach workshops or to improve on their workshop leader skills. (Rationale: Many workshop teachers have lots of puppetry experience and skills but do not necessarily have the skills in developing and presenting workshops.)
- Identify education and therapy organizations and publications of interest to those working in PIE&T. Publish **links** to those resources.

## 6.2.6. PRESERVATIONS

1. Preservations Committee, working along with the Puppet Journal Editor, shall attempt to preserve the history of puppetry in various formats. Through interviews with various puppeteers in all aspects of puppetry this committee shall record those events, experiences, etc. which might not be preserved in any other format.
2. Preservations will maintain and update the Timeline Project.

## 6.2.7. PROCEDURES

1. This committee shall be responsible for maintaining, updating, and distributing the procedures of the organization as directed by the Board of Directors. This committee should be established at the Annual Meeting of the membership and have three people on two year alternating terms, one of these being the Secretary of the Board of Directors.
2. When the minutes of the Annual Meetings and Mid-Year Meetings are distributed, the Procedures Chair, the President, and the Secretary will review all motions from the recent meeting. Motions that apply to the Procedures will be added to the Procedures. If the motion requires changes or modifications in existing sections of the Procedures, this committee is empowered to make those revisions if all 3 members agree.
3. Corrections in grammar and spelling may be made without discussion. If the three members do not agree, or require more clarifications, the unresolved wording will be designated “under review.” The Procedures require constant updating. Revised Procedures will be posted on the web site annually.
4. Committee Chairs will review their entry in their area of responsibility of the Procedures and report the changes, if any, to the liaison on the Board of Directors. The liaison in turn will submit their request to the Board for approval.
5. The Secretary will distribute copies of the Procedures, as they are updated to all members of the Leadership Team as well as copies to Board Candidates subsequent to their nomination.

### 6.2.8. DEVELOPMENT

The Development Committee shall direct and execute the raising of funds through membership drives and fundraising to maintain a positive balance in annual PofA operating expenses. This committee should consist of: the President, one Board Member, the Executive Director, and two members from the membership. The Board of Directors should review an accounting of membership and fundraising efforts on a monthly basis.



### 6.2.9. DIVERSITY

The Diversity Committee's function is to review and advise the Board of Director to ensure a more diverse, dynamic and active membership base by helping to fulfill the mission of PofA. The goal is the inclusion of individuals across the dimensions of religion, socioeconomic status, sexual orientation, gender, age, physical abilities, or other factors leading to the marginalized voice in the national/global dialogue.

## 6.2.10. PofA / UNIMA ALLIANCE

The Puppeteers of America and UNIMA share a mission to promote and preserve puppetry, each in distinct areas. This common ground should be maintained and cultivated via a committee that has membership in both organizations. Whenever possible, events such as World Day of Puppetry and Festivals should provide opportunities for collaboration to mutual benefit.

## **7.0. GUIDELINES FOR THE REGIONS**

To serve the Regional and local needs of the membership of Puppeteers of America, the Board of Directors shall divide the North American continent into geographical sections to be known as Regions.

1. The Board of Directors of The Puppeteers of America shall determine Regional boundaries and every three years shall review them and readjust them if necessary.

2. The purposes of establishing Regions and Regional executive committees are:

- To encourage cooperation and communications of all PofA members in the Region.
- To encourage cooperation and communications among all the guilds of the Region.
- To assist in organizing and promoting Regional festivals including identifying members from the Region willing to serve as Regional festival director and festival staff.
- To maintain accurate Regional accounts of the Puppeteers of America, Inc. And provide an annual report on Regional accounts and Regional festival accounts.
- To communicate with membership through, PofA website, Regional newsletters, emails and phone.
- To serve the needs of all members of Puppeteers of America in the Regions by establishing Regional awards, scholarships and finding opportunities to learn about puppetry.

3. Each Region shall have a presiding officer known as a Regional Director. The Regional Director must be a member in good standing of Puppeteers of America.

Regional Directors function as committee chairs responsible to the Board of Directors of Puppeteers of America and report to the Vice President. Regional directors are nonvoting members of the Leadership Team of Puppeteers of America.

4. Each Region shall have a Regional Executive Committee, which shall consist of the Regional Director and the President of each active chartered guild or an appointed alternate. Each of these committee members shall have one vote. All Regional business shall be conducted through the Regional Executive Committee. As a committee chair of the Puppeteers of America, the Regional Director serves as the representative of all the members of the Region including those members not affiliated with a guild.

5. Each Region shall have a Regional Treasurer. The Regional Treasurer must be a member in good standing of Puppeteers of America and will be appointed by the Regional executive committee. The name shall be submitted for approval to the Board of Directors of Puppeteers of America. The Treasurer is not a voting member of the Executive Committee of the Region. The Treasurer submits regular reports to the Executive Director of PofA for centralized accounting purposes.

6. Anyone wishing to serve as a Regional Director should contact the current Vice President of Puppeteers of America and the current Regional Director. To qualify for the position, a member in good standing may submit a petition, signed by 10 members of the Region who are members-in-good-standing of the Puppeteers of America, Inc. If only one qualified person volunteers to serve the Region, the membership may elect them by acclamation at a Regional Meeting. The new Regional Director will assume office immediately after approval by the Board of Directors of Puppeteers of America, Inc.

7. If more than one qualified person volunteers for this office, a Regional election may be held in each Region, as defined by the Puppeteers of America. All members of the Puppeteers of America, in good standing, shall be eligible to elect their Regional Director by ballot. The Board of Directors based on recommendations from the Regional Executive Committee will approve the Regional Director. The Regional Director will assume office immediately upon election and approval by the Board of Directors.

8. Should a Region be unable to elect a Director, the President of Puppeteers of America, Inc. with the advice and consent of the Board of Directors, shall make an appointment from a list of eligible members of that Region.
9. The term of office of the Regional Director shall be two years. A Regional Director may serve no more than two consecutive terms. The President, the Budget and Finance Chair of Puppeteers of America determine the term of the office of Regional Treasurer. The same person should not hold the position of Regional Director and Regional Treasurer.
10. The Annual Meeting of the Region may be held at a time and place determined by the Executive Committee of the Region, and shall be conducted by the Regional Director or a predetermined representative. Notification of this meeting shall be published with sufficient advance notice so that all members of the Region are duly notified. Regional meetings are usually held at National and Regional Festivals and should be presided over by the Regional Director or the Regional Director's appointed representative.
11. All use of Regional funds must be approved by a simple majority vote of the Executive Committee of the Region. If budget permits and with the approval of the Executive Committee of the Region, Regional funds may be used for Regional newsletters and a limited amount of travel expenses for the Regional Director. Regions may use funds for Regional awards, and the creation of Regional scholarships. Regions may not ask members for dues.
12. It is advised that the Regional Festival Director seek approval of the festival budget by Regional Executive Committee before submitting the budget to the Budget and Finance Committee of PofA.
13. Funds may be released for seed money and deposits for Regional Festival, only after the Regional Festival Budget has been approved by the Board of Directors of the Puppeteers of America, Inc.. This money should only be used if the Executive Committee has voted to use the funds in this manner.

## 7.1. DIRECTOR

The Regional Director is part of the Leadership Team of Puppeteers of America. The duties are:

1. To maintain contact with the Board of Directors of Puppeteers of America, and serves as a non-voting member of the Leadership Team.
2. To submit a report to the Executive Director. Reports should include information on the Region and Regional festival as well as on the guilds of the Region.
3. To keep in close contact with all PofA members and all active guilds within the Region, using Regional newsletters and email.
4. To chair the Regional Executive Committee, and see that Regional activities such as Regional newsletters and festival planning are on track as well as Regional awards and scholarships (if applicable).
5. To endeavor to bring together local chartered guilds for their mutual benefit and to coordinate Regional activities and projects, particularly Regional Festivals.
6. To offer information and guidance for new guilds that are forming within the Region, and for inactive guilds working on charter requirements.
7. To maintain contact with other Regional Directors and coordinate activities between the Regions.
8. To encourage participation in National and Regional Festivals.
9. To chair general Regional membership meetings.
10. To attend, if possible, at least one meeting per year of each guild in the Region.
11. To recruit and encourage new members for the Puppeteers of America, Inc.

## 7.2. TREASURER

1. The Regional Executive Committee shall appoint a Regional Treasurer. The Regional Treasurer must be a member in good standing of the Puppeteers of America, Inc. The appointment shall be submitted to the Board of Directors of the Puppeteers of America for approval.

2. The Regional Treasurer shall submit an annual report for all Regional accounts. The name and address of the bank should be included along with the numbers of the accounts.

This report should be sent to the PofA Office in care of the Executive Director. This report is a requirement of the Internal Revenue Service for all nonprofit corporations. Report is to be submitted no later than January 31.

### 7.3. FESTIVALS

1. The Festival Resource Manual is a guide to how festivals authorized by the Puppeteers of America, Inc. should proceed. Regional Directors and Regional Festival Directors shall be thoroughly familiar with the Festival Resource Manual.
2. The Board of Directors of Puppeteers of America, Inc. has final fiduciary responsibility for any festival it authorizes to be held in the name of the Puppeteers of America, Inc.
3. The Regional Director has the authority within the Region to monitor the Regional Festival: how it is planned and how it is executed. The Regional Director has the responsibility to report to the Board of Directors any problems or concerns about the Festival if they cannot be solved to the Regional Director's satisfaction.
4. The Regional Director shall be included in all planning for a Regional Festival
5. Once plans are developed to the Regional Director's satisfaction
  - The Regional Director shall apply to the Puppeteers of America, Inc. for authorization to hold a Regional Festival and may not proceed with contractual obligations for the site, budget, and festival director without written authorization. Approval may come via email communication.
  - To apply for authorization of a Regional Festival the Regional Director and Festival Director must follow the procedures outlines in Section 5.2.1, "Festival Financial Requirements". Any excess money from a Regional Festival shall be disbursed as determined by the Executive Committee of the Region (or Regions).
6. No Region may at any time charge any dues.
7. Regional Festivals will provide their own liability insurance.

## **8.0. GUIDELINES FOR THE GUILDS**

### *Essential Function:*

The Puppeteers of America, Inc. encourages its members to form local chapters to be known Guilds. The Board of Directors shall issue charters for these Guilds. Chartered guilds are expected to support the Statement of Purpose of Puppeteers of America.

### *Responsibilities:*

1. The Guild shall sustain the requirements under which the charter was granted. Guild President, officers, and newsletter editor are required to be members of Puppeteers of America. It is the responsibility of the guild to monitor this charter requirement.
2. Each guild shall hold at least one meeting a year.
3. Each guild shall submit an annual written report to the Vice President of the Puppeteers of America, Inc. and the Regional Director before the annual business meeting of the Puppeteers of America, Inc. The report shall include a current guild membership list with addresses, summary of guild activities, number of meetings and average attendance, newsletter information, current officers, summary of guild's finances, and other information about guild functions. The Vice President of Puppeteers of American will consult with the PofA Membership Officer. They will bring to the attention of the Board of Directors guilds that do not meet the requirement that chartered guilds must have three members in good standing of Puppeteers of America
4. Each Guild shall publish a newsletter and submit copies of their newsletters to the President and Vice President of the Puppeteers of America, Inc., the Regional Director, and the current keeper of guild news for Puppeteers of America, Inc. publications.
5. Each Guild shall carry on its newsletter, website, letterhead, and announcements, the following statement: Chartered by The Puppeteers of America, Inc.
6. The Guild shall inform the Regional Director and the Vice President of Puppeteers of America, Inc. of any change in the officers of the Guild immediately. The Vice President, will give the web master of the Puppeteers of America web site, and the editor of the Membership Directory, up-dated, accurate contact information for the guild president and guild newsletter editor.
7. Each Guild shall engage in public relations for the art of puppet theater and the Puppeteers of America, Inc. They shall actively promote membership in the Guild and The Puppeteers of America, Inc.
8. If an active chartered Guild fails to continue to meet the requirements, which were necessary to qualify for a charter, it should be declared inactive by the Board of Directors. A chartered Guild, which is inactive, may be re-activated by the Board of Directors if the qualifying process is met for a period of one year.
9. A Guild may change its name if the members-in-good-standing of that Guild vote to do so and the Board of Directors of the Puppeteers of America, at the request of the Vice President, have no objections.



