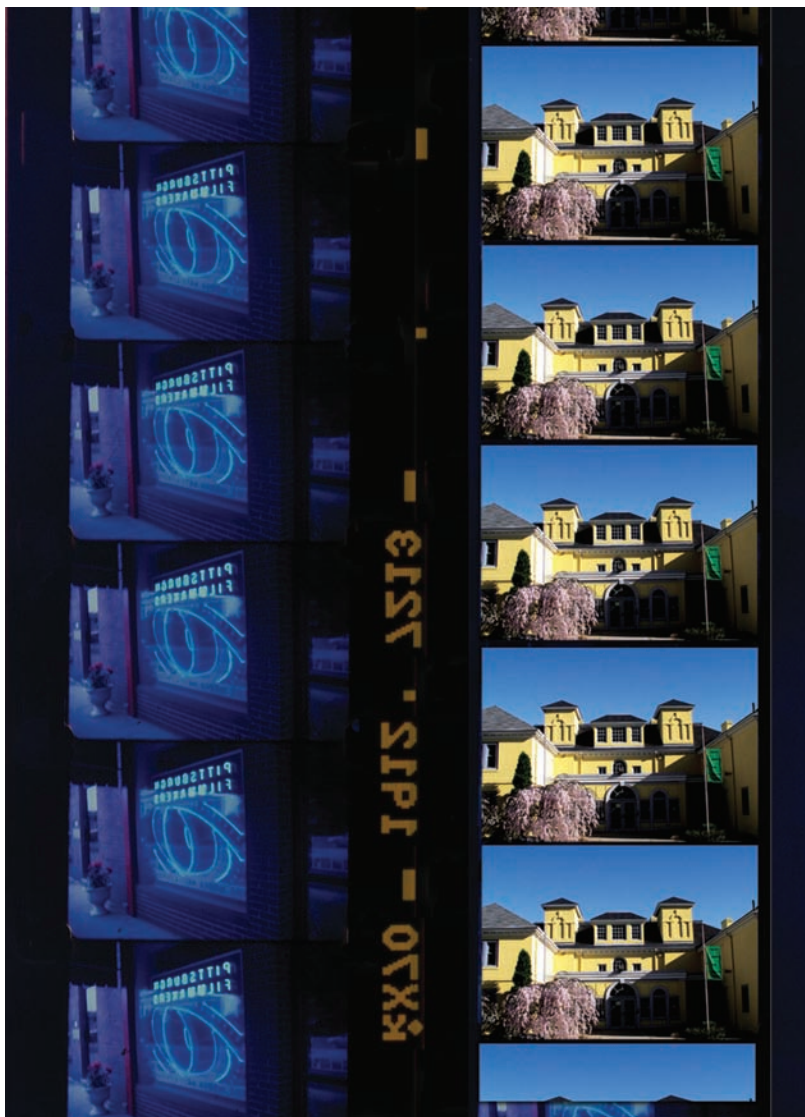


Member Handbook 2009



PITTSBURGH CENTER FOR THE ARTS

PITTSBURGH
FILMMAKERS

www.pittsburgharts.org
6300 Fifth Ave, Pittsburgh 15232
412-361-0873

www.pghfilmmakers.org
477 Melwood Ave, Pittsburgh 15213
412-681-5449



Top: the Scaife Building at Pittsburgh Center for the Arts. Home of the PCA school. 1047 Shady Avenue, Pittsburgh, PA 15232.

Middle: the Marshall Building at Pittsburgh Center for the Arts. Houses the PCA galleries. 6300 Fifth Avenue, Pittsburgh, PA 15232.

Bottom: Pittsburgh Filmmakers houses the Filmmakers' School, Melwood Screening Room, and Filmmakers Galleries. 477 Melwood Avenue, Pittsburgh, PA 15213.



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1. INTRODUCTION

Welcome to Pittsburgh Filmmakers and Pittsburgh Center for the Arts (PF/PCA). This handbook is a guide to the services and activities of our organization. As an access member, you have joined a community of artists and those who appreciate that art. We ask that you do not look upon our organization as merely an equipment access facility, though that is an important part of what we provide. Instead, we ask that you become a supporting and supported community member, with privileges and responsibilities.

PF/PCA is a non-profit arts center, organized to assist local and regional artists in making and exhibiting their work, and to provide technical training in the operation of art-related equipment.

The unique characteristic of art centers is they provide a variety of programs and services. Over the years, PF/PCA has come to concentrate on three: Education, Exhibition and Artist Services.

a. Organizational Overview

Pittsburgh Filmmakers' School of Film, Photography & Digital Media is accredited by the National Association of Schools of Art and Design, and offers college level courses, both for-credit and non-credit, to aspiring artists. Our School offers one of the most comprehensive artistic and professional media arts curricula in the U.S. Because they are part of a fine arts program, all classes stress aesthetics and the use of techniques to create viable works of art, not just technical mastery.

The School at the Pittsburgh Center for the Arts is committed to providing quality arts education to Southwest Pennsylvania. From studio arts programming to our popular summer art camps for children, the school has been a valuable community resource for over 30 years.

Pittsburgh Center for the Arts is the city's foremost organization focused primarily on the presentation of visual art currently being produced in the region. Integral to exhibitions program is the ability to present multiple exhibits concurrently, offering a cross section of contemporary art in one location. Established, recognized artists of a variety of media exhibit along side emerging artists. This combination of established and emerging artists, old and new media provides a broader context of what makes up the Pittsburgh art community.

Pittsburgh Filmmakers exhibits American independent, local and foreign films seven days a week at three theaters. We also exhibit local, national and international photographers and media artists in our galleries. Our Three Rivers Film Festival is the region's largest annual film event, and our support is crucial for nearly a dozen film series exhibited annually in conjunction with co-sponsoring arts organizations.

Pittsburgh Filmmakers' artist services program administers: our artist membership, the governing body of the organization; member access to media arts equipment and facilities; grant conduiting and other member benefits. Our philosophy regarding equipment access is simple: make the tools available at the lowest cost possible so artists can make art.

The topics covered in this handbook center on the Artist Services Program and the governance of PF/PCA. Please keep in mind as you read all the organizational minutiae that these things are necessary to ensure the proper use of equipment and to keep the organization moving forward, and to enable those with the desire to access facilities and equipment that one person alone would be unlikely to afford.

We provide the tools. The rest is up to you.

The main number at Pittsburgh Filmmakers is 412-681-5449.

The main number at Pittsburgh Center for the Arts is 412-361-0873.

The school's number at PCA is 412-361-0455.

1. INTRODUCTION, cont

b. Short History of Pittsburgh Filmmakers

It all started at “The Crumbling Wall.” However tired one is of hearing about the Sixties, it was a time of great excitement and experimentation in the arts. Traditional media such as painting and sculpture were used in unconventional ways, and things that were not considered art at all— like commercial illustration, film or even noise — were suddenly co-opted into the artistic endeavor by people like Andy Warhol, Robert Rauschenberg, John Cage, Stan Brakhage and many others. New York and San Francisco were the centers of this experimentation, but the excitement soon began to spread.

The Crumbling Wall was a nondenominational coffeehouse run by the Lutheran Church on Forbes Avenue, across from the Carnegie Museum of Art. These two proximate places were both to play a part in the development of Pittsburgh Filmmakers. A variety of programs were presented at The Crumbling Wall, including experimental films programmed by Chuck Glassmeyer. A group of interested people developed around these screenings.