## 8.1. QUALIFYING PROCESS

1. Three or more members of the Guild wishing to be chartered, must be members-in-good standing of the Puppeteers of America, Inc., and reside in the same geographic area.
2. Thereafter, in order to retain a Guild Charter, a minimum of three members must be members-in-good-standing of the Puppeteers of America, Inc. The President and all other officers of the Guild must be members-in-good-standing of the Puppeteers of America, Inc. All members of the Guild are strongly encouraged to be members of the Puppeteers of America, Inc.
3. Guild Constitution, bylaws (and articles of incorporation where applicable) shall follow the model of Puppeteers of America, with guild membership voting for guild officers. Before application, the Guild shall submit its written constitution and bylaws plus a list of Officers for careful review by the Regional Director of the area. (Copies of acceptable constitutions and bylaws may be obtained from the Vice President or the Regional Director). The Regional Director shall review and submit the Constitution and bylaws to the Vice President. After any necessary revisions, formal application for a charter shall be made to the Board of Directors of the Puppeteers of America, Inc. Current guild constitutions and the Vice President of Puppeteers of will keep bylaws on file America and reviewed periodically. Guilds that intend to become non-profit corporations should send proposed articles of incorporation to the Vice President of Puppeteers of America for review.
4. After a guild applies for a charter it shall meet the qualifying requirements for a minimum period of one year before a charter is granted
5. The Guild President will provide a list of Charter Members (Guild members-in-good standing) to the Vice President and Regional Director for the Charter.
6. Chartered guilds will be reviewed by the Board of Directors to determine if the guild continues to meet charter requirements.

## 8.2. PRESIDENT

1. Abide by the Constitution and Bylaws of the Guild
2. Be a member in good standing of Puppeteers of America immediately upon election as Guild President.
3. Submit an annual written report to the Vice President of Puppeteers of America and the Regional Director before the annual business meeting of the Puppeteers of America Inc.
4. Serve as a member of the Regional Executive Committee, which oversees Regional funds and Regional festivals.
5. Attend the Annual Regional Meeting and all other Regional meetings and board meetings or assign a representative to attend.
6. Attend specified meetings of the Puppeteers of America or assign a representative to attend.
7. The guild's annual report to Puppeteers of America will include a complete list of names and addresses of current guild members. This information will assure that guild members who are not members of PofA will receive festival mailings. The report shall include a current guild membership list, the number of guild members with membership in PofA, summary of guild activities, number of meetings and average attendance, newsletter information, current officers, summary of guild's finances, and other information about guild functions
8. Maintain close communications with the Regional Director, and the Vice President of Puppeteers of America.

### 8.3. NEWSLETTER EDITOR

1. Each Newsletter shall carry the statement “Chartered by the Puppeteers of America Inc.” and include contact information for joining Puppeteers of America.
2. As Guild Officers, Newsletter Editors will be members in good standing of Puppeteers of America.
3. Newsletter Editors will publish announcements and information from the Puppeteers of America, as requested including information on scholarships, grants, awards and festivals.
4. Editors are encouraged to publish an accurate membership form for the Puppeteers of America.
5. Editors are strongly encouraged to promote the activities of the Puppeteers of America.
6. As editor of the newsletter of a chartered guild, the editor is viewed by many as the local voice of Puppeteers of America. While the Puppeteers of America is not responsible for the contents of a guild newsletter, the editor is expected to maintain high standards for the design and content of the publication.
7. For guild elections and for election of Regional Directors guild newsletter editors are expected to present candidate information in a fair, neutral and unbiased manner.

## 8.4. FUNCTIONS

1. Each Guild shall promote community involvement by participating in public events and civic organizations.
2. Each Guild shall assist in the organization and support of local, Regional, national, and international puppetry festivals.
3. Puppeteers of America, Inc. may provide the following services to the Guilds:
  - Aid in organizing for their charter
  - Help in writing a newsletter
  - Tips for interesting meetings
  - Encouragement in maintaining membership
  - Access to available resources.

Their direct contact and liaison with The Puppeteers of America, Inc. is the Regional Director of their Region.

# APPENDICES & PROCEDURAL DOCUMENTS

## THE PUPPETEERS OF AMERICA, INC.

Updated: Oct. 2015-July 2017

*The documents contained in this section can be updated and adapted as needed.*

Voted into effect on: \_\_\_\_\_

## APPENDIX 1: LETTER TO BOARD OF DIRECTORS CANDIDATES

Thank you for considering serving as a Director for the Puppeteers of America, Inc. Your interest in the future of our organization is greatly appreciated. The purpose of this letter is to let you know what is required and expected of a Director so that you are fully informed before you decide to run for election.

Under the laws of incorporation, the Board of Directors has the responsibility to exercise due diligence in the conduct of the affairs of the Puppeteers of America, Inc. A substantial amount of energy and time is required from each Director.

**Term of Service:** The term of service for a Director is three years. Each term begins at the first face-to-face meeting of the Board of Directors following the election. A Director is allowed to serve no more than two consecutive elected terms.

### *Facts:*

- **IRS Status:** Puppeteers of America, Inc. is a 501(c)3 not for profit organization. As such, any expenses you incur in your duties as Director can be deducted from your federal income tax. Check with your tax preparer if there are any restrictions on this. Directors must become familiar with these documents.
- **PofA Bylaws:** The bylaws of the Puppeteers of America, Inc. are called the Code of Regulations. This 8-page document can only be changed by a vote of the membership. Directors should become familiar with this document. It can be found by going online to <http://www.puppeteers.org/code.html>
- **PofA Procedures:** The day to day operation of PofA is guided by a document called the Procedures. The Procedures can be found by visiting [www.puppeteers.org/proc/](http://www.puppeteers.org/proc/). Directors should be familiar with the Procedures.

### **Director Duties**

Directors are legally and financially responsible for Puppeteers of America, Inc. and should be familiar with the Bylaws and Procedures. As a Director, you will have a unique opportunity to gain a complete overview of Puppeteers of America, Inc. and you are expected to act in the interest of the entire organization.

Directors shall:

- Vote on budgets for Regional and national festivals as well as the yearly budget for Puppeteers of America, Inc. Also, each Director has the responsibility to oversee certain aspects of the organization -- that is, each Director is assigned to be the "Director Liaison" for certain committees and/or Appointed Officers.
- Be in contact with other Directors, Regional Directors, Appointed Officers, Festival Directors, Committee Chairs, Guild Presidents and Members about all sorts of questions.
- **Select Director Officers:** Each year, the Board of Directors chooses from among its nine members, three persons to serve as President, Vice President and Secretary. The Directors elect their officers at the first meeting of every newly formed Board.
- **Directors' and Officers' Liability Insurance:** Since 2005, P of A has purchased Directors' and Officers' Liability Insurance to protect its Board members.
- **Attend meetings as follows:**
  - a. **Mid-year Board meetings:** Each Director is required to attend all midyear
  - b. **Board meetings.** The mid-year meeting is held every summer right before or after a national or Regional festival.
  - c. **Mid-Winter Meetings:** The Board may elect to hold a mid-winter meeting as the circumstances or need arises. These meetings are to allow for deeper discussion into

pressing issues. Each Director should make every effort to attend these meetings but attendance is not required.

- d. Festival Attendance: Although it is strongly recommended that the Director attend any of the Festivals, it is not mandatory. If Board Members do not attend in person, it is mandatory to attend Board meetings at these festivals via teleconference.
  - e. Attendance at teleconferences: The business of Puppeteers of America goes on throughout the year. In 2006, the Board of Directors began meeting via teleconference. The meetings are usually once a month for approximately 60 minutes. These meetings are scheduled at a time and frequency agreed upon by all Directors, and all Directors are expected to attend. Although the conference call provider is free, each Director must pay his/her own regular long distance charges.
- Commit to a personal financial contribution to the organization on an annual basis, beyond the membership dues. The amount is voluntary and confidential, and can be in kind and/or monetary. Financial support from the full board supports grant applications, so this contribution supports PofA in many ways.
  - Reimbursement for travel, lodging and meals: The Traffle fund is available to assist with reimbursement of travel expenses to required PofA Board meetings, depending on funds available.

At least two weeks before each mid-year meeting, every Director Liaison is required to submit written reports from his/her committees and/or Appointed Officers. Usually, the Committee Chairs or Appointed Officers writes these reports.

Thank you for lending PofA, your time, talents, and skills to better our organization.

## COMMITTEE FORM

### I. Name

The name of this committee shall be Nominations.

### II. Mission

The mission of this committee shall be to find qualified nominees to run for the Board of Trustees.

### III. Responsibilities

In order to carry out its mission, the committee shall take specific responsibility for the following:

- A. Prepare a list of potential board members. Could use documents from Arts & Business Council as tools.
- B. Be clear about what type of work board members will do.
- C. Prepare a Board Expectation Sheet, including term length, fundraising and financial responsibilities, expected committee participation, and benefits of board service.
- D. Keep a calendar of when responsibilities will be met.

### IV. Membership

The committee shall consist of no less than 3 members approved by the Board of Trustees, as follows:

- A. Chairperson
- B. Liaison
- C. 1 more additional members.

### V. Meetings discussing use of tools to prepare list of potential nominees.

Nancy Clark said that she would be glad to remain as Chairperson of the

Nomination Committee. With the Board's approval to use tools from the Arts & Business Council, I would be happy to remain as Board Liaison in order to facilitate this process. Here is a list of some tools from a recent Americans for the Arts webinar:

- Use Board Composition Analysis, which asks questions such as "What are my board's greatest strengths, weaknesses, opportunities, threats, why board members have left, remained, what size of board would be ideal to achieve long range plans. (SWOT analysis)
- Grid of Age, Gender, Race, Resources, Community Connections
- Projects for New/Potential Board Members, including donor identification, pairing with another board member



## APPENDIX 2: SCHOLARSHIP APPLICATION SAMPLES:

(update as needed)

### ADULT APPLICATIONS

## **EMMA LOUISE WARFIELD MEMORIAL SCHOLARSHIP** **APPLICATION AND GUIDELINES**

*Emma Louise Warfield helped found the Wallingford (PA.) Community Arts Center and taught puppetry classes for thirty years to both children and adults. In addition, she also taught at the Philadelphia Junto and the Philadelphia School of Occupational Therapy. She was a charter member of the Puppeteers of America, UNIMA-USA, and founder of the Quaker Village Puppeteers (the Philadelphia Area Puppetry Guild). She served as the Therapy Consultant for the Puppeteers of America for over 20 years. Emma attended every National Festival from 1937 to 1987, all of her Region's Festivals, and many UNIMA Festivals. This Scholarship is to honor Emma Louise Warfield and all of her contributions to puppetry.*

The Emma Louise Warfield Memorial Scholarship was established to enable individuals to attend a National Festival who lack the financial means to do so otherwise. Puppeteers, puppet makers, and puppetry students 27 years old and older may apply. 10 scholarships may be awarded.

**All applicants must be members of the Puppeteers of America, Inc.**

Visit [puppeteers.org](http://puppeteers.org) for membership information and purchase.

The Scholarship will cover registration for the National Festival of the Puppeteers of America to be held August 10 – 16, 2015 at the University of Connecticut (UConn).

**Travel, room, and board and additional fees must be paid for by the recipient.**

~~~~~  
**PLEASE SUBMIT THE FOLLOWING VIA E-MAIL TO**  
**[scholarships@puppeteers.org](mailto:scholarships@puppeteers.org)**

(1) A completed Scholarship application form, submitted electronically as a PDF. Please re-name the document with your name and PofAAadultScholarship. (Example: KatPleviakPofAAadultScholarship).

(2) Two letters of recommendation submitted electronically by you. In the body of your E-mail please list who your letters are from and provide a contact E-mail and phone number for your reference.

(3) Up to three digital photos may be attached with the application. Please include your name in the photos title. (Examples: *KatPleviakPic1*, or *KatPleviakShadowPuppet*).

In the body of your E-mail please include a description for each photo explaining what you did. (Example 1: *KatPleviakShadowPuppet- I made and performed with these puppets in my original show "Tailyo". The show premiered in 2012 at the Glen Ellyn Public Library and has since performed at libraries all over the Chicagoland area. The backdrops are hand painted with india ink. Example 2: MaryKateRixHedgehog- I performed with this puppet in 2013 in Sea Beast Puppet Company's production of "Hans My Hedgehog"*).

4) Please submit all your materials in one E-mail. Different E-mails have different limits for attachments. If you are not able to submit everything in one e-mail please include in your E-mail heading (1 of 2, 2 of 2) etc... Thank you.

~~~~~  
\*No PofA Directors, members of the Education committees, or members of the Scholarship Committee may apply. Previous Emma Louise Warfield Scholarship winners are not eligible.

\*The Scholarship Committee will review all applications in February 2015. All applicants will be notified of the Committee's decisions **around** March 1st, 2015--all decisions of the Committee are final.

**Email completed applications and questions to:**

**[scholarships@puppeteers.org](mailto:scholarships@puppeteers.org)**

**ALL APPLICATIONS AND SUPPORT MATERIALS MUST BE RECEIVED BY February 1,**  
**2015.**

## EMMA LOUISE WARFIELD MEMORIAL SCHOLARSHIP APPLICATION

Please type and "save as" under your whole name plus PofAAdultScholarship.  
(Example: KatPleviakPofAAdultScholarship)

Name:

PofA Member Number:

Mailing Address:

City: State: Zip:

Phone:

E-mail:

Website:

Memberships:

Local Guild PofA UNIMA Other

Are you being sponsored by a PofA Member Organization?: \_\_\_\_\_

Name of Organization \_\_\_\_\_

Contact Person \_\_\_\_\_ Contact E-mail \_\_\_\_\_

Will you be at least 27 years old by August 10<sup>th</sup>, 2015? \_\_\_\_\_

Please type your answers below each question.

- 1) How did you get interested in puppetry?
- 2) What puppetry experience have you had?
- 3) What is your specific interest in puppet theatre?
- 4) What are your puppetry expectations and/or goals?
- 5) Why do you want to attend the National Puppetry Festival?  
(What do you hope to gain from attendance)?
- 6) How will you apply what you have learned at the Festival?
- 7) Please describe why you need scholarship aid.
- 8) Is there anything else you would like us to know?

**From whom are you submitting letters of recommendation?**

(1)

(2)

Submitted by; \_\_\_\_\_

Date: \_\_\_\_\_

**Deadline is February 1, 2015**

Submit application to [scholarships@puppeteers.org](mailto:scholarships@puppeteers.org)

## YOUTH APPLICATION

### **MIKE AND FRANCES OZNOWICZ MEMORIAL YOUTH SCHOLARSHIP** **Young Adult – Ages 12 – 17 Guidelines**

*Mike became interested in puppetry at the age of 8 and continued this interest throughout his life by building and performing with puppets. He was deeply involved with the formation and development of the San Francisco Bay Area Puppeteers Guild. He was a champion of great puppet theatre--of unique and unusual but always superlative performances. Frances, his wife, was trained in Haute Couture and her costume workshops at Festivals are legendary. Mike and Frances were passionate about life, people, and puppetry. This scholarship is to honor them and all their contributions to the art of the puppet.*

The Puppeteers of America, Inc., has established this young adult scholarship to assist young puppeteers, puppet makers, and qualified puppetry students 12-17 years of age in attending a National Festival. Five scholarships may be awarded.

**All applicants must be members of the Puppeteers of America, Inc.**

Visit [puppeteers.org](http://puppeteers.org) for membership information and purchase.

The Scholarship will cover registration for the National Festival of the Puppeteers of America to be held August 10 – 16, 2015 at the University of Connecticut (UConn).

**Travel, room, and board and additional fees must be paid for by the recipient.**

~~~~~  
**PLEASE SUBMIT THE FOLLOWING VIA E-MAIL TO**  
**[scholarships@puppeteers.org](mailto:scholarships@puppeteers.org)**

(1) A completed Scholarship application form, submitted electronically as a PDF. Please re-name the document with your name and PofAYouthScholarship. (Example: KatPleviakPofAYouthScholarship).

(2) 1 letter of recommendation submitted electronically by you. In the body of your E-mail please list who your letter is from and provide a contact E-mail and phone number for your reference. If you would like submit a second letter of recommendation you may.

(3) Up to three digital photos may be attached with the application. Please include your name in the photos title. (Examples: *KatPleviakPic1*, or *KatPleviakShadowPuppet*).

In the body of your E-mail please include a description for each photo explaining what you did. (Example 1: *KatPleviakShadowPuppet- I made and performed with these puppets in my original show "Tailyo". The show premiered in 2012 at the Glen Ellyn Public Library and has since performed at libraries all over the Chicagoland area. The backdrops are hand painted with india ink. Example 2: MaryKateRixHedgehog- I performed with this puppet in 2013 in Sea Beast Puppet Company's production of "Hans My Hedgehog".*

4) Please submit all your materials in one E-mail. Different E-mails have different limits for attachments. If you are not able to submit everything in one e-mail please include in your E-mail heading (1 of 2, 2 of 2) etc... Thank you.

~~~~~  
\*Parents/Guardians of scholarship winners under the age of 18 will be required to (1) sign a release of liability form and (2) register a responsible Guardian who will supervise the minor during the Festival before a scholarship can be rewarded.

\*No PofA Trustees, members of the Education committees, or members of the Scholarship Committee may apply. Previous Youth Scholarship winners are not eligible.

\*The Scholarship Committee will review all applications in February 2015. All applicants will be notified of the Committee's decisions **around** March 1st, 2015--all decisions of the Committee are final.

**Email completed applications and questions to:**  
**[scholarships@puppeteers.org](mailto:scholarships@puppeteers.org)**

**ALL APPLICATIONS AND SUPPORT MATERIALS MUST BE RECEIVED BY February 1, 2015.**

**MIKE & FRANCES OZNOWICZ MEMORIAL  
YOUTH SCHOLARSHIP APPLICATION**

*Please type and "save as" under your whole name plus PofAYouthScholarship.  
(Example: KatPleviakPofAYouthScholarship)*

**Name:**

**PofA Member Number:**

**Parent/Guardian:**

**Mailing Address:**

**City: State: Zip:**

**Phone:**

**E-mail:**

**Parent/Guardian Information if different from Applicant:**

**Address:**

**Phone:**

**Email:**

**Applicant Memberships:**

**Local Guild PofA UNIMA Other**

**Are you being sponsored by a PofA Member Organization?: \_\_\_\_\_**

**Name of Organization \_\_\_\_\_**

**Contact Person \_\_\_\_\_ Contact E-mail \_\_\_\_\_**

**Will you be between the ages of 12 and 17 from August 10<sup>th</sup> through 16<sup>th</sup>, 2015? \_\_\_\_\_**

**Birth date \_\_\_\_\_**

**Please type your answers below each question**

- 1) How did you get interested in puppetry?
- 2) In what type(s) of puppets are you interested (i.e. shadow, hand, marionette, rod, mask, costume, other)?
- 3) Have you built and/or performed puppets? What kind?
- 4) What are your puppetry expectations and/or goals?
- 5) Why do you want to attend the National Puppetry Festival (what do you hope to gain from attendance)?

6) How will you apply what you have learned at the Festival?

7) Please explain why you need scholarship aid?

8) Is there anything else you would like us to know?

**From whom are you requesting letters of recommendation?**

(1)

(2) (optional)

**Puppeteers of America is not responsible for any minor while s/he is attending or traveling to/from the Festival. A parent or designated guardian must accompany any scholarship winner under the age of 18.**

**Submitted by;** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Witnessed by Parent/Guardian:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Deadline is February 1, 2015**

**Submit application to [scholarships@puppeteers.org](mailto:scholarships@puppeteers.org)**

# YOUTH WAIVER

PUPPETEERS OF AMERICA, INC. NATIONAL FESTIVAL  
UCONN – STORRS, CONNECTICUT – AUGUST 10 – 16, 2015  
RELEASE OF LIABILITY AND REQUIRED INFORMATION

NAME OF YOUTH SCHOLARSHIP RECIPIENT:

NAME OF PARENT/GUARDIAN:

PHONE NUMBER:

LIABILITY RELEASE:

Release executed on (month/day), 2015 by and (names of parents/guardians) of (address),  
City of , County of , State of , herein referred to as “releasers,” to the Puppeteers of America,  
Inc., in care of Paul Robinson, Executive Director, care of 310 East 38<sup>th</sup> Street Rm 127,  
Minneapolis, MN 55409, herein referred to as “releasee.”

We, releasers, being of lawful age, in consideration of our child, (Name),  
being permitted to participate in the 2015 Puppeteers of America, Inc. National Festival, do for  
ourselves, our child, our and his/her heirs, executors, administrators and assigns, hereby release  
and forever discharge the Puppeteers of America, Inc., members of the Board of Trustees of the  
Puppeteers of America, Inc., its officers, festival staff, general members, University of  
Connecticut, its officers and staff, their heirs, administrators, and executors, of and from any and  
every claim, demand, action or right of action, of whatever kind in nature, either in law or in  
equity arising from or by reason of any  
bodily injury or personal injuries known or unknown, death or property damage that may be  
sustained by said minor or releasers resulting or to result from any accident which may occur as  
a result of said minor’s participation in the 2015 Puppeteers of America, Inc. National Festival or  
any activities in connection with the 2015 Puppeteers of America, Inc. National Festival, whether  
by negligence or not.

We further release the Puppeteers of America, Inc., all members of the Board of Trustees of the  
Puppeteers of America, Inc., its officers, festival staff, general members, University of  
Connecticut, its officers and its staff, for any claims whatsoever on account of first aid, treatment  
or service rendered to said minor during his/her participation in the 2015 Puppeteers of America,  
Inc., National Festival.

This release contains the entire agreement between the parties hereto and the terms of this release  
are contractual and not a mere recital.

Releasers further state that they have carefully read the foregoing release and know the contents  
thereof and sign this release as their own free act.

In witness whereof, releasers have executed this waiver on this day \_\_\_\_\_ month \_\_\_\_\_ and  
year \_\_\_\_\_

---

SIGNATURE

DATE

PUPPETEERS OF AMERICA, INC. NATIONAL FESTIVAL  
UCONN – STORRS, CONNECTICUT – AUGUST 10 – 16, 2015  
RELEASE OF LIABILITY AND REQUIRED INFORMATION  
REQUIRED INFORMATION:

I agree to supervise \_\_\_\_\_ (Name) at the  
2015

Puppeteers of America, Inc. National Festival.

NAME:

ADDRESS:

CITY: STATE: ZIP:

AREA CODE AND PHONE NUMBER:

SIGNATURE:

The parents/guardians of the above recipient can be reached during the week of the Festival  
(August 10 – 16, 2015) at:

NAME:

ADDRESS:

CITY: STATE: ZIP:

AREA CODE AND PHONE NUMBER:

ALTERNATE AREA CODE AND PHONE NUMBER:

My child will be traveling to the Festival by \_\_\_\_\_ (mode of  
transportation) and will arrive \_\_\_\_\_ (date and time  
if known).

\*Please let Scholarship Committee Chair know his/her travel plans as soon as you know what  
they are!

SIGNATURE OF PARENT/GUARDIAN:

DATE:

## APPENDIX 3: ROBERT’S RULES OF ORDER

Michael Nelson wrote this insightful guide to Robert’s Rules. “The purpose of using these rules is to serve the organization; to allow us to make the best use of our limited time together, to help us to keep to task, and to allow our secretary methods of clearly recording our resolutions. I chose to conduct the meetings with a somewhat modified and lightly less formal approach to rules, providing there was no objection. It was my desire to choose the rules that best served our interests and fall back on the rest only if we got bogged down. It is my hope that including this will help future Chairs in conducting productive meetings.”

“Since the Chair of the meetings (usually the President) is not allowed technically to make motions or take part in debate, I am including here a brief outline of some procedures that will hopefully help the Board all work together in this system. Please realize that it is the Board’s responsibility to initiate the procedures and produce the forward motion in considering the various business presented at the meetings”

Michael Nelson 1997

### FROM ROBERT’S RULES OF ORDER

The PRIMARY RULE is only one principal or main motion at a time.

Procedure for a Motion:

(Note: Some motions take precedent over others, and must be considered first when they are raised. Most editions have a chart of these motions and their priority. The Chair should always have a copy of Robert’s Rules on hand to refer to.)

1. A person is recognized by the chair and makes a motion: I move that...”
2. Another person seconds the motion.
3. The Secretary writes the motion and the Chair then reads it
4. Debate is open, and first comments go the maker of the motion.
5. Each board member is allowed to speak once. Once all who wish have spoken once, members may speak again.
6. When all who wish have spoken twice on the subject the motion is put to vote.

The MOTION can be AMMENDED (changed) and the AMENDMENT can be AMENDED once. Each amendment is voted on separately.

### COMMITTEE REPORTS

The Chair of the committee reads committee reports. After the reading a MOTION must be made to either:

- “Accept” the report (accept it as a part of the records of the organization)
- “Adopt” the report (adopt any all resolution of the report as though they were motions)

### HOW TO END DEBATE/DISCUSSION ON A QUESTION

1. Move an objection to the consideration of a Question-allowable only when the question is first put
2. Move to lay on the table-tables the motion until the majority resurrects it
3. Move the pervious question (end debate) - if adopted, ends debate

### DISCUSSION

One of the functions of Robert’s Rules is to discourage general discussion (which is best done in committee so that thought-out proposals are presented to the board). Two methods of allowing general discussion are as follows:

### COMMITTEE OF THE WHOLE

When material is not sufficiently digested, the whole board can act as a committee:

1. A motion is made: “That the assembly does now resolve itself into a committee of the whole to take under consideration (topic)”
2. The chair then calls another chair to preside and takes his/her place as a member of the



“committee”

3. Within Committee of the Whole, the only motions are “amend” or “adopt” or “rise and report” (No Yea and Nay votes allowed). At the conclusion of the discussion the chair of the committee retires and the chair of the assembly takes over again for the committee chair’s report, motion or whatever.