This incipient “scene” intensified in 1970, when Leon Arkus and Sally Dixon started the Section (then Department) of Film and Video at the Carnegie. Ms. Dixon started bringing artists into town to screen their work. It soon seemed like a natural development that if the artists were here, they should be able to work on their films. She acquired a grant to purchase 16mm filmmaking equipment to this end.

It became apparent, however, that with security restrictions at the Carnegie being necessarily tight, it was awkward for the artists to use this equipment. That, combined with Ms. Dixon knowing that a number of local people wanted to use the equipment, led her to donate it for off-site storage and use. The group of people who accepted the equipment dubbed themselves the Pittsburgh Filmmakers Cooperative.

The group found a space in the basement of the now-defunct Selma Burke Arts Center in East Liberty. The general shape of Pittsburgh Filmmakers as it exists today was already taking form then. The building included darkrooms and filmmaking facilities. Workshops in the use of equipment, as well as screenings, were offered. The early presence of photography is attributable to the fact that one of the energizing forces in our development was Robert Haller (later Executive Director of Filmmakers and now Administrative Director at Anthology Film Archives in New York City), who is a photographer.

In 1971, a more formal organization was formed. Articles of incorporation were filed and the name Pittsburgh Filmmakers adopted. Bob Costa was our first director and Robert Gaylor, a successful designer, the first president of the Board of Directors. Space, or rather the lack of it, became an issue. The University of Pittsburgh offered us space during 1974. In an empty building at 205 Oakland Avenue, a screening room, a photo gallery, and spaces for darkrooms and classrooms were made with a lot of sweat. Its location in the heart of the university district was ideal. Pittsburgh Filmmakers began to slowly grow.

Eventually, Pittsburgh Filmmakers expanded into two more buildings - another on Oakland Avenue and one on Forbes Avenue. Renovations were tailored as best as possible to the needs of the organization. Operating out of three buildings proved to be a challenge. Ideally, one large new building was desired.

In 1980, the Pittsburgh Cultural Trust suggested Pittsburgh Filmmakers screen film and videos at the Fulton Theater Annex located next to the Main Fulton Theater (now the Byham Theater), Downtown. Since this space was much larger than the Oakland Screening Room, it was programmed more frequently with visiting artist and special screenings leaving the Oakland Screening Room for educational purposes and member's screenings.

After years of searching and a lot of fundraising, an empty warehouse in North Oakland was secured in 1994. The organization now had the opportunity to start fresh and build a media arts facility to fit its needs. Architectural plans were drawn to include a 130-seat screening room, 693- sq. ft. gallery, seven seminar rooms, a library, two B&W darkrooms, seven individual color rooms, a film processing room, two super-8 editing rooms, an animation room, a sound room, ten individual 16mm bench editing rooms, four video editing suites, a digital lab and two digital editing labs.

The year 1995 marked a major turning point in the history of Pittsburgh Filmmakers. The organization opened its doors at 477 Melwood Avenue and Pittsburgh Filmmakers' downtown screening space moved from the Fulton Annex to the Harris Theater (formerly the Art Cinema) located at 809 Liberty Avenue, Downtown.

Pittsburgh Filmmakers has become the organization that it is today through the contributions of many, many people who over the years have worked hard and given a lot; and who have supported the organization in any way they could. Past executive directors include: Robert Costa (1971), Phil Curry (1971-73), Robert Haller (1973-79),

Marilyn Levin (1979-83), Bob Marinaccio (1983-87), Jan Erlich-Moss (1987, interim), Tony Buba (1988, interim), Margaret Meyers (1988-91), Kurt Saunders (1991-92, interim), Marcia Clark (1992), Brady Lewis (1992, interim), Charlie Humphrey (1992-present).

Organizations from the A.W. Mellon Foundation in the early years to the Pennsylvania Council on the Arts, the Howard Heinz Endowment and the John D. and Catherine T. MacArthur Foundation have provided valuable support and advice. Many artist members have practiced their art while maintaining an active role in the organization. What you have joined is the sum total of all the effort, all the people and all the art that has been made and shown here since 1971. It is up to you to help keep the dream alive that started at “The Crumbling Wall.”

Although it is possible to make great art with a pinhole camera, one important role of Pittsburgh Filmmakers is to provide artists with the same technological tools that are available to commercial media sources. The idea is to give artists access to these powerful tools, with the hope that strong, noncommercial work will be produced. In the past, this was relatively easy. 16mm motion picture cameras have changed very little in the last 35 years. But with the advent of electronic imaging and digital manipulation, the newer technology is expensive to own and operate, and can very quickly become obsolete – sometimes in a matter of months.

But the fundamental aesthetic language of media isn't changing. And as long as there are artists willing to push and experiment with the limits of that aesthetic language, Pittsburgh Filmmakers will be around to make that happen, providing the tools and resources necessary to create strong art, whether it's in film, video, traditional photography or any new, emerging format.

c. Short History of Pittsburgh Center for the Arts

“The Greenwich Village tradition will be smashed in Pittsburgh tomorrow night at the formal opening of The Arts and Crafts Center at Fifth and Shady Avenues.” – *Pittsburgh Press*, March 16, 1945. Almost 1000 Pittsburghers gathered at the opening night ceremonies, headed by Mayor Cornelius Sciuilly, J. Bailey Ellis, who was named chairman of the Center, and Mrs. Charles D. Marshall, who publicly turned the key to her home over to the city.

Ten artist groups comprised the Center at its founding: Pittsburgh Drama League (founded 1913), Pennsylvania Guild of Craftsmen (founded 1944), Weavers Guild of Pittsburgh (founded 1940), Society

of Sculptors (founded 1934), Pittsburgh Civic Ballet (founded 1941), Abstract Artists Group of Pittsburgh, Musician's Club of Pittsburgh (founded 1913), Associated Artists of Pittsburgh (founded 1910), Contemporary Dance Group, and the Authors' Club (founded 1918).

The first program after the grand opening was a musicale given by the Musician's Club on March 25, 1945. Each of the ten groups were responsible for holding five programs open to the public each year. The first Christmas Bazaar was held in November 1946, and continues today as the Holiday Sale.

The organization was officially chartered in July 1947. The first annual meeting to which all members of the various artist groups were invited was held on January 12, 1948. The newly-revised by-laws were read and accepted. The elected board and officers were unpaid.

The Center's dedication to improving the overall quality of life in Pittsburgh through education has been an essential part of its philosophy from the beginning. The first mention of classes appeared in the minutes of the June 1947 board meeting. University of Pittsburgh professor Walter Hovey, then president of the Pennsylvania Guild of Craftsmen, asked for the use of the kitchen in order to hold a jewelry class for some 40 students.

In addition to education, the Center has always sought to promote regional art. In 1948, the first Everyman's Art Show was held, open to the region's amateurs. The first Artist of the Year show was held in January 1949, honoring painter Balcombe Greene. In the April 1954, the Center went on the air on WQED-TV with the weekly, half-hour series "You, the Artists" hosted by sculptor Everett Sturgeon. From 1981 to 1989, the Center would renew its relationship with WQED with the weekly "Lyceum" (later "Studio 13,") hosted by Mary Rawson. Ongoing attempts were made in print as well, starting from the earliest days with a mimeographed newsletter, "Musings," from 1975-79 with "Quidnunc," and later in expanded course catalogs and the quarterly "Art Lines."