#### INFORMAL CONSIDERATION OF A QUESTION

(The Assembly can informally act as a committee of the whole)

1. The chair presides and makes report at the end.
2. The chair makes the report and the chair’s report goes in the minutes, the discussion does not.

#### OTHER HELPFUL MOTIONS

Motion to form a committee to draft a motion. When informally discussing, it is common to have a small select committee (committee formed for the specific purpose, and whose term expires at the conclusion of the designated task) be excused to draft a motion from the current discussion.

Motion: “I move that a committee be appointed to draft a resolution expressive of the sense of this meeting; (Discussion etc.)”

Motion to refer to committee

When the materials need further study or consideration before it is ready to be put before the board as a motion, it can be referred to committee.

Motion: “I move that this matter (whatever it is) be referred to committee (to report back at such and such a time, or whatever)”

#### FOR YOUR INFORMATION

Types of Committees

Action Committee-small committee and all in favor (of committee subject)

Debate Committee-large committee and all sides of issue represented

Standing Committee- indefinite or for term (1 year etc.)

Select Committee-for a project with a specific termination point

NOTE: added by Steve Abrams

In PofA we have used the designation “Standing Committee” for on going work from year to year. The committees referred to as “action committees”, “debate committees”, “select committees”, or “committees to draft a motion” are usually referred to as “ad hoc” committees. An ad hoc committee may exist for an hour, for the duration of the meeting, for a few months, or six months or a year depending on the nature of the task. When the work is done the committee is dissolved.-SA

NOTE: added

Not every issue needs to have a formal motion. The President, a trustee, appointed officer, or a committee chair may have questions for the board and ask for guidance. At times it is appropriate to ask for a “sense of the board.” This is accomplished by polling the trustees, asking each voter to respond to the question submitted to the board.-SA

Motions Classified

1. To modify or amend
  - a. Amend
  - b. Commit of Refer
2. To defer action
  - a. Postpone to a certain time
  - b. Lay on the table
3. To suppress debate
  - a. Previous question
  - b. An order limiting or closing debate
4. To suppress the question

- a. Objection to its consideration
  - b. Postpone indefinitely
  - c. Lay on the table
- 5. To consider a question the second time
  - a. Reconsider
- 6. Order and Rules
  - a. Orders of the day
  - b. Special orders
  - c. Suspension of the Rules
  - d. Question of order
  - e. Appeal
- 7. Miscellaneous
  - a. Reading of papers
  - b. Withdrawal of a Motion
  - c. Questions of privilege
- 8. To close a meeting
  - a. Fix a time at which to adjourn
  - b. Adjourn

If a board meeting goes on through lunch and into the next day adjournment is only at the very end. For other breaks (same meeting, different day) “the board is in recess.”

## APPENDIX 4: AGENDA

The President prepares the agenda well in advance of the meeting. Voting members, appointed officers and committee chairs are asked to submit reports and items for the agenda. In very formal organizations, a change in the content or order of the agenda requires formal board approval (a motion). The purpose of the agenda is to organize the meeting and allow participants to prepare for issues to be discussed. Advance preparation is the key. The president or chair should be aware of every item that is to be presented. It is not appropriate to present brand new issues, especially ones that might be controversial, at the very last minute. As a matter of fairness and courtesy all voting members need to be fully informed, and given the opportunity to study new initiatives.

To facilitate a meeting, it is appropriate to sketch in the amount of time that will be given to items on the agenda.

### Sample Agenda

1. Welcome and Introduction
  2. Reports From Executive Director
    - a. President's Report
    - b. Vice President's Report (general view, report on Regions & guilds presented later)
    - c. Secretary's Report- Seal, Reading, corrections and approval of Minutes
  3. Organization over-view
    - a. Treasurer's Report
    - b. Membership Report
- A. Heritage
1. Archives
  2. Audio-Visual
  3. Preservations
- B. Honors
1. Awards
  2. Nominations
  3. Scholarships
- C. Guilds and Regions (Regional reports presented by Regional director, if present, or by vice president)
1. Great Lakes
  2. Great Plains
  3. Pacific Northwest
  4. Pacific Southwest
  5. Northeast
  6. Mid-Atlantic
  7. Southeast
  8. Southwest Region
- D. Finances
1. Budget
  2. Endowment Fund-
  3. Insurance-
  4. Fundraising
  5. Membership drives
- E. Services
1. Consultants
  2. Puppetry Centers
  3. Education
- F. Publications
1. Puppetry Journal
  2. Playboard
  3. Directory
- G. Promotions and Marketing

1. National Day of Puppetry
  2. Web Site
- H. Festivals and Conferences
1. Festival
  2. Future Festivals
  3. Festival Resources
- I. Procedures
- J. Strategic Planning

Old Business:  
New Business:

## APPENDIX 5: PRESIDENT'S CHECKLIST

For reference and inspiration only

(Based on the contribution by Kathy Piper 2006)

- **FESTIVAL FRIDAY** - New Board meets in a closed session to elect officers from within the group: President, Vice President, and Secretary. The retiring President presides over the election of the new President. Provision should be made for voice and written ballots. The retiring President should retain and remand to the archives any written ballots. The new President presides over the election of the other officers. The new officers are introduced at the first appropriate setting - usually the festival closing ceremony.
- **FOLLOWING THE FESTIVAL** – The newly elected President chairs the new Board and executive committee meeting. Leftover business probably will have been tabled to this new Board for its decision. The retiring President is responsible for providing a secretary for the duration of this meeting if it has been deemed necessary. The Secretary should take notes on the motions. \*\*The primary purpose of this meeting is the appointment of all Board duties, committee assignments, and goals for the upcoming year. Each person departing from this meeting should have a firm notion of what will be his/her responsibility for the year. If possible the date and location of the winter meeting should be determined or at least discussed. Members of the Budget and Finance Committee should be appointed as dictated by the Code of Regulations.
- **IMMEDIATELY AFTER THE FESTIVAL**- Names of the Candidates for the Board next year should be well in the process. The previous Board should have had the committee working throughout the festival. (In a year where there may not be a 7-day National Festival this might be more difficult and the committee needs to work at Regional Festivals). Ideally there are at least 6 names on the Ballot for the next election. Communication is required. If all business was not completed at the festival meeting, additional discussion and motions are needed. If results are not immediately required a straw vote can be taken by the President to determine the general opinion of the Board. Everyone appreciates thank you notes. Letters of encouragement and instruction will be needed for every committee chairperson. At the President's direction, these can be prepared and sent by the Board members who oversee the committees. Copies of the complete minutes will have to be distributed to everyone in attendance at all the Board meetings, both before and after the festival.

The President needs to prepare an article for the next publication, which will reach the membership. This article should introduce the new officers and the Board as well as give a synopsis of the business transacted by the Board and the general membership meeting.

Each year the President needs to make sure that deadlines for nominations are published in a timely fashion.

The President needs to make sure that deadlines for awards, scholarships and the endowment are published in a timely fashion.

Mid-year reports should be required and may be submitted at the mid-year meeting. The nominating and award deadlines also are at this same time. The Code of Regulations provides for communications via mail (or email). On any issue, the President may act upon receipt of ballots from seven other Board members. Seven is a quorum of the Board of Trustees.

At any meeting, the President provides the agenda. All follow up on any business raised as well as seeing the minutes are distributed is the President's responsibility. In some cases it might be useful for the President to make arrangements to tape record or videotape meetings or to provide a recording secretary.

The appointed officers should communicate with the President regularly. Most do, without being

reminded. Usually the communication is in the form of copies of letters and materials like financial statements and not a comprehensive report. The regular flow of items will assure that the job is being done.

The nominating and awards committees are generally a nagging problem. The nominating committee works well if it is in place before the festival season starts.

The awards committee must solicit nominees along with legitimate reasons. Making use of the Regional Directors and Guild Presidents will make the job somewhat easier. It is sometimes necessary to check with these committee chairs and make certain they are proceeding on schedule - sometimes they lose sight of time and deadlines. The award plaques need to be proofread by someone intelligent before they are sent to the meeting site to check for miss-information, miss spelling, or damage.

- MID-YEAR MEETING- The President needs to make sure that accommodations are made for the mid-year meeting. The date should be a consensus among the Board but the Budget and Finance Committee must be able to attend.

The Budget and Finance Committee will meet to prepare the Budget for the up coming year. The President needs to remind all officers who administer an account they must submit to the Budget and Finance Committee, statements of proposed income and expenses for the coming year. These must be accompanied by worksheets that explain the expenditures completely. These should be submitted prior to the annual Budget and Finance Committee meeting.

The "Executive Officer" is the President's Budget. One item is staff, which is the secretary hired or the person who transcribes the tapes.

The President also administers the "Trustees" account. Over the past few years the cost of operations mandated by the Board has been put under this heading: the corporation's insurance, the cost of awards, telephone and postage for Board members, as well as, any reimbursement approved by the Board for members-at-large who incur expenditures in pursuit of duties authorized by the Board of Trustees. Also in this account are the expenses for travel and board by the Budget and Finance Committee to their meeting.

The Treasurer and the Chair of the Budget and Finance monitor the Budget Committee.

The Audit Committee (committee eliminated July 2005) consists of four persons who live within a reasonable distance of each other so they may get together to examine the books at no cost to P of A. They are charged with making certain the Treasurer's books are properly kept and in good order. They have the power to go directly to the Board with any recommendations, including a personal belief that the Budget and Finance

Committee has allowed foolish allocations. They are a check-and-balance from within the organization.

- BALLOT AND ELECTION - The election procedures are spelled out in detail in the Code of Regulations. In the spring the President should see that the web site and Journal would publish the ballot within the appropriate time frame. The address for receipt of ballots should be arranged. Some disinterested and trusted person should receive and store the ballots as they arrive. They are never to be opened until the tellers at the annual meeting count the ballots. The President appoints the Head Teller and tellers to represent as many Regions as possible.

FESTIVAL OR ANNUAL MEETING-The President is to schedule all meetings. The Festival Director will see that these are printed in the Festival Book. There should be no meetings scheduled at a festival without the prior consent of the President. This does not rule out informal little get-togethers but it will keep things from getting out of hand. MEETINGS AT THE ANNUAL MEETING

- The 7-day national year (adjustments for an all Regional year.) The Saturday prior to the Festival the Board and executive committee meet. Annual reports are written, copied, and presented. Sunday is available if all of the business is not taken care of on Saturday.
- Tuesday and Thursday are the General Business meeting days of the Corporation.
- Saturday following the festival the new Board and Executive Committee meet.
- Meetings which are useful but not mandatory
- Forum - an open discussion of the Board and membership - President presides and the full Board attends.
- Guild President meeting- Vice President presides and the Board and Regional Directors should attend. Could be combined with Guild Newsletter Editor Meeting
- Consultants Meeting-Consultant chair presides - Consultants and Board attend
- Regional Meeting-usually the Monday of the Festival. Regional Directors preside
- UNIMA-USA - May have its Board meeting prior to the festival and one general business meeting during the week. They sometimes have a small reception. PofA provides the space as long as it is of not additional cost to the festival. If it costs then UNIMA pays. The President must authorize UNIMA use of facilities in writing with festival director.

All of the above meetings may be authorized and listed as a part of the festival program.

No other meetings should be scheduled without the written consent of the President.

Little ad hoc get-togethers happen but cannot be allowed to seem organized.

## APPENDIX 6: JOURNAL EDITOR JOB DESCRIPTION



### **JOURNAL EDITOR**

Position Description

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#### ***Essential Function:***

The editor of the *Puppetry Journal* is responsible for planning, producing, and distributing the quarterly magazine of the Puppeteers of America (POA). The editor sets the overall vision for the magazine's style and content, and gathers articles and photo features that reflect the diversity and wide-ranging interests of POA members. The editor also encourages members to actively participate in the publication process by guiding them through the article submission process and encouraging them to volunteer as columnists. The editor should be open-minded and curious about the many and varied ways that POA members and affiliates use puppetry, gathering information and clues through social media, newsletters, a network of correspondents, and any other means.

#### ***Responsibilities:***

##### **Content Creation (60%)**

- Create a vision for the overall style and layout of the Journal that is in keeping with the organization's brand, mission, and strategic objectives.
- Conduct daily email communication both to generate content and to respond to questions and inquiries.
- Develop an eye and an ear for what is happening in the world of puppetry.
- Create content plans for each issue of the Journal, sometimes planning content several issues in advance (mindful of the Puppeteers of America's priorities in coverage of Festivals and other events.)
- Plan individual magazine issues in terms of space and calculate what will fit (currently the journal has 36 pages of text, eight pages of color photography).
- Create and oversee a member content submission process. Actively encourage member participation.
- Gather or generate articles for each issue, writing introductory copy or contributing text as needed. Review articles for length, grammar, punctuation, and other factors. Proofread, and if necessary edit.
- Recruit and oversee columnists. Create "beats," manage assignments and oversee deadlines, topics, word count, etc.