Eventually, volunteers could not keep abreast of an increasingly complex artistic and organizational environment. By the late 1960s, the Center's administration resembled "an octopus without a head," according to the *Pittsburgh Press's* Patricia Lowry. Artist Danny Butts was engaged as the Center's first full-time director. He was succeeded by businessman Jerrold Rouby in 1970. Additional paid positions were added then: an education director and sales director. The Center's classes and enrollment expanded during Rouby's tenure.

In 1975, Audrey Bethel became the Center's director. Under her leadership, the groundwork was laid for many changes. Nationally-known artists visited the Center, the board of directors was restructured, and the Center's name was changed. Cheryl Towers became director in 1981, and later hired ceramicist Sande Deitch as full time exhibitions director. Deitch became director of the Center in 1987; Murray Horne became exhibitions director.

Throughout the years many renovations were made at both the Marshall building, which houses the galleries, and the Scaife building, which houses the school. The last major renovation was to the Marshall building, which reopened March 24, 1990 with a dedication by Mayor Sophie Masloff to 800 guests, including Jane Marshall Fisher, granddaughter of the building's original donor.

The Center has a campus arrangement of four buildings, three of which (two mansions and a carriage house) are rented from the City for \$1.00 per year. The fourth structure houses newly built kilns.

For the Center, the late 1990s were marked with ambitious programs, but also financial difficulty. In February 2002, five staff were laid off and the exhibitions department eliminated. In August 2004, executive director Laura Willumsen, curator Vicky Clark and eleven others were laid off. The Center was approximately \$1 million in debt, and its doors were closed.

d. The merger of Pittsburgh Filmmakers & PCA

In September 2004, Charlie Humphrey became the unpaid interim director of PCA. The Center reopened, after having been closed only for a few weeks. In relatively short order, missed payments to artists were rectified and relationships with foundations were repaired.

In January 2006, following votes by the Pittsburgh Filmmakers membership, Pittsburgh Center for the Arts board and Pittsburgh Filmmakers board, the merger of the two organizations became final. The Pittsburgh Filmmakers by-laws were carried over as the by-laws of the merged organization.

2. GOVERNANCE

a. How the organization works

There are three components of governance within the organization: 1) the Access Members 2) the Board of Directors and 3) the Staff. These three overlapping groups control both the current operation and future direction of PF/PCA.

The functions of the three groups and how they are to be carried out is contained in a document called the By-Laws, which is enclosed in this handbook. The rules contained in it are crucial to an understanding of the organization, as well as being a practical guide to navigating the political complexities of a group structured like ours.

Not all of the Access Members have voting privileges. Only voting members are able to participate in governance. For information on how to qualify to become a voting member, see Article III, Section 2 of the By-Laws. The major way the membership can exercise its will is through the election of candidates to sit on the Board of Directors. Full-time Staff may not sit on the Board of Directors.

The Board of Directors has several functions. In general, it deals with broad issues of organizational direction and the carrying out of our mission. They are also deeply involved in fundraising activity. Ideally, Directors of the Board are either artists keenly interested in PF/PCA or people who possess professional expertise that they can lend to the organization. Please keep these criteria in mind when nominating or voting on Directors. The By-Laws mandate that the Board of Directors consist of not more than thirty-five members, two-thirds of whom must be elected by the membership. The Board itself appoints the remaining one-third. The Executive Director of the staff is hired by the Board of Directors and is ultimately responsible to them.

The staff of PF/PCA is responsible for the daily implementation of our mission. It is hierarchically organized, with the Executive Director in charge. Beneath the Executive Director is a group of directors who report directly to the Executive Director. These directors are responsible for narrower programmatic and administrative tasks and initiatives carried out by the organization such as Finance, Operations, Communications, Education, Artist Services and Exhibition. Various full-time, part-time and work-study staff helps the directors meet the goals of the organization.

2. GOVERNANCE, cont.

b. Board Committees

Like the staff, the Board of Directors is broken down into smaller groups. These committees are composed of people whose specific interests or expertise are useful in specific areas of Board activity. Committee meetings are not generally open to the membership (except those of the Artist Membership Committee which members may always attend). If there is a committee whose activities you are particularly interested in, contact the administrative offices to find out who is the chairperson. You must then ask the committee chair if it is OK that you attend. It is at their discretion to allow or not allow you to attend. These are the current committees of the Board of Directors:

Community & Environment

Reviews issues of interest to the membership and acts as their voice on the Board of Directors. Provides expertise to staff in various areas such as equipment purchase and access policies. Responsible for organizing all membership meetings.

Board Development

Sole purpose is Board development and recruitment. Solicits, interviews and recommends candidates for election to the Board to fill vacancies and for consideration at an annual membership meeting.

Exhibition

Assists in and supports the entire exhibition department which include the three theaters, the galleries and special presentations. Also supports the annual Three Rivers Film Festival.

By-Laws

Recommends, evaluates and reviews the by-laws of the organization. Superintends that the by-laws are observed and followed.

Education

Helps initiate and maintain relationships with other educational institutions. Develops a long-range plan for Education Program.

Executive

Composed of the President, Vice President, Secretary and Treasurer. Oversees the work of all other standing committees. Makes short-term and emergency decisions on behalf of the Board when the convening of a special Board meeting is impossible.

c. Conduct of Meetings

Robert's Rules of Order Condensed

This section is designed to give a brief explanation of the most basic and often used of the rules for fair and orderly meetings written by Henry M. Robert. When small groups are in nearly unanimous agreement with each other, there is no need for rules of any kind. And, in fact, Henry Robert recommends that the formality of his very careful and deliberate rules be ignored in those situations. But differences of opinion, sometime very heated differences, do inevitably arise. It is for these circumstances that the Rules of Order were designed. They are meant to ensure that the affairs of an organization are controlled by the "general will" within the entire membership. What Robert means by "general will" is very specific.

The general will, in this sense, does not always imply even near-unanimity or "consensus," but rather the right of the deliberate majority to decide. Complementary to this right is the right of the minority - at least a strong minority - to require the majority to be deliberate - that is, to act according to its considered judgment after a full and fair "working through" of the issues involved.

In other words, the rules are designed to make people act fairly. They are made to protect the voice of minority opinions while at the same time preventing individuals or small groups from obstructing the completion of business. Anyone interested in pursuing the subject further can find Robert's Rules of Order Revised in the Oakland Carnegie Library - Library of Congress JF 515.R65 1971.

d. Voting Qualifications

Article III, Section 2 of the By-Laws (in the next part of this Handbook) is an extremely important part of the document because it presents rules that affect the extent of your ability to participate in the organization. Drafted to protect the organization and to ensure an active and interested membership, this Section's provisions can affect you negatively if you do not pay attention to them. You may find PF/PCA confronted with an issue that you care deeply about, but not be able to vote on the matter if you have not established yourself as a voting member. Read the By- Laws for information regarding voting qualifications.

3. ACCESS

a. Member Qualifications

To become an Access Member of PF/PCA, members pay annual dues of \$75. These dues allow artists to gain access to equipment and facilities on a rent-as-you-go basis for a 12-month period. In addition, Access Members may choose to ADD packages to their annual artist membership. PF/PCA equipment and facilities may only be used for creation of non-commercial work.

b. Non - Commercial Work

We define non-commercial work as: Work that is not performed for-hire and over which the member has complete control and is of artistic, social or personal significance. An individual or group with the intention of promoting a product or institution other than PF/PCA may not sponsor this work. These guidelines are established not only to serve our mission of serving the independent artist but also to protect workers and facilities in the commercial sector. Members who wish to use our equipment for other purposes will be expected to pay the full commercial rate. Work performed for non-profit organizations (defined as possessing federal form 501.C.3.) will be allowed a 50% discount off the commercial rate with approval from the Operations Director.

c. Membership Types

More benefits are listed under 3.g., below. Here are the standard discounts for all members:

\$25 discount per PF/PCA class or camp. \$35 per additional PF class.