##### **Collaboration with Layout Artist (15%)**

- Receive and work with visual materials (photos, ads and illustrations), making sure they're in suitable form for hand-off to the graphic layout artist, with each picture file associated with a photo credit and caption.
- Prepare submitted articles, columns and photographs for delivery to the layout artist.
- Review the work of the layout artist as the issue is laid out (through electronic sharing) to ensure that the Journal layout is consistent and aesthetically appealing.
- Collaborate with the layout artist to deliver files to the printer.

##### **Printing and Distribution (15%)**

- Communicate with the printer to approve proofs and place the printing order for each issue.
- Collaborate with the Executive Director (who will generate the mailing list), and ensure that the list is sent to the printing company, which generally handles the addressing and mailing.
- After the issue is printed, receive a supply of extras and send courtesy copies to contributors and advertisers.



**Administration with the Executive Director / Executive Office (15%)**

- Report all Journal expenses to the Executive Director, and participate in creating an annual budget for the publication.
- Report on the Journal's activities and impact and make recommendations to the Board of Trustees.
- In collaboration with the Executive Director, create ad rates, and solicit advertisers. Work with advertisers to ensure file transmission, billing, and payment.
- Work with the Executive Director to prepare each issue for copyright registration with the Library of Congress.
- Oversee the funding of mailing, and comply with annual post office reporting requirements along with the Executive Director.

**Qualifications / Requirements**

- Minimum of three years experience as an editor.
- Computer skills (almost all materials –both text and images– are now sent and received electronically). Experience with methods of sending and receiving large files (for example, Dropbox, WeTransfer, etc.)
- Hands-on experience with various word-processing programs, and software that can handle any program contributors may use for submitting their articles.
- A basic understanding of the image resolution needed for printing, and enough proficiency with an imaging program to evaluate photo files for resolution and quality.
- Excellent interpersonal and digital communication skills, and a tactful approach when dealing with authors.
- An eye for detail along with critical thinking.
- The ability to retain the author's 'voice' after editing.
- Prioritizing and multitasking.
- Proven familiarity with SEO and social media best practices.
- Must provide own computer and Internet connection.
- Residency in Minnesota not required

**Time Commitment:**

Part-time exempt; approx. 30 hours per month.

**Compensation:**

Honorarium of \$625/month

**Reports to:**

Executive Director and Board of Trustees.

Puppeteers of America, Inc., is an Equal Opportunity employer. Personnel are chosen on the basis of ability without regard to race, color, religion, sex, national origin, disability, marital status or sexual orientation, in accordance with federal and state law.

**How to Apply**

Interested candidates should submit cover letter, resumé, and contact list of three references.

Email: [execdir@puppeteers.org](mailto:execdir@puppeteers.org)

Mail: Attn: Executive Director, Puppeteers of America, Sabathani Community Center, 310 East 38th Street, Rm 127, Minneapolis, MN 55409

**No phone calls please.**

## APPENDIX 7: GRAPHIC DESIGNER JOB DESCRIPTION



### **LAYOUT ARTIST**

#### Position Description

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#### **Essential Function:**

The layout artist of the Puppetry Journal is responsible for developing, designing, structuring, and laying out various elements as per the Journal Editor's expectations. For each issue he/she is responsible for designing the visual aspects including color, typeface, position, formatting, etc., to make sure that the text and images appear in an appealing and readable format.

#### **Responsibilities:**

- Work with the Journal Editor to understand their exact requirements of vision for the overall style and layout of the Journal that is in keeping with the organization's brand, mission, and strategic objectives.
- Maintain an overall cohesive style for the publication
- He or she arranges text and photographs (and occasionally drawings, diagrams, or logos) to create attractive and readable pages, also choosing different font sizes for article headlines. Currently the journal has 36 pages of text with black & white photos, and eight pages of color photography consisting of 4 center pages, front cover, back cover, inside front cover, inside back cover). There are 4 issues each year: Spring, Summer, Fall, and Winter.
- Collaborate with Journal Editor about the selection, number, and placement of photos for each issue.
- Consult with Journal Editor and Advertising Director about advertisements submitted to the journal.
- Create and develop graphics and layouts for various products of the organization, and maintain an archive of photographs, images, etc., that can be used for the company's web site.
- Present layouts for each page to the Journal Editor in PDF format. After review and consultation with editor prepare revised PDF for entire issue ready for submission to the printer.
- With the Journal Editor review the final proof from printer prior to publication.

#### **Qualifications / Requirements**

- Minimum of three years experience as a layout artist.
- Computer skills including editing software and computer graphic software (almost all materials –both text and images– are now sent and received electronically). Experience with methods of sending and receiving large files (for example, Dropbox, WeTransfer, etc.)
- Hands-on experience with various word-processing programs, and software that can handle any program contributors may use for submitting their articles.
- A basic understanding of the image resolution needed for printing, and enough proficiency with an imaging program to evaluate photo files for resolution and quality.
- Excellent interpersonal and digital communication skills, and a tactful approach when dealing with people.
- An eye for detail along with critical thinking.
- Prioritizing and multitasking.
- Self-motivating and able to meet deadlines.
- Must provide own computer and Internet connection.
- Residency in Minnesota not required.

#### **Time Commitment:**

Part-time exempt.

#### **Compensation:**

Honorarium of  
\$625/month

#### **Reports to:**

Journal Editor, Executive Director and Board of Trustees.

Puppeteers of America, Inc., is an Equal Opportunity employer. Personnel are chosen on the basis of ability without regard to race, color, religion, sex, national origin, disability, marital status or sexual orientation, in accordance with federal and state law.

**How to Apply**

Interested candidates should submit cover letter, resumé, and contact list of three references.

Email: [execdir@puppeteers.org](mailto:execdir@puppeteers.org)

Mail: Attn: Executive Director, Puppeteers of America, Sabathani Community Center, 310 East 38th Street, Rm 127, Minneapolis, MN 55409

**No phone calls please.**

## APPENDIX 8: WEBMASTER JOB DESCRIPTION

Puppeteers of America, Inc.

Minneapolis, MN | **DEADLINE: 03/02/15**

### Job Description

Puppeteers of America, Inc., is seeking a Webmaster, responsible for the technical operations and overall aesthetic appearance of Puppeteers.org, the website for the national organization Puppeteers of America (PofA). The Webmaster is entrusted with access to the backend of the PofA website. S/he receives information from designated PofA officers and updates content on the site. The Webmaster is also responsible for the e-commerce functioning of the website, e-mail layout and various web-related initiatives.

### Responsibilities:

#### Content Updating (25%)

- Eliminate any outdated content and post updated content on the PofA website as directed by the Executive Director and Communications Team. Including but not limited to:
  - Update the searchable Membership Database, member company list and donor list once a week
  - Update the PDF list of Members listed by state and country once a month.
  - Update the Puppetry Journal table of contents, cover and index of past issues – quarterly throughout the year.
- Create blog posts as needed, train and oversee bloggers.
- Ensure consistent use of the PofA Brand on puppeteers.org and in e-blasts.

#### Technical Management and Troubleshooting (25%)

- Respond to technical issues experienced by members, site users, and others. Work with them via email to troubleshoot issues in a professional and understanding manner.

#### E-mail (25%)

- Layout content and images of the PofA e-mail blasts in Constant Contact.
- Send drafts to Communications Team and implement edits.
- Manage the incoming emails from the puppeteers.org contact form, respond to all and redirect to appropriate parties.

#### Administrative (25%)

- In collaboration with the Communications Team, report on the use and success of the PofA website.
- Train board members and staff on use of web tools.
- Advise on technical investments for purchases to improve online presence.
- Email Executive Director and Communications Team for approval regarding changes in content, navigation and other changes to the website.
- Ensure Search Engine Optimization of website, maintain Google Analytics.
- And all other tasks as specified by the Executive Director.

### Qualifications or Requirements

Has advanced computer skills specific to web-based technologies including strong knowledge of HTML, HTML5, CSS, XML, Java, JavaScript, Web Design, Wordpress, e-commerce, mobile apps, PHP, search engine optimization, and web services.

Preferred requirements include working with Google Analytics, Social Media campaigns, Photoshop, Fireworks, and Search Engine Optimization; experience working with a non-profit environment;

understanding of multimedia, social media, mobile and emerging technology, as well as the application of these tools.

Has the ability to work under pressure with highly developed organizational skills and attention to detail, with excellent verbal, written and communication skills.

You are required to have your own equipment to perform this job (i.e., computer, stable high-speed internet connection, etc.)

**Time Commitment:**

Part-time exempt; approx. 14 hours per week

**Compensation:**

Honorarium of \$400/month

**Reports to:**

Executive Director, Communications Team, and Board of Trustees

**How to Apply**

To be considered for this position, please send the following:

1. A cover letter including your interest in the position, what you will bring to the position, and why you are the ideal candidate.
2. A resume outlining your educational and professional experience.
3. An online portfolio and/or a page with links to websites you have designed, managed, etc.

Email: [execdir@puppeteers.org](mailto:execdir@puppeteers.org)

Mail: Attn: Executive Director, Puppeteers of America, Sabathani Community Center, 310 East 38th Street, Rm 127, Minneapolis, MN 55409

No phone calls please.

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## APPENDIX 9: FESTIVAL DIRECTOR JOB DESCRIPTION

# Puppeteers of America

**FESTIVAL DIRECTOR  
DEADLINE: 12/11/15**

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### **Essential Function:**

The National Puppetry Festival brings together puppeteers and puppetry enthusiasts from across the country and around the world for a week of inspirational performances, workshops, and community building activities. The Festival Director is responsible for leading a large and diverse team of volunteers to plan and implement this signature event. The Festival Director is an appointed officer of Puppeteers of America and ensures that the organization's best interests are carried out in all artistic, logistical, and budgetary decisions. The 2017 National Puppetry Festival will be held at Concordia University, Saint Paul, Minnesota, July 17 – 22, 2017.

### **Responsibilities:**

- Create and manage the festival budget.
- Recruit and supervise festival staff.
- Produce a detailed timeline with project deadlines.
- Report on progress at monthly Board of Trustee meetings.
- Communicate about the festival with a wide range of stakeholders (artists, technicians, attendees, funders, press, etc.) in a professional and timely manner.
- Liaise with the venue and ensure that all festival activities have adequate space and technical support.
- Evaluate the experience in a final report and make recommendations for future festivals.
- Other duties as required.

### **Qualifications:**

- Experience producing large-scale live events.
- Exceptional communication skills in person and on digital platforms.
- Strong attention to detail.
- Demonstrated financial literacy and experience managing project budgets.
- Ability to lead calmly in high-pressure situations.

### **Time Commitment:**

Flexible schedule, average 5-10 hours per week. Full time commitment immediately leading up to and during the festival.

### **Compensation:**

An honorarium will be provided along with housing, room, and board at the festival location.

### **Reports to:**

Board of Trustees and Executive Director.

### **How to Apply**

Interested candidates should submit cover letter, resumé, and contact list of three references.

Email: [execdir@puppeteers.org](mailto:execdir@puppeteers.org)

Mail: Attn: Executive Director, Puppeteers of America, Sabathani Community Center, 310 East 38th Street, Rm 127, Minneapolis, MN 55409

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# APPENDIX 10: PUPPETRY STORE MANUAL

Puppeteers of America

## **Puppetry Store Manual**

National Puppetry Festival

Compiled by Clarissa Lega Secretary PofA 2015

Reviewed by Kurt Hunter, Ed May, Stacey Gordon, Nancy Smith

After each National Puppetry Festival the procedures in this manual should be reviewed and adapted to the experience. This Manual was derived from information given by Nancy Smith who had been store manager for several years and the experience of the 2015 National Puppetry Festival held at UConn in Storrs, CT, Stacy Gordon was Store Manager.

### **The Puppetry Store Overview**

Function: From past experience, the store serves first and foremost as a situation for puppet enthusiasts attending the festival as a means to produce revenues to pay for their attendance at the festival. Second the store provides supplies, puppets, books, videos and ideas for puppet enthusiasts that may not be readily available in other places. Third, the store provides a revenue stream for the PofA with varying degrees of success, but non-the-less when done well, is profitable to the organization.

**Inventory:** The most important vendors for the store are consigners. These are members of PofA who bring or ship items for sale at the Store and who pay a commission to PofA for providing the venue. These same consigners provide a base of volunteers to handle small tasks at the store. The consigners are given a choice of paying a flat fee (\$30) or volunteering for store hours. This system provides revenues for paying the compensated staff or manpower in the store.

The Store has carried merchandise related to the festival such as T-shirts, mugs, banners, water bottles, and more that have the Festival logo.

PofA has traditionally carried an extensive inventory of books and films. In the last couple of years there has not been additions to the inventory since Internet sources are plentiful and the base of operations for the PofA offices have been very mobile, making storage difficult. This may change as we set up permanent offices with an executive director who may open a virtual bookstore online.