10% discount on purchases in the PCA Shop.

Discounts on tickets at all Pittsburgh Filmmakers theaters.

Free admission to galleries.

Invitations to openings and events.

Advance notice of special sales, workshops and programs.

Special price on renting the Melwood Screening Room for personal work

3. ACCESS, cont

c. Membership Types, cont

Associate Memberships

Individual (cost: \$60), includes all standard benefits (see above) for one adult.

Family (cost: \$90), includes all standard benefits (see above) for two adults and all children under 18.

Access Memberships (18+ only)

Individual (cost: \$75), includes all standard benefits (see above), pay-as-you go equipment access at PF/PCA, Artist Services and voting privileges for one adult. Equipment access can only be granted after you complete an application & demonstrate proficiency with the equipment.

Family (cost: \$150), Includes all standard benefits (see above), pay-as-you-go equipment access at the PF/PCA, Artist Services and voting privileges for two adults. Equipment access can only be granted after you complete an application & demonstrate proficiency with the equipment.

d. Access Levels

For more than pay-as-you-go access, add a 12-month package to use our equipment on a “rent-free” basis. Once a member purchases a single access package, any additional package of equal or lesser value may be purchased for half price. Equipment and facilities associated with each of the packages below is detailed in the Rate Book.

Pittsburgh Center for the Arts	
Printmaking.....	\$300
Ceramics.....	\$400

Pittsburgh Filmmakers	
Digital.....	\$250
Video	\$250
Film.....	\$250
Photo.....	\$250
MoFun	\$250
Photo/Digital Discount	\$125

3. ACCESS, cont

e. Access Policies

Right to Use Equipment

Equipment is to be used exclusively by the member accessing it. Members may not check out equipment for use by other persons.

Penalties

As part of the agreement allowing members access to equipment, we reserve the right to fine them for any rules broken. Equipment access will be denied until all fines are paid in full.

Reservations & Requests

We discourage members from departing from the normal manner of reserving equipment or the normal duration of keeping it in their possession. If the circumstances of your project are very unusual, however, you may fill out an Equipment Reservation Special Request Form at the Equipment Office. The Operations Director will review your request.

f. Upgrading

Access Members who pay their dues of \$75 may upgrade their membership and add a full access package at any time during their membership. However, the new package will expire at the same time as the dues, not 12 months from the time of purchase. The photography discount membership can not upgrade.

g. Services & Discounts

Services

At PF/PCA, the artist always comes first. Artist Services is a one of a kind program that helps individual artists with professional support, building portfolios, fiscal sponsorship, assistance with fellowships, resume writing, and networking with other artists in the community. To discuss your personal needs, call to make an appointment with Artist Services today!

Course Fee Waiver

Any access member who has a bought an “access package,” can have the course fee waived from any PF full-term class. Your membership must be active at both the time of your class

registration and throughout the course of the class. Please inform the registrar that you are a “full access member” at the time of your registration to receive this discount.

Conduiting Program

The Conduiting Program at PF/PCA is a unique opportunity that enables artists to apply for funding through corporations, foundations and other grant –giving agencies that usually do not provide funding to individuals. After one year of membership, Access Members in good standing may apply to the Conduiting Program. If you are accepted into the Conduiting Program, PF/PCA acts as fiscal agent for funds granted to your project from organizations that do not give money directly to individuals. They give us the money and we give it to you. We keep 5% of all the money you raise, to administer the program. There is an application fee.

The Conduiting Program allows you to apply to any funding source. However, PF/PCA reserves the right to refuse to act as a fiscal agent for any proposal you may wish to make.

In situations where PF/PCA cannot, for the above or other reasons, act as a conduit for a specific grant, you may attempt to find another organization to act as your fiscal agent. The contract does not bind you to only PF/PCA as your sole agent. PF/PCA will suggest opportunities or sources for grants; however, the major work of targeting and locating funders will be your responsibility. Being a fiscal sponsor means we will accept grant money for you, but will not seek it for you.

The Conduiting Program cannot be made available to everyone, unlike most of the other services of PF/PCA. The Members who will be accepted into the program are those who have achieved a high level of accomplishment in the Media Arts and have shown they can complete work and use funding properly. Members who are less established must show promise both in their sample works and in the project they propose to make. For more information about this program and for an application, please contact Artist Services.

3. ACCESS, cont

h. Accessing production facilities at Pittsburgh Filmmakers

Access Members of PF/PCA will be issued a membership card. This card will allow members to check out equipment, use our facilities as well as receive benefits/discounts on classes, workshops and special events. This card must be presented at the equipment office at PF or the front desk at the school at the PCA.

h.1. PF General Hours

Monday - Thursday	10:00 AM - 9:00 PM
Friday	10:00 AM - 6:30 PM
Saturday, Sunday	10:00 AM - 2:00 PM

NOTE: Hours of operation are subject to change. You will be notified of any scheduling changes, via the email newsletter. To be safe, especially around any holidays, it is recommended that you call well in advance to find out if the facilities will be open.

h.2. PF Check-Out

There are two kinds of equipment access: Check-out and In-house. Check-out policies cover all equipment that members may take off the premises, such as cameras and tripods. All equipment designated as In-house equipment must stay on the premises at all times.

h.3. Operating Hours of the PF Equipment Office

Monday - Thursday	10:00 AM - 8:00 PM
Friday	10:00 AM - 6:30 PM
Saturday / Sunday	10:00 AM - 2:00 PM

h.4. Check-Out Period

Equipment may be kept for up to 48 hours, except for weekend access: all equipment taken out Friday will not be due back until Monday. Members must wait 48 hours after returning equipment before they can access equipment again. Please see Check-Out Times and Check-In Times, below.

h.5. Reservations for PF Equipment

In order to check out equipment, a reservation must be made. Reservations may be made up to two weeks in advance. Since a reservation ties up the equipment, members must cancel reservations before check out begins if they decide against using the equipment

Failing to cancel in advance will result in a \$1.00 fine per piece of equipment. We reserve the right to postpone at any time the taking of reservations. Due to the high volume of traffic on Monday & Friday, reservations will not be taken Mondays 10:00 am - 4:00 pm and Fridays 2:00 pm - 6:30 pm. An equipment list is available – ask for or download the latest PF Rate Book.

h.6. Check-Out Times at PF Equipment Office

Equipment may be picked up during the following hours:

Monday - Thursday	4:00 PM - 8:00 PM
Friday	2:00 PM - 6:30 PM
Saturday / Sunday	12:00 PM - 2:00 PM

- While the equipment office can only guarantee availability after checkout begins, if the equipment is available earlier, members may pick it up earlier. Please note however that you may access equipment only during the hours that checkout is open.
- Members are expected to inspect their equipment when they check it out to insure it is in good working order. The equipment office only inspects it on its return. Report any problems immediately or you may be held responsible.
- Members may not pick equipment up for other people, nor may they have others pick their equipment up unless they are working under an approved Collaborative Project.

3. ACCESS, cont

h.7. Check-In Times at PF Equipment Office

All equipment must be returned during check-in hours:

Monday -Thursday	10:00 AM-4:00 PM
Friday	10:00 AM-2:00 PM
Saturday / Sunday	10:00 AM-12:00 PM

- Please note the final check-in times: Monday through Thursday at 4:00 PM., Friday at 2:00 PM., and Saturday and Sunday at 12:00 noon. At these times the equipment office switches from checking in equipment to checking out equipment. Any equipment returned past the check-in deadline can result in a fine of \$5.00 per piece of equipment per day.
- Equipment may be returned early, anytime the checkout office is open.
- Equipment may not be left on the premises, nor returned to the Administrative Offices.
- Members are asked to fill out usage cards found inside camera equipment cases. These are used to track usage and maintenance requirements.
- While other people may return equipment, members who have checked out the equipment remain responsible for the condition of the returned equipment and for any late fee or fines incurred.

h.8. Extensions on PF Equipment

Persons who cannot meet the check-in deadline must request an extension before taking equipment out. In emergencies, members should contact the equipment office to avoid being fined. Alternative arrangements to return equipment must be made.

h.9. In-House Facilities at PF

At Pittsburgh Filmmakers production facilities we offer darkrooms and film and video post-production suites. In-house equipment for use in these rooms is available anytime the facility is open:

Monday -Thursday	10:00 AM-9:00 PM
Friday	10:00 AM-6:30 PM
Saturday / Sunday	10:00 AM-2:00 PM

All equipment designated as In-house must not leave the building. Anyone caught removing In-house equipment from the building will be fined (\$50) and denied access privileges. There is no smoking permitted in Pittsburgh Filmmakers facilities. Food and drink are restricted to gallery and lounge areas. Members are expected to clean up their own work; violators will be fined or have their access limited.

h.10. Reservations for PF Facilities

Some In-house facilities may be reserved. Reservation can be made two weeks in advance at the Equipment Office. Members may sign up for up to a four hour block. The person who signs up for the final hour of the day will be permitted to stay after hours. Members may not sign up for two consecutive days; you must leave a 48 -hour period in between reservations. Cancellations must be made before your reservation begins. A \$5.00 fine will be charged to Members who do not cancel. Reservations are automatically forfeited one-half hour after the starting time. Members may continue working if no one has reserved the space, until someone requests to use it. They will be allowed 30 minutes to clean up and leave. Members without a reservation will be allowed to work a full four -hour block if there are no schedule conflicts.

h.11. Class Reservations of PF Facilities

Sometimes facilities may be reserved for exclusive use by a class (from the PF School of Film, Photography & Digital Media). This is particularly true of the darkrooms. A list of all class reservations will be published following the second week of class. Anyone using the space must leave 15 minutes before class begins.

3. ACCESS, cont

h.12. Photography Darkrooms at PF

The photography area has three darkrooms, a finishing room and a processing room:

h.12.a. Community Darkroom

The Community Darkroom is for members and students who are enrolled in B&W I or have comparable experience. There are 14 enlargers surrounding 2 large sinks. Each enlarger has a large number painted on the side of the booth. The accessories needed to use the enlargers are available at the equipment office, and come in a kit also marked with a corresponding number.

h.12.b. Advanced Community Darkroom

The Advanced Community Darkroom is for members and students who are enrolled in B&W II or higher or have comparable experience. B&W I members and students are not permitted to use this darkroom. The same procedure for checking out kits for the Community Darkroom (see above) is used in the Advanced Community Darkroom. Some enlargers have a locking screw to the lower right of the enlarger head. Make sure it is released before adjusting the height of the enlarger head. If you are the first one in and the chemistry is already out but covered with Plexiglass, check and use it if it is still good. Developers and “stop” will change color when they are exhausted. “Fix” exhaustion must be tested with hypo check. When the developer or stop is exhausted, dump them into the sink. When the fixer is exhausted, dump it into a pitcher and carry it back to the Silver Recovery Unit in the Processing Room. Please don't dump fix down the drain. If there are no trays out, they will be found under the sink in the Processing Room. Larger trays are available only from the Equipment Office. If you are the last one out, make sure everything is off: water, safelights, timer and air conditioner; and cover the chemistry with the large Plexiglas sheets found beside or beneath the sink. It is impossible to overstate the importance of cleaning up after yourself. It will make the difference.

h.12.c. Color Rooms

The color rooms are individual darkrooms used for color or black & white processing and printing, centered around a color work area. Each room is already equipped with enlarging gear: lens, negative carriers, and easel. Check out the key at the equipment office and return the key immediately. Empty your trash into the large trashcan in the color work area when you finish. Currently, there is no after-hours access of the Hope color print processor. For this reason, during the hours we are open, priority will be given to students and members using the color processor. Please look for times and dates set aside for color processing; these will be posted in the color work area.

h.12.d. Finishing Room

The finishing room is only used for dry photographic applications such as viewing negatives, pressing fiber-based prints and mounting. Always remember to turn off the hot presses and tacking irons when you are finished using them. Throw away scraps or clean up leftover materials. Failure to do so will result in fines.

h.12.e. Processing Room

This room is used for processing your negatives. Keep all chemistry near the sinks. Most photochemistry will be mixed in large drums. When you find a drum running low, please inform someone on staff so we can mix new chemistry. The remainder will be emptied into a brown bottle, clearly labeled. Always use the brown bottles first, as the new chemistry may still be too hot. Photo-flo is found in a clear gallon jug. When it is empty please bring it to the Equipment Office to be refilled.

- Developer and Stop Bath get dumped after processing negatives, Fix is returned to the original drum.
- Be careful not to drip water or chemistry onto the floor. Always have a towel or rag with you to wipe up any messes.
- Processing ware (measuring cups, etc.) should likewise be rinsed and returned to the drying rack above the sink in the corner.

3. ACCESS, cont

h.13. Photo Precautions

Photography chemicals are hazardous. To protect you and your health, the following suggestions are advised:

- Use tongs or wear gloves when working with chemistry
- Wash hands thoroughly with soap and water when finished in the labs
- We recommend that contact lenses not be worn in the darkrooms. Chemical vapors may cause an irritation to the eyes.
- If chemicals get in your eyes, flush with water immediately.
- If you are or become pregnant, please be aware that the chemicals could cause birth defects.

For more information about the chemicals being used, there are Material Safety Data Sheets (MSDS) available in the Equipment Office to read.

h.14. After Hours Access at PF

Students and members are permitted to work after the Equipment Office closes under the following conditions:

- Permission is strictly based on responsible behavior and Pittsburgh Filmmakers reserves the right to revoke or deny after-hours privileges.
- Once the outside door is locked, you must stay inside the building until you are ready to leave, as the door will lock behind you. Anyone found propping the door open or letting other people in will immediately lose all access privileges.
- All people wishing to work after hours must sign-in with the Equipment office before it closes. Anyone not registered will be asked to leave.

Everyone staying after hours must sign-out when they leave.

3. ACCESS, cont

i. Accessing facilities at Pittsburgh Center for the Arts

Access Members of PF/PCA will be issued a membership card. This card will allow members to check out equipment, use our facilities as well as receive benefits/discounts on classes, workshops and special events. This card must be presented at the equipment office at PF or the front desk at the school at the PCA.

i.1. Hours of Operation at PCA

Hours of operation are subject to change each semester. All schedules, each semester, will be posted to a bulletin board at the PCA School and via the email newsletter. It is recommended to call in advance to confirm hours of operation, especially around the holiday season. Access at PCA, in each discipline, is currently limited to the scheduled access hours, with no after-hours access.