**Sales Systems:** They have used a service [MySaleManager.NET](http://MySaleManager.NET) in the past that enters all inventories for sale into a computer format and assign bar coding that can be printed out on stickers that go on the items for sale. The service costs in the neighborhood of \$400. The barcode reader can obtain the complete price and agreement with owner for that item upon scanning. This system has been a significant aid to the revenue allocation for each item and for inventory tracking. It is functional but not the latest in technology and some consigners had difficulty in registering their items especially if they were not very adept with computer entry. There should be some research done on comparable systems that may be more user- friendly but provide the same connections. It would be very beneficial if the system were continuous so vendor information could be saved in the system. This system could also be used at the Regional festivals.



**Sales Equipment:** Needed for sales are Square devices, an iPad to process credit card sales and a small cash register to secure payments (sales receipts could be up to \$20,000 on well attended days). Square facilitated Credit Card Sales as well as satellite store outlets in various spots of the festival and simplified relations to all forms of credit card companies. Pof A currently owns three Squares and the cash register as well as three cash boxes but had to rely on borrowed iPad and cell phones to operate the Squares. The Store receives payment in the form of credit cards, cash and checks made out to Puppeteers of America.

**Ideal Staff:** A Store Manager (compensated personnel) is vital for the direction and effective operation of the store. Someone with prior experience is preferred (though not required). The Executive Director of PofA should also work in close association with the Store Manager since the director will have operational authority over organization finances, and will be closing out revenues at the end of each day. Both should know vital information for the operation of the sales systems. Staff (compensated personnel) should have training on the systems and be fluent in the processes at the store. Usually 3-4 staffers are needed, but this depends on prior budgeting of the compensation methods offered. In addition to the staff, Trustees and Officers, numbering 4, should be on hand during all working hours, preferably those who have had prior experience. Volunteers from the consigner roster can help with stocking shelves, taking bags, packaging purchases and tasks that do not require previous training. Compensation to paid staff can be a cash honorarium, complementary lodging and Festival admission or any combination of these.

**Security:** The Store must make arrangements to store cash and receipts with the venue in a secured location. The venue should also facilitate access to the Store based on the schedule for Store hours. It is vital to confirm that the facility is securely locked. The Store Manager should have a key to lock and unlock the Store.

It has been customary for the Store to have a section near the entrance where customer bags are stored, along with a system identifying the bag with its owner. A volunteer or two are stationed at the entrance and collect purses, book bags, shopping bags, and basically anything large enough to hide merchandise. Some people resist this idea but with a pleasant attitude the volunteers can be successful in managing this security measure. This area needs to be secured from general traffic yet readily accessible by the volunteers returning the bags. During the 2015 Festival the area was shared with the Traffel Exhibit and it is not advisable to do this again. The Traffel Exhibit could be in the Store with a separate area, manned by someone from that specific committee selling tickets.

**Measure of Success:** The Puppetry Store will be most serviceable to the PofA if the enterprise is run effectively, efficiently, and optimizes its purpose and function. This involves a lot of focused work during the year prior to and intensive work during the Festival. The Store should strive to have increased number of consigners, and increased amount of sellable items, accurate management of inventory, prime location(s) to maximize traffic, consistent, organized and efficient staff, and ultimately...that it be profitable to the PofA.

## Vital Tasks for a Successful Puppetry Store

### Timeline

#### Festival is announced

- Store manager should be selected.
- Sales Management System must be selected and activated.
- Collateral marketing materials should be designed and prepared including information to go up on the web site.
- Inventory on hand should be tallied and documented.

#### Early Festival Planning

- THE STORE MUST BE AT THE HEART OF THE FESTIVAL. Determine the size and location of the Store along with very first planning talks with the venue for the Festival. This could be next to the largest performance hall, or near the most frequented pathway of the attendees. The location must have Internet Access, and phone lines. Tables for display (25-30) will be needed from the Festival venue.
- Negotiate a good rate on the room. This is vital for profitability of event.
- Determine the Store Hours. Ideally these should be printed in the festival program booklet.

#### Festival Opens Registration

- Open registration for consigners. It is vital for this to happen early with subsequent reminders and calls for items for the store.
- Be sure that Store info is prominently displayed and easy to access through the Festival website from the beginning of the posting. This should include a phone number to call and email address if anyone is having problems with the system.

#### Festival Development Months

- Store Manager must learn operation of Sales Management System enough to advise consigners who may be having trouble.
- Store Manager and an alternate (preferably the Executive Director of PofA) should be getting familiar with the systems used to collect revenues along with the notation of inventory systems. This team should be in constant contact along with the Festival Director to insure the success of the store.
- Store Manager insures the shipping and receiving systems with the venue.
- Based on consigner response, set up budget for number of compensated Staff.

#### One Month Prior to Festival

- Store Manager reviews consigners and asks them to provide stands for display of items. SM must produce a report of consigner numbers and determine if intensified marketing for vendors will be necessary.
- Store Staff is selected and contracted. There should be 6 people on hand during all hours of the store being open. The presence of Board of Trustees or Officers has been invaluable to keep the store staffed and another 4 people are needed in addition to paid staffers.
- Make sure the contract with Credit Card processing (Square) is secured.

#### One Week Prior to Festival

- Store Manager is in constant communication with vendors, staffers and executive director to set up planning, store setup and training situations prior to the Festival opening. It is advised SM and staff arrive 3 days prior to set up systems and layout of the store.
- Determine schedule for receiving consigners' items.
- Determine the venue method for securing cash from store overnight and on off hours.
- Produce signage.

#### Arrival of Store Staff to Festival Venue (three days prior is best)

- Train for usage of sales management systems.
- Schedule and train for the registration of consigner items.
- Set up display tables and determine traffic flow in the general layout of the store. Allow for the register stations including bagging, credit card sales and cash sales.
- Merchandise needs to be unpacked and labeled for sale.
- Set up a system, time and location for checking in consigners.
- There should be an alternative way to collect credit card info during store hours in case the wifi goes down in the venue. This can be a simple form that includes the phone number of the customer in case the card doesn't go through once the system is running again.
- Acquire change for cash register.

#### Festival Days

- Consigners are checked in and items brought are listed on the management sheets prior to the Store being open to the public. Any items that are not brought in but are registered must be noted to keep an accurate inventory. Make a date and time at the closing of the store to tally with each consigner.
- Training of volunteers may happen before the store opens on several of the festival days.
- Staff should be available during every hour that Store is open.
- Trustees and officers volunteering for the store specifically, need to sign up to be present as many hours as possible while store is open.
- Duties for volunteers are: restocking shelves, straightening out, and improving overall organization of systems and processes as needed.
- Ongoing updates to vendors should be made available through the consignment software.
- Reconciliation of register and sales is done each day (or when changing cashiers).
- A daily run to the bank should be scheduled to make deposits and to insure proper amount of change for the cash customers.
- Stacey Gordon Daily tasks 2015: Arrive 30-45 minutes prior to the store open do a quick volunteer training (although I'd like to see this brought down to just the first two days, or even the first day at two different times--maybe at both store open & store close).
- Paul and/or I would get the \$ from the secure location & we'd get everything up and running with Square, the register, etc.
- Then we'd all man various stations & we'd open.

- Tidying happened throughout the day, and a sweep of "hiding places" took place each time the store closed (people liked to stash away goodies to save them for later).
- When we closed for the day, we'd balance the registers and bring the money back to the secure location.

Close Out of Store (as soon as the last store hour is over)

- Settle with consigners by keeping the schedule made with each at the delivery of items
- Run final inventory and make list of items left unsold
- Both Executive Director and Store Manager conduct final accounting of all sales and inventory
- Pack up boxes that need to be shipped, pack supplies, return any rented or borrowed furniture or equipment and leave the room as per agreement.
- Staff should remain to complete the closeout on the day everyone goes home.

### **Accounting Reports**

Below you will find a suggested outline for tracking expense and income for the store. Before opening for business, the sales systems should line up with the tracking and tallied before the festival, each day during the festival, and immediately following the festival for final count.

The outline contains fair assessment of the 2015 Festival Store expenses and income. It also shows the projected income for the 2017 festival budget and offer the following suggestion to increase the revenues by 26%. This can be achieved by the following measures:

- Begin consigner search earlier and follow up more consistently (to bring in 9.6% more items)
- Generate sponsors that will cover the cost of the staff-registration/travel (in 2015 it consisted of 11.4% of budget)
- Control merchandise sales to produce profits (income-expense=+) of 5%

### **Consigners Breakdown**

In 2015 the total gross sales was \$26,967.66 from which \$16,323.15 came from consigned inventory (60.5%). Sale of other items (inventory, merchandise, etc) came to the difference or \$10,644.51 (39.5%).

Income for PofA store from this gross revenue stream was \$4,240.87 amounted to the 28% sales fee to consigners. Consigners who worked the store received \$30 "pay" and were charged for shipping of their inventory.

PUPPETRY  
STORE

9/15/15

Cash Deposited	8716.04
CC Deposited	18,251.62
TOTAL	26967.66

35 Consigners Name	72% of Sales	Workers Pay	Consignor total	Postage	28% of Sales
Total	12082.28	600.00	12579.60	102.68	4240.87

## APPENDIX 11: PAST BOARD OF DIRECTORS (formerly Trustees) AND TIMELINE

1936 Detroit, MI 170 attending

Temporary Committee Tony Sarg (Honorary President) Rufus Rose, Helen Haiman Joseph, Paul McPharlin, Ed Mabley/ Festival: Paul McPharlin

Advisors: Remo Bufano, Perry Dilley, Sue Hastings, Martin Stevens, Bruce Inverarity, Ralph Chesse, W.A. Dwiggins, Pauline Benton, Marjorie Batchelder, Forman Brown, Edward Gordon Craig

1937-38 Cincinnati, OH Puppeteers of America founded-: Festival Martin & Olga Stevens 125 attending

Council: Paul McPharlin (Honorary President) Helen Reisdorf (sec), William Duncan (treas), Rufus Rose, Romain Proctor, Blanche Hutto, George New, First Grapevine Nov 1937

1938-39 Chicago, IL- Don Vestal 162 attending

Marjorie Batchelder (Honorary President) Helen Reisdorf (sec), William Duncan (treas), Don Vestal, Romain Proctor, Catherine Reighard, Paul McPharlin, David Pritchard Grapevine #3 Aug 1938

1939-40 New York City, NY- Catherine Reighard

Marjorie Batchelder-(appointed acting president) Helen Reisdorf (sec), John F Hall (treas), Romain Proctor, Rufus Rose, Don Vestal, Paul McPharlin, Catherine Reighard, Grapevine #6 Sept 1939

1940-1941 St Paul, MN, Dell Wheeler (170 members-81 attending)-

Martin Stevens (president), Helen Reisdorf, John F Hall, Emma Pettey, Catherine Reighard, Rufus Rose, Paul McPharlin, Don Vestal Grapevine #11 July 1940

1941-42 St Louis. MO (195 members-120 attending)

Martin Stevens, Helen Reisdorf, John F Hall, Emma Pettey, Cherry Jerry, Romain Proctor, Rufus Rose, Paul McPharlin/ Festival: Romain Proctor Grapevine #16 July 1941 Yearbook 1941 vol 12

1942-43 No Festival (Regional festival Springfield IL) 56 attended

Romain Proctor, Merle Dilley, Emma Pettey, Lem Williams, Paul McPharlin- Grapevine #22 July-Aug 1942

Jan 1943 Marjorie Batchelder becomes editor of Grapevine (Paul McPharlin is in the army) issue # 24

1943-44 No Festival (Regional festival- Aurora IL) 50 attended

Lemuel Williams, Merle Dilley, Rufus Rose, Sister Mary Anthony, John Hall, Paul McPharlin, Marjorie Batchelder Grapevine #27 July-Aug 1943

1944-45 No Festival (Regional Festival Chicago IL) 63 attended

Lem Williams, Leona Thompson, Vivian Michael, Bruce Inverarity, Paul McPharlin Grapevine #33 May-June 1944 Yearbook- Jan 44-June 45 Vol 15

1945-46 No Festival

Herb Scheffel, Leona Thompson, R Bruce Inverarity, Vivian Michael, Paul McPharlin, Marjorie Batchelder, Rufus Rose Grapevine #38 May-June 1945,

1946-47 Waterford, CT

Romain Proctor, Ellen Proctor (sec-treas), Lem Williams, Vivian Michael, Paul McPharlin, Marjorie Batchelder/ Festival: Rufus & Margo Rose-Grapevine # 42 July

1946 Grapevine #45 April-May 1947 St Louis Guild Edits Grapevine Yearbook Dec 45-June 47 Vol 16 (final)

1947-48 St Louis, MO

Jean Starr Wiksell, Leona Thompson (sec), Rufus Rose, Vivian Michael, Paul McPharlin/  
 Festival: Leona Thompson Grapevine #46 June 1947  
 1948-49 Oklahoma City, OK membership 155 attending  
 Ed Johnson, William Duncan (first vice president) Jean Starr Wiksell (sec), Lem  
 Williams, Romain Proctor, Rufus Rose, Martin Stevens, Margaret Trent, Sec: Mrs. Paul  
 Entricken/ Festival: Margaret Trent/ George Latshaw edits Grapevine #50 Sept 1948  
 1949-50 Detroit, MI membership 250- 295, about 155 attending festival  
 William Duncan, George Latshaw, Margo Rose, Spence Gilmore, Joe Owens, Vivian  
 Michael, Sec: Helen Kingston/ Festival: Ed Johnson  
 Puppetry Journal Volume One George Latshaw, Editor  
 1950-51 Oxford, OH (first time at college) 600 members 275-300 attending festival  
 George Latshaw, Jean Starr Wiksell, Olga Stevens, Margo Rose, Joe Owens, Spence  
 Gilmore, Barbara Amundson, Marjorie McPharlin/ Festival:  
 Executive Secretary: William Duncan  
 June 1950 Puppetry Journal passes to Vivian Michael, Ashville, OH (serves until 1970)  
 1951-52 Oxford, OH-new constitution approved  
 Jean Starr Wiksell, Meredith Bixby, Basil Milovsoroff, Alfred Wallace, Sally Sellers,  
 Marjorie McPharlin, Barbara Amundson, Olga Stevens/ Festival: William Duncan  
 1952-53 Baton Rouge, LA  
 Alfred Wallace, Sally Sellers, Meredith Bixby, Basil Milovsoroff, Romain Proctor, Rena  
 Prim, Marjorie Shanafelt, John Shirley/ Festival: Wesley & Jean Starr Wiksell  
 1952 Paul McPharlin papers (including early PofA records) given to Detroit Institute  
 1953-54 Minneapolis, MN 230 attending-  
 Joe Owens, Rena Prim, Romain Proctor, John Shirley, Marjorie Shanafelt, Lewis  
 Parsons, William Duncan, Fern Zwickey/ Festival: Lem Williams & John Shirley,  
 Barbara Admundson, Executive Sec  
 1954-55 Dartmouth, NH-600 members  
 Alan Gilmore, Archie Elliot, Lewis Parsons, Fern Zwickey, Joe Owens, George Merten,  
 Ellen Proctor, George Latshaw/ Festival: Basil Milovsoroff, Executive Secretary: Rena  
 Prim (serves until 1966)  
 1955-56 Bowling Green, OH 358 paid registrations  
 Archie Elliot, Ellen Proctor, Lewis Parsons, Alan Gilmore, Ron Herrick, Milton Halpert,  
 Bruce Bucknell, George Merten/ Festival: Archie Elliot  
 1956-57 Evanston, IL (first 6 day festival)  
 George Merten, Romain Proctor, Lewis Parsons, Ron Herrick, Bruce Bucknell, William  
 Jacoby, Olga Stevens, Rod Young/ Festival: Ann Thurman  
 1957 Puppetry Store begins: Vivian Michael, Ashville, OH  
 1957-58 UCLA Los Angeles, CA 785 members  
 Romain Proctor, Elizabeth Merten, Helen Haiman Joseph, William Jacoby, Rod Young,  
 Vernone Tracey, Lettie Connell, John Zweers/ Festival: Melvyn Helstein & John Zweers  
 1958-59 Chapel Hill, NC  
 Ron Herrick, Elizabeth Merten, Willis Bauer, William Jacoby, Romain Proctor, Gil  
 Oden, Lettie Connell, John Zweers/ Festival: George Merten  
 1959-60 Oxford, OH  
 Gil Oden, John Zweers, Nancy Hazell, Willis Bauer, Ron Herrick, Romain Proctor,  
 Willaim Jacoby, Roberta Mack/ Festival: George Merten  
 1960-61 Detroit, MI  
 John Zweers, Nancy Hazell, Willis Bauer, Margaret Fickling, Bill Jones, Lewis  
 Mahlmann, Joe Owens, Ellen Proctor/ Festival: Dorothy Odin

1961-62 Asilomar, CA BOARD OF TRUSTEES PUPPETEERS OF AMERICA, INC  
 Aug 1961  
 Lewis Mahlmann, Joseph Owens, Margaret Bennington, Nancy H Cole, Donald  
 Coleman, Margaret Fickling, Bill Jones, Gregory Samanisky/ Festival: Lettie Connell  
 Schubert

1962-63 Oxford, OH  
 Jim Henson, Greg Samanisky, Nancy H Cole, Mollie Falkenstein, Milton Halpert, Lewis  
 Mahlmann, Ellen Proctor, Emma Louise Warfield/ Festival: Ron Herrick

1963-64 Hurleyville, NY  
 Lewis Mahlmann, Mollie Falkenstein, Ellen Proctor, Milton Halpert, Jero Magon,  
 Gordon Bennett, Bruce Bucknell, Jim Henson/ Festival: Jim Henson

1964-65 Miami, FL  
 Rufus Rose, Ron Herrick, Gordon Bennett, Audley Grossman, Jero Magon, Lewis  
 Mahlmann, Greg Samanisky, Olga Stevens/ Festival: Jero Magon

1965-66 Detroit, MI  
 Audley Grossman, Olga Stevens, Gordon Bennett, Fay Ross Coleman, Mollie  
 Falkenstein, Rufus Rose, Lea Wallace, Jim Henson/ Festival: Audley Grossman

1966-67 San Diego, CA  
 Archie Elliot, Mollie Falkenstein, Audley Grossman, Lewis Mahlmann, Rufus Rose, Ken  
 Wydham, Lea Wallace, Pat Platt/ Festival: Pat Platt  
 Executive Secretary: Olga Stevens, Ojai, CA (serves until 1977)

1967-68 Waterloo, Canada  
 Daniel Llords, Greg Samanisky, Archie Elliot, Milton Halpert, Tom Harrison, Pat Platt,  
 Nancy Laverick, Larry Smith/ Festival: Ken Wyndham

1968-69 St Louis, MO  
 Daniel Llords, Greg Samanisky, Don Avery, Archie Elliot, Carol Fijan, Jim Gamble,  
 Milton Halpert, Tom Harrison/ Festival: Don Avery  
 Awards-PofA creates first Presidents Award/ In 1968 the store carried 14 books

1969-70 Salt Lake City, UT  
 Ken McKay, Joseph Owens, Archie Elliot, Carol Fijan, Jim Gamble, Nancy Laverick,  
 Daniel Llords, Mike Oznowicz/ Festival: Nancy Giles & Glenn Bealey  
 Puppetry Journal passes to Don Avery, Fenton, MO (serves until 1982)

1970-71 Storrs, CT over 650 registered 17 active guilds  
 Ken McKay, Frank Ballard, Hazel Darling, Nancy Henk, Mike Oznowicz, Daniel Llords,  
 Carroll Spinney, Nancy Laverick/ Festival: Carroll Spinney

1971-72 Nashville, TN  
 Frank Ballard, Nancy Laverick, Bob Brown, Arlyn Coad, Nancy Henk, Tom Nankervis,  
 Mike Oznowicz, Carroll Spinney/ Festival: Tom Nankervis

1972 Puppetry Store passes to Marie Samanisky Minneapolis, MN (The store carries 32  
 books)

1972-73 Mills College, Oakland, CA (articles of incorporation, amended Aug 17) 486  
 registered

Frank Ballard, Mike Oznowicz, Bob Brown, Arlyn Coad, Tom Nankervis, Lewis  
 Mahlmann, Gayle Schluter, M'El Reum/ Festival: Lewis Mahlmann

1973-74 East Lansing, MI more than 600 registered at festival (2<sup>nd</sup> largest) almost 1,800  
 members

Frank Ballard, Gayle Schluter, Stephen Brezzo, Nancy A Cole, Allelu Kurten, Lewis  
 Mahlmann, Doris McBride, M'El Reum/ Festival: Rhea Dow & Phyllis Maner

1974-75 New Orleans, LA-2000 members-21 active guilds and 4 guilds forming

Mike Oznowicz, Allelu Kurten, Stephen Brezzo, Nancy A Cole, Doris McBride, Rufus Rose, Peter Zapletal, David Syrtotiak/ Festival: Nancy Staub/ IRS 501c3 letter  
 1975-76 St Louis, MO (501 C 3 is granted)

Mike Oznowicz, Nancy Staub, Mel Biske, Arlyn Coad, Steve Hansen, David Syrotiak, Bob Vesely, Peter Zapletal/ Festival: Marilyn Myers  
 1976-77 New London, CT more than 1000 registered?!

Nancy Staub, John Miller, Mel Biske, Arlyn Coad, Nancy A. Cole, Alan Cook, Steve Hansen, Bob Vesely/ Festival: Frank Ballard  
 Endowment Fund created to honor Rufus Rose  
 1977 Audiovisual Archive and Library established by Norm Gibson served until 1997  
 1977-78 San Luis Obispo, CA

Nancy Staub, John Miller, Vince Anthony, Bruce Chesse, Alan Cook, Nancy A. Cole, Aurora Valentinetti, Molly Jameson/ Festival: Gayle Schluter  
 Treasurer (later called membership) Gayle Schluter 5 Cricklewood Path Pasadena, CA (serves until 1999)  
 16 charter members given Life membership  
 1978-79 Lubbock, TX

Vince Anthony, Aurora Valentinetti, Bruce Chesse, Molly Jameson, Alan Cook, Kathy Piper, M'El Reum,  
 R.D.Tilroe/ Festival: Peggy Bright Executive Director: Nancy Staub  
 1979 Puppetry Store passes to Jennifer Ukstins, Silver Spring, MD  
 1979-80 Kent State, OH

Vince Anthony, M'El Reum, Alan Cook, Nancy Henk, Kathy Piper, Ralph Strane, R.D. Tilroe, Aurora Valentinetti/ Festival: Roger Dennis  
 1980-81 Washington DC World Puppet Festival UNIMA XIII  
 Vince Anthony, M'El Reum, Judy Brown, Aurora Valentinetti, Bruce Chesse, Ralph Strane, Nancy Henk, Alison Vandergun/ Festival: Nancy Staub  
 PofA Archives storage established at Detroit Institute of Art  
 1981-82 San Luis Obispo, CA

Judy Brown, M'El Reum, David Adams, Donald Ave, Jesus Calzada, Bruce Chesse, Jean Mattson, Alison Vandergun/ Festival: Don Ave  
 1982

M'El Reum (Pres), Bruce Chesse (vp) Executive Director: Judy Brown  
 Puppetry Journal passes to Maureen Casey Treasurer: Vince Anthony  
 1982-83 Atlanta, GA (change in Journal Format)

Kathy Piper, Jean Mattson, David Adams, Jesus Calzada, Nick Coppola, Peter Allen, Mary Churchill, Larry Engler/ Festival: Carol Daniel  
 Puppetry Store passes to Pat Lay Wilson  
 1983-84 Ames, IA

Kathy Piper, Mike Oznowicz, Fred Cowan, Nick Coppola, Mary Churchill, Peter Allen, Jackee Marks, Jean Mattson/ Festival: Steve Schutt,  
 Puppetry Journal passes to George & Pat Latshaw, Macedonia, OH (serves until 1999)  
 Jan Thronson (later Berckfeldt) appointed Treasurer (serves until 1999)  
 1984-85 East Lansing, MI

Kathy Piper, Fred Cowan, Jackee Marks, Peter Allen, Mary Churchill, Jean Mattson, Marilyn Myers, Mike Oznowicz/ Festival: David Holquist  
 1985-86 Claremont, CA

Kathy Piper, Peter Allen, Jackee Marks, David Smith, Gary Busk, Mary Churchill, Paul Eide, Marilyn Myers/ Festival: Lettie Connell Schubert