All members wishing to use the facilities at PCA must come during scheduled hours. A key staff member will monitor the facilities at all times. Members may not interrupt classes to work on independent work. Anyone doing so will lose access privileges.

i.2. Reservations at PCA

You cannot currently make reservations on equipment or facilities at PCA.

i.3. After Hours Access at PCA

There is currently no after-hours access at the PCA.

i.4. Equipment at PCA

All equipment must not leave the building. Anyone caught removing In-house equipment from the building will be fined (\$50) and denied access privileges. There is no smoking permitted in PF/PCA facilities. Food and drink are restricted to gallery and lounge areas. Members are expected to clean up their own work; violators will be fined or have their access limited.

3. ACCESS, cont

i.5. Ceramics Studio

i.5.a. Safety

- For the safety of students and the studio, Members are permitted in the ceramics studio only during scheduled access times (to be determined at the start of each term) & only when a monitor is present.
- Material Safety Data Sheets are on file in the studio. Please review the documents, which outline potential health hazards associated with long term exposure to chemicals used in the studio.

i.5.b. Ceramics Materials & Facilities

- Clay must be purchased from the registration office. Clay can be purchased for a \$30 flat rat. Clay may not be brought in from other sources. Any violation will constitute grounds for termination of access.
- Clay tools are available for purchase from the registration office for \$15, or you may bring your own. Bring a few old bath towels from home for cleaning up and wiping hands at the wheel. An apron is also suggested.
- Only PCA glazes may be used on your work. Glazes purchased from outside sources may not be compatible with our kiln temperatures and will result in ruined pieces. All glazed work must have a clean bottom (at least 1/4-inch) so that the glaze doesn't melt onto the kiln shelves. Excessive glaze runs will result in a fine of \$10 to pay for costs of grinding and refinishing kiln shelves.
- Shelf space is limited to 2 per year (three shelves if you are enrolled in a class).
- Sign and date all work. Unmarked work may be discarded.
- Any piece over 14 inches high will be assessed a fee of \$10 for the first piece and an additional \$5/piece for each firing.
- Firing schedules will be posted in the ceramics studio at the beginning of each term. Every effort will be made to fire all

completed work. Work of students enrolled in classes will be loaded first.

- Alternative firing such as wood firing and Raku firings can be arranged for an additional fee, or you may enroll in one of PCA's alternative firing workshops. Under no circumstances will an access member be permitted to fire any of PCA's kilns. The Ceramics Studio Coordinator must do all firings.
- Facilities are to be kept in a clean and orderly condition. Violation of this rule will result in fines and possible suspension of access.
- Wheels must be wiped down completely, splash pan included.
- Floor around wheel should be swept.
- All table tops must be scraped clean of clay buildup and area swept.
- Sinks should be cleaned of debris and rinsed.
- Wipe down all counters.
- Return all equipment to its proper place. Put work in storage areas.
- Turn off your wheel.

3. ACCESS, cont

i.6. Printmaking Studio

i.6.a. Printmaking Studio Safety

- For the safety of students and the studio, Members are permitted in the printmaking studio only during scheduled access times (to be determined at the start of each term) and only when a monitor is present.
- Material Safety Data Sheets are on file in the studio. Please review the documents, which outline potential health hazards associated with long term exposure to chemicals used in the studio.
- Exposure to air-borne materials and liquid materials are reduced by PCA facilities' ventilation. The use of gloves, face shields, and aprons is recommended; however, you must supply these items. Rags used in cleaning up processing materials and inks must be disposed of in the red oily waste cans. Many materials are stored in nonflammable cabinets. Do not put mineral spirits, turpentine, and other oily substances down the sink drains. Hot plates must be turned off when not in use.
- The studio monitor must do chemical mixing. No other chemicals should be brought in to the studio.
- Equipment use includes the risk of getting caught in moving parts. Watch for dangling pieces (necklaces, earrings, etc.) and loose clothing around moving equipment.
- Eyewash solution is available in the office. Rinse for 15 minutes and seek medical attention.

i.7.b. Printmaking Materials & Facilities

- Materials should not be removed from the studio. Please notify the studio monitor if supplies are low so they can be restocked.
- Plates and proofing paper are available for purchase in the registrar's office, or you may supply your own.
- Facilities are to be kept clean and in an orderly condition. Please clean your work area and equipment used and notify the studio monitor before you leave for the day. Put materials and equipment back in appropriate locations. Violation of this rule will result in fines and possible suspension of access.

- If you encounter a problem with a piece of equipment, notify the studio monitor immediately. Do not attempt to disassemble or repair the equipment. Members risk access loss and/or fines if they proceed.

**PITTSBURGH FILMMAKERS
BY-LAWS**

ARTICLE I: NAME OF CORPORATION

The name of the corporation is “Pittsburgh Filmmakers: The Media Arts Center.”

ARTICLE II: MISSION

The corporation is committed to the artist and the advancement of artistic excellence in film, video, and photographic arts.

FIRST AMENDMENT
TO BY-LAWS OF PITTSBURGH FILMMAKERS, INC.

Pursuant to Article X of the Bylaws OF Pittsburgh Filmmakers, Inc., at the annual meeting of the Members of Pittsburgh Filmmakers held on November 6, 2005, and after having received proper notice and having duly considered the matter, two-thirds (2/3) of the Members eligible to vote at the aforesaid annual meeting did affirmatively vote to amend the Bylaws, such amendment to be effective upon the merger of Pittsburgh Filmmakers, Inc. with the Pittsburgh Center for the Arts, as follows:

1. Mission. Article II of the Bylaws entitled „Mission“ is hereby deleted in its entirety and replaced with the following:

“Mission: The Corporation is committed to the artist and the advancement of artistic excellence in visual arts - specifically film, video, photography, digital media, and fine and creative arts and crafts; the provision of equipment and facilities for artists; the conduct of instructional programs; and the stimulation of public understanding and awareness through exhibitions, demonstrations, and sales.”

ARTICLE III: MEMBERSHIP

Section I: Members The members of the corporation shall consist of those persons who have paid annual membership dues and who are actively interested in the mission of the corporation, irrespective of their race, gender, sexual orientation, creed, national origin, or physical disability.

Section 2: Membership Classes There shall be three classes of members of the corporation as follows:

1) Voting members

Voting members shall be those access members who have attended at least one of the regular meetings of the voting members in the calendar year preceding their certification as voting members and who have maintained their membership in good standing with regard to payment of dues, fines or administrative penalties. No access member shall be eligible to cast a vote until after he or she has attended one regular meeting of the members. Voting members and only voting members shall be entitled to the rights, privileges and responsibilities provided for members of a non-profit corporation under the Non-Profit Corporation Law of the Commonwealth of Pennsylvania, and these by-laws.

2) Access members

Access members shall be those persons who have paid annual membership dues for the use of facilities, equipment and artist services of the corporation, and who have maintained their membership in good standing with regard to payment of dues, fines and or administrative penalties. Access members shall have no voting or other legal rights or responsibilities as members of the corporation under these by-laws or applicable statutes, until such time as they have qualified for voting membership under the provisions of these by-laws. Access to equipment and facilities shall at all times be regulated, granted or refused as an administrative matter at the discretion of the appropriate department administrator exercised in good faith.

3) Associate members

Associate members shall be those persons, in such classes and with such qualifications, as from time to time may be determined by the Board of Directors and who have contributed to the corporation or to its mission. Associate members shall have no voting or other legal rights or responsibilities as members of the corporation under these by-laws or applicable statutes.

Section 3: Dues The Board of Directors shall, from time to time, establish the amount of dues required for membership in the corporation in each class of membership.

Section 4: Termination of Membership Membership shall be terminated on the following grounds and in compliance with the following procedures:

Grounds for Termination

- 1) Failure to pay annual dues within thirty (30) days of written notification that such are due and owing.
- 2) Failure to pay duly imposed fines or administrative penalties within thirty (30) days of written notice that they are due and owing.
- 3) Theft of, or intentional or reckless destruction or damage to, the property of the corporation, its members, employees or business invitees.
- 4) Intentional, willful or reckless acts which pose an immediate danger to the health or safety of corporation members, employees or business invitees.
- 5) Repeated or flagrant violation of published administrative rules or policies governing the operations and activities of the corporation, its members, employees or business invitees, following written notification that such violation may result in termination of membership.
- 6) No member shall be subject to termination under the provisions of any rule or policy of the corporation unless and until such rule or policy has been submitted to and approved by the Artist Member Committee of the Board of Directors.

Procedures for Termination of Membership

- 1) There shall be a Disciplinary Committee to adjudicate complaints requesting termination of membership and comprised of the members of the Artist Members Committee and the Executive Director of the Corporation.
- 2) Upon the written complaint of any member or employee clearly and specifically stating the grounds for termination of the member and delivered to the Executive Director, the complaint will be promptly referred to the Disciplinary Committee for adjudication.
- 3) The member whose termination is sought shall receive a copy of the complaint and may, within twenty (20) days of receipt thereof, make a written request for a hearing before the Disciplinary Committee. The member may be represented by legal counsel at the hearing.

- 4) Within twenty (20) days of receipt of a written request for a hearing, the Disciplinary Committee shall hold a hearing thereon to determine the validity of the complaint. Within ten (10) days of the hearing, the Disciplinary Committee must render a decision, as to whether or not the member shall be terminated, and give the member terminated written notice thereof stating the grounds therefor.
- 5) Any member whose membership is terminated after a hearing by the Disciplinary Committee, may appeal its decision to the full membership at its next regular meeting, by delivering to the Executive Director, within twenty (20) days of notice of termination, a written request for appeal signed by twenty percent (20%) of the voting members.
- 6) A member against whom a complaint for termination has been filed shall continue to retain their voting rights until such time as the Disciplinary Committee decides that their membership shall be terminated, or until the time provided for appeal to the Disciplinary Committee has elapsed without the filing of an appeal, whichever comes first.

Section 5: Membership Meetings: The Board of Directors shall call four (4) regular meetings of the voting members of the corporation in each calendar year, including an annual meeting which shall be held on the first Sunday in November of each calendar year. The regular meetings of the voting members shall be called for the purposes of reporting to the state of the corporation, and transacting any other business as may be necessary or required by law.

Section 6: Special Meeting A special meeting of the voting members may be called by the Board of Directors or upon written request signed by at least twenty percent of the voting members and submitted to the secretary of the corporation not less than twenty (20) days prior to the date of said meeting. Every call for a special meeting of the voting members shall state, in writing, the purpose or purposes for which the meeting is called.

Section 7: Conduct of Meetings

- a) Membership meetings will be chaired by either an officer of the corporation or by the Chairperson of the Artist Members Committee. Subject to the approval of the Board of Directors, the President of the Corporation shall designate the chairperson of any membership meeting.
- b) At any annual, regular or special meeting of the voting members, upon demand by any voting member, the meeting shall be

conducted in accordance with the provisions and procedures of the Rules of Order set forth in the Members' Handbook.

Section 8: Notice The Secretary shall send written notice, by first class mail, of each regular or special meeting of the membership announcing the time, date, place, and purpose of the meeting at least (10) days prior to the meeting.

Section 9: Quorum A quorum consists of the attendance of a majority of the voting members of the corporation at an regular or special meeting. If there is not a quorum at a meeting, then those voting members in attendance may agree to act as a quorum and vote on all matters that come before them. When a vote at a meeting of members of the corporation includes a vote by mail ballot, mail ballots shall be included for the purposes of establishing a quorum for the purpose of taking action on those matters, and only those matters, on which mail ballots may be cast.

Section 10: Rescission: Any action taken by the voting members acting as a quorum under the provisions of the foregoing Section 8 may be rescinded upon a written demand signed by twenty percent (20%) of the voting members of the corporation and submitted to the Secretary of the corporation before the next regularly scheduled meeting of the board of directors. Notwithstanding the foregoing, in no event shall the written demand be required before the expiration of twenty (20) days after the taking of the action to be rescinded. In the event of a demand for rescission, the Board of Directors shall determine whether the rescinded action shall be submitted to the members at a regular or special meeting called for that purpose, or by mail ballot, or by both. Any action taken on a rescinded action, by a duly called meeting of the voting members or by mail ballot shall not thereafter be subject to rescission under the provisions of Section 8 of this Article.

Section 11: Voting At an annual or special meeting, each voting member of the corporation is entitled to one (1) vote on every question brought before the membership. Except when otherwise provided in these by-laws, a simple majority of votes cast is required to pass any motion. Attendance and voting at any meeting of the voting membership may not be done by proxy.

Section 12: Mail Balloting Votes for the election of directors and amendment of these By-Laws shall include both votes taken by mail ballot and votes by voting members in attendance at a meeting called for that purpose. Actions on rescission, may be taken by mail ballot, when called for by the Board of Directors under Article III Section 8. In any vote in which mail ballots are cast, a ballot shall accompany a statement of the action proposed to taken and any notice required under the applicable provisions of these by-laws for the call of a regular or special

meeting for the specific action or actions to be taken. In order to be valid, votes cast by mail ballot must be received at the administrative offices of the corporation, on or before the date of the meeting or members at which votes are to be cast.

Section 13: The record date upon which voting eligibility shall be determined for the casting of any vote, shall be the date that notice is mailed for the meeting, or mail balloting for which eligibility is to be determined.

ARTICLE IV: BOARD OF DIRECTORS

Section 1: Directors The Board of Directors shall consist of not more than thirty-five (35) members and shall manage the operation of the corporation. Any person who is not an employee of the corporation is eligible to serve as a director. All directors shall be or, upon their election or appointment, become members of the corporation. Directors may be hired as independent contractors if their hiring is approved by a vote of two-thirds (2/3) of disinterested Directors in attendance at the meeting.

Section 2: Term The term of office for a director after his or her election is three (3) years. A director may serve successive terms.

Section 3: Election, Appointment and Classes of Directors

- (a) The members of the Board of Directors shall be chronologically divided into three (3) classes, as nearly equal in number as possible, and no two (2) classes are subject to election in the same year. In the absence of a call for a special election, called for that purpose, the election of directors shall take place only as the annual meeting of the voting members.
- (b) A two-thirds (2/3) majority of the currently occupied seats on the Board of Directors shall be filled by directors elected by the voting members. In no event shall more than twenty-four (24) directors be elected by the membership. Voting for directors shall be non-cumulative.
- (c) The Board of Directors may appoint as many directors, each by a majority vote, as will maintain a (2/3) majority of directors elected by the members.
- (d) Notwithstanding the provisions of the preceding paragraphs b) and c), the Board of Directors may appoint a director or directors to vacancies on the board as provided in Section 4 of this Article so long as directors elected by the members constitute a majority of the Board of Directors. In that event the Board of Directors shall make no further appointments, except those to fill vacancies, as provided by Article IV. Section

4, until such time as two-thirds (2/3) of all directors shall have been elected by the members.