Auditor-Don Schluter serves until 2000 Mid-Year Meeting Feb 1986 Brookline, MA  
 1986-87 Vancouver, Canada  
 Paul Eide, David Smith, Jackee Marks, Gary Busk, Tam London, Marilyn Myers, Geroge  
 Neff, Jewell Perkins/ Festival: Luman Coad  
 Single renewal date begins May 31, 1987 Mid-Year Meeting Tampa,FL  
 1987-88 Cincinnati, OH (Ft Mitchell KY) 50<sup>th</sup> Anniversary Festival  
 Paule Eide, David Smith, Joyce Berty, George Neff, Jewell Perkins, Tam London,  
 Marilyn Myers, Drew Allison / Festival: Kathy Piper-First festival Traffle  
 Mid-Year Meeting: Feb 1988 San Diego, CA Circle of Support established  
 1988-89 Denver, CO Regional festival (beginning of alternate year festivals)  
 Paul Eide, David Smith, Joyce Berty, Drew Allison, Norma Bigler, Tam London,  
 George Neff, Lettie Schubert  
 Puppetry Store passes to Rick Morse Mid-Year Meeting Jan 1989 Tahlequah, OK  
 1989-90 MIT Boston  
 Joyce Berty, Lettie Schubert, Drew Allison, Tom Tucker, George Neff, Tam London,  
 Norma Bigler, Jewell Perkins/ Festival: Nancy Laverick  
 1989 Procedures Manual created  
 1989 Puppetry Store passes to Jeanine & John Bartelt, Seattle, WA Mid-Year Meeting:  
 Feb, Tampa, FL Mail in ballot established/ First Playboard-Paul Eide  
 1990-91 Berkeley, CA Regional festival  
 Joyce Berty, Lettie Schubert, Robin Hartzler, Drew Allison, Pat Minnaugh, Mike  
 Oznowicz, Jewell Perkins, Tom Tucker  
 Puppetmakers Referral-Ed Johnson, passes to Michael Massey 1994, Committee ended  
 1999 Mid-Year Meeting: Jan, Charlotte, NC  
 1991-92 Tahlequah, OK  
 Tom Tucker, Lettie Schubert, Robin Hartzler, Joe Cashore, Jewell Perkins, Dorlis  
 Grubidge, Stephen Carter, Mike Oznowicz/ Festival: Jim Malone  
 Insurance Service started by Tom Tucker  
 Mid-Year Meeting: Feb, Seattle Youth Scholarship funded with surplus from Tahlequah  
 Seed Money fund established for future festivals  
 1992-93 Charleston SC Regional festival  
 Tom Tucker, Dorlis Grubidge, Stephen Carter, Mike Oznowicz, Karen Larsen, Jim  
 Malone, Bob Nathanson, Jewell Perkins  
 Youth Scholarships and Emma Louse Warfield Scholarships approved  
 Mid-Year Meeting: Feb, Houston, TX  
 1993-94 San Francisco limited to 600 registrations  
 Jim Malone, Karen Larsen, Judy Pankratz, Tom Fogarty, Joe Selph, Marianne Tucker,  
 Mike Oznowicz, Bob Nathanson/ Festival: Mike Oznowicz  
 Mid-Year Meeting: Feb, Phoenix, AZ  
 1994-95 St Paul, MN Mini-National  
 Jim Malone, Karen Larsen, Bev London, Marianne Tucker, Tom Fogarty, Kurt Hunter,  
 Joe Selph, Wilma Stutheit  
 Mid-Year Meeting: Feb, Pasadena, CA  
 1995-96 Bryn Mawr, PA  
 Jim Malone, Kurt Hunter, Bev London, Marianne Tucker, Tom Fogarty, Karen Larsen,  
 Evey Brown, Wilma Stutheit/ Festival Tom & Marianne Tucker  
 Insurance program passed to Fred Sauers  
 Mid-Year Meeting: Feb, Orlando, FL  
 1996-97 Columbus, OH Regional festival

Bev London, Kurt Hunter, Tom Fogarty, Marianne Tucker, Evey Brown, Steve Abrams,  
 Jody Wren, Ginger Lozar  
 Mid-Year Meeting: Feb, Vancouver, Canada  
 1997-98 Toledo, OH  
 Bev London, Rick Morse, Gigi Sandberg, Steve Abrams., Jody Wren, Evey Brown,  
 Ginger Lozar, Wendy Passmore/ Festival: Joyce & Chuck Berty  
 First Outstanding Guild Citations  
 Beth Fernandez appointed publicity officer, PofA web site established  
 Audiovisual Archive passes to Gary Busk, Jim Rose-Statutory Agent  
 Mid-Year Meeting: Feb, Las Vegas, NV  
 1998-99 Atlanta Regional festival (first 9 member board)  
 Rick Morse, Steve Abrams, Gigi Sandberg, Jody Wren, Wendy Passmore, Alice Rhodes,  
 Shirley Schaaf, Mike Oznowicz. >Jean Hasselschwert  
 New brochure Mid-Year Meeting: Feb, Dallas, TX  
 1999-2000 Seattle  
 Steve Abrams, Alice Rhodes, Gigi Sandberg >Jane Henson, Jody Wren, Jean  
 Hassleschwert, Wendy Passmore, Elise Handleman, Lisa Sturz, Shirley Schaaf/ Festival;  
 Stephen & Chris Carter,  
 Puppetry Journal passes to Paul Eide vol 51 Fall 1999  
 Playboard passes to Fred Thompson  
 Mid-Year Meeting: Feb, Atlanta, GA  
 Membership passed to Joyce & Chuck Berty –spring 2000 Parma Ohio address for PofA  
 Treasurer passes to Mabs Buono  
 2000-2001 Kansas City, MO Regional festival  
 Steve Abrams, Alice Rhodes, Jody Wren, Wendy Passmore, Jean Hasselschwert, Elise  
 Handleman, Lisa Sturz. Lewis Mahlmann, Nancy Smith  
 Mid-Year Meeting: Feb, Phoenix, AZ  
 2001-2002 Tampa  
 Jean Hasselschwert, Alice Rhodes, Matthew Bernier, Lewis Mahlmann, Nancy Smith,  
 Larry Gilliend, Wendy Passmore, Lisa Sturz, Elise Handleman, Festival: Jody Wren  
 Mid-Year Meeting: Feb Pasadena-Store Passes to Idaho  
 2002-2003 Regional Festival Detroit/Dearborn  
 Jean Hasselschwert, Alice Rhodes, Matthew Bernier, Lewis Mahlmann, Nancy Smith,  
 Larry Gilliend, Marie Thompson, Christopher Hudert, Pix Smith>Karen Backes  
 Store passes to Great Arizona Mid-Year Meeting: Atlanta  
 2003-2004 Tahlequah, OK  
 Jean Hasselschwert, Karen Backes, Marie Thompson, Matthew Bernier, Larry Gilliend,  
 Christopher Hudert, Paul Mesner, Wayne Krefting, Yostie Ashley, Festival: Jim Malone  
 Mid-Year Meeting: Feb Las Vegas  
 2004-2005 Regional festival-Storrs, CT  
 Paul Mesner, Karen Backes, Marie Thompson, Matthew Bernier, Wayne Krefting,  
 Christopher Hudert, Yostie Ashely, Kathy Bolch , Jovanna VanPelt  
 Mid-Year Meeting- Minneapolis-Membership- Monica Leo  
 2005-2006 St Paul MN  
 Paul Mesner, Karen Backes, Marie Thomposn, Matthew Bernier, Wayne Krefting, Yostie  
 Ashley >Mary Decker, Kathy Bolch, Jovanna VanPelt, John Scollon, Festival: Kurt  
 Hunter (2005) Membership: Jean Newkirk, Store Cathy Shapelle (Great Arizona)  
 2006-2007 Tacoma WA  
 Wayne Krefting, Matthew Bernier, Kathy Bolch, Karen Backes. Marie Thompson,

Jovanna Van Pelt, John Scollon, Mary Decker, Anna Vargas  
2007-2008

Wayne Krefling, Anna Vargas, John Scollon, Pix Smith, Peter Zapletal, Nancy Aldrich,  
Mary Decker,

2008-2009 Atlanta, GA

Anna Vargas, Pix Smith, Peter Zapletal, Nancy Aldrich, Mary Decker,  
Festival Director: Jeff Cornett

2009-2010 Seattle, WA

Anna Vargas, Pix Smith, Peter Zapletal, Nancy Aldrich, Mary Decker, Monica Leo,  
John Lewandowski,

2010-2011 Atlanta, GA

Anna Vargas, Pix Smith, Peter Zapletal, Nancy Aldrich, Pam Corcoran, Mary Decker,  
Monica Leo, John Lewandowski, Nicolas Hubbard

Festival Director: Jeff Cornett

2011-2012 Great Plains Regional Festival

West Liberty, Iowa

**2012-2016**

2016-2017 Great Regional Puppet Festival, St. Louis Missouri

Jan Wolfe, Kat Pleviak, Clarissa Lega, Pam Corcoran, Aretta Baumgartner, Alex U. Griffin,  
Jennifer Lale, Ken Martinson, Ed May

2017- St. Paul, MN

Clarissa Lega, Aretta Baumgartner, Ken Martinson, Jennifer Lale, Alex U. Griffin, Ed May, Seth  
Shaffer, Amanda Petefish-Schrag, Dustin Curtis

## APPENDIX 12: PAST REGIONAL DIRECTORS

(Regions created 1960/ First Regional Festival: California 1960 Lettie Connell Schubert)  
Eastern Canada: Ray Palmer (Da Silva) 60-62/ Nancy A Cole 62-70/ Pat Hardy 70-72/  
Ken McKay 72-74/ Nikki Tilroe 74-77/ Jeff Essery 77-81/ David Smith 81-86  
Great Lakes: Gene Scrimpsheer 60-61/ William Duncan 61-62/ George Cole 69/ Jay  
Marshall 70/ Michael Deller 71-73/ Larry Smith 73/ Nancy Henk 74-76 / Susan Marcus  
79-81/ Kathy Piper 81-83/ Joyce Berty 83-87/ Chuck Berty 87-90/ Debbie Stutzman 90-  
92/ Joan McCarthy 92-94/ Clair Uldrich 94-95/ Ken Davidian 95-96/ Jean Hasselschwert  
96-99/ Laura Sweney 99-03/ Aretta Baumgartner 03-06/  
Great Plains; Jean Jeffers 60-64/ Beverly Stanford 69-73/ Tom Bonham 73-75/ Marilyn  
Myers 75-77/ M'El Reum 77- 79/ Marilyn Myers 79-81/ Doris Benz 81-85/ Robert Graff  
85-89/ Kurt Hunter 89-91/ Wilma Stutheit 91-95/ Marie Thompson 95-99/ Coyote Schaaf  
99-03 / Diane Rains 04  
Northeast & Mid-Atlantic: Milton Halpert 60-61/ Andy Kruse 61-63/ Edgar Rice 63-  
69/ Emma Louise Warfield 69-73/ Nancy Laverick 73-75/ Emma Louise Warfield 75-77/  
Kathryn "Casey" Hawn 77-81/ George Neff 81-85/ Tom Tucker 85-89  
Mid-Atlantic (created 1986) Tom Tucker 86-89/ Marianne Tucker 89-93/ Steve Abrams  
1993-97/ Christopher Piper 97-02/ Elizabeth Evans 02-04/ Liz Joyce 04-07  
Northeast (separate 1986) Tom Tucker 86-89/ Barbara Fay Wiese 89-93/ R.D. Tilroe 93-  
96/ Karen Larsen 96-97/ Tom Fogarty 97-01/ Karen Larsen 01-04/ Judith O'Hare 04  
Pacific Northwest: Josie Robbins 62/ Lois Luddington -70/ Diana Hay 70-79/Aurora  
Valentinetti 79-81/ Reg Bradley 81-85/ Jean Mattson 85-88/ Chris Carter 88-92/ Bev  
London 92-94/ John Miller 94-97/ Bob Burns 97-98/ Bre Pettis 98-00/ Peggy Meinholtz  
00-02/ Doug Stephens 02-06/ Sherry Johns 06-  
Pacific Southwest: Mollie Falkenstein 60-61/ Margaret Fickling 61-68/ Gayle Schluter  
68-69/ Lewis Mahlmann 69-71/ Gayle Schluter 71-3/Mike Oznonicz 73-75/ Beth  
Fernandez 75-79 / Don Ave 79-81/ Lewis Mahlmann 81-83/Lettie Schubert 83-88/ Gayle  
Schluter 88-90/ Peter Allen 90-93/ Kathy Felker 93-96/ Randel McGee 96-00/ Mary  
Decker 00-02/ Sean Johnson 02-04/ Diana Big Mountain 04/ Kamala Kruszka 05  
Southeast: Fred James 60-62/Hazel Darling 62-71/Bob Howard 71-73/ Peter Zapletal  
73-75/ Peggy Callahan 75-77/Jody Wren 77- 81 / Barbara Goltz 81-83/ Norma Bigler 83-  
87/ Pat Minneough 87-89 /Jody Wren 1990-93/ Yostie Ashley 93-96/ Walter Starck 96-  
97/ Yostie Ashley 97-98/ Peter Effaldana-98-01 /Susan Kinney 01-03/ Ben Snead 04/  
Susan Vande Weghe 05-  
Southwest: Charles Long 1960-71/ Molly Jameson 71-73/ Tom Maud 73-77/ Margaret  
Rucker 77-79/ Willa Evans 79-81/Grace Schmidt 81-83/ Pix Smith 83-85/Joanne  
Schroeder 85-88/ Jim Malone 88-92/ Terry Tannert 92-94/ Jan Wolfe 94-96/ Jim Malone  
96-01/ Grace Morrison 2001/ Roger Thomas 01-03/ Chuk Kubricht 03-07