- (e) Notwithstanding the provisions of Article IV, Section 2, Directors elected at a special election or appointed by the Board of Directors, except those appointed to fill vacancies under Article IV, Section 4, shall join the class of directors elected immediately preceding their election or appointment, and their term of office shall expire at the same time as that class.

Section 4: Vacancies A vacancy on the Board of Directors may be filled for the remainder of the unexpired term by a vote of the majority of the remaining directors at a meeting of the Board of Directors. A vacancy is defined as the, death, resignation or removal of a director who has been duly elected or appointed in accordance with the provisions of these by-laws.

Section 5: Removal of Directors by Members The members of the corporation may remove a director from office by a two-thirds (2/3) vote of voting members at a regular or special meeting called for that purpose.

Section 6: Removal of Director by Board of Directors The Board of Directors may remove a director from office by a three-quarters (3/4) vote of board members at regular or special meeting called for that purpose.

Section 7: Meetings The Directors shall meet at least once bi-monthly to manage the affairs of the corporation.

Section 8: Notice The Secretary shall send written notice of each meeting of the Board of Directors to each director, by first-class mail, announcing the time, date, place, and purpose of the meeting at least ten (10) days prior to the meeting.

Section 9: Quorum A quorum consist of the attendance of a majority of the directors at a meeting. If there is not a quorum at a meeting, then those directors in attendance may agree to act as a quorum and vote on all matters that come before them. Any action taken by the directors acting as a quorum will be effective as an act of the entire Board of Directors unless formally objected to before the Board of Directors by a director at its next meeting.

Section 10: Voting At a meeting of the Board of Directors, each director is entitled to one (1) vote on every motion brought before the Board. In the absence of any contrary provision in these by-laws, a simple majority of the votes cast is required to pass any motion or resolution. Attendance and voting at any meeting of the Board of Directors may not be done by proxy.

Section 11: Special Meetings A special meeting of the Board of Directors may be called by the President or upon a written request signed by at least one third (1/3) of the directors.

Section 12: Temporary Committees The Board of Directors may create, following the election of officers each, year and when otherwise needed, temporary committees with the purpose and duties determined by a majority of the directors. Subject to the approval of the Board of Directors, the President shall appoint a director to serve as chair of each committee and shall appoint the members of each committee. The President may appoint committee members from among the directors and/or members of the corporation.

Section 13: Permanent Committees The permanent committees of the Board of Directors shall be, 1) The Executive Committee, 2) The Artist Members Committee, 3) The Finance Committee, and 4) The Nominating Committee and 5) The Education Committee. The Executive Committee is composed of the officers of the corporation. The Treasurer of the corporation shall be a member of the Finance Committee. Subject to the approval of the Board of Directors, the permanent committees shall be composed of directors appointed by the President, one of whom the President shall appoint as chair. Each director shall be a member of at least two (2) committees of the Board of Directors, whether permanent or temporary.

Section 14: Committee Reports and Meetings Each committee of the Board of Directors, whether permanent or temporary, shall meet at least twice during each calendar year. Each committee of the Board of Directors shall report to the membership at a regular or special meeting of the members at least once during each calendar year.

Section 15: Executive Director The Executive Director of the corporation shall be an ex officio member of all Committees of the Board of Directors. Notwithstanding the forgoing, and subject to the approval of the Board of Directors as a whole, the Executive Director shall not be entitled to attend any meeting or meetings of a committee when a majority of the members of the committee has voted that he or she should not attend such meeting or meetings.

Section 16: Board Resolutions The Secretary shall publish to the staff and membership all duly adopted resolutions of the Board of Directors upon the approval of the minutes of the Board meeting in which the resolutions were passed. The directors may, by a majority vote, determine that exercise of reasonable business judgement or furtherance of their fiduciary duties to the corporation requires that a particular resolution of the Board be kept confidential. In that event, the minutes of the meeting shall record a majority vote to that effect and only the fact that a resolution was passed and the general subject matter of the resolution shall be published.

ARTICLE V: NOMINATIONS

Section 1: Nominating Committee The Nominating Committee shall be responsible for conducting elections to the Board of Directors; interviewing and reviewing the qualifications of potential candidates for election to the Board of Directors; and making recommendations to the members and the Board of Directors as to the structure and composition of the Board of Directors.

Section 2: Nomination of Directors The Nominating Committee shall prepare a list of nominees for election to the Board of Directors and the Secretary shall send the list and profile of all nominees to the members of the corporation with the written notice of the annual meeting. The Nominating Committee shall include as nominees for election to the board any nominations made by voting members at a meeting of the membership called for that purpose.

Section 3: Nomination of Officers The Nominating Committee shall prepare a slate of nominees for election as officers from among the members of the Board of Directors and the Secretary shall send a list and profile of the candidates to the directors with the written notice of a meeting called for that purpose. Additional candidates that those proposed by the Nominating Committee may be nominated by any director at the meeting held prior to the meeting for the election of officers and those nominees shall be included in the list of nominees sent with notice of the election meeting.

ARTICLE VI: OFFICERS

Section 1: Corporate Officers At the beginning of every fiscal year of the corporation, the Board of Directors shall elect a President, Vice President, Secretary, and Treasurer. Each officer must be a director. No director may hold more than one (1) office.

Section 2: Term The term of office for each officer is one (1) year. An officer may serve successive terms.

Section 3 Election The Board of Directors shall elect each officer by a majority vote.

Section 4: Vacancies Vacancies in the officers of Vice President, Secretary, and Treasurer may be filled for the remainder of the unexpired term by a vote of the majority of the directors at a meeting of the Board of Directors.

Section 5: Removal of Corporate Officers The directors may remove an officer from office by a vote of three-quarters (3/4) of the then current directors, at a meeting of the Board of Directors called for that purpose.

Section 6: President Subject to the supervision of the Board of Directors, the President is the Chief Executive Officer of the corporation and has general authority to direct and review the operations of the corporation. In addition, the President shall: (1) preside at all meetings of the Board of Directors, (2) preside at or designate the presiding officer for all membership meetings pursuant to Article III Section 6a (3) appoint the chair and members of all committees pursuant to Article IV Section 13, (4) serve as an ex officio member of all committees, (5) fully inform the directors of all of the activities of the corporation, (6) sign all contracts and documents authorized by the Board of Directors in the name of the corporation, and (7) perform all other duties as the Board of Directors may assign to him or her.

Section 7: Vice President The Vice President shall: (1) perform the duties of the President in the President's absence or disability, (2) become President if the office of President becomes vacant for any reason, (3) serve as an ex officio member of all committees, and (4) perform all other duties as the President and Board of Directors assign to him or her.

Section 8: Secretary The Secretary shall: (1) keep the minutes of all meetings of the Board of Directors and membership meetings, (2) provide notice and other information to the members and directors as required by the by-laws, (3) maintain a record of the members of the corporation, including their names and addresses, (4) receive and preserve all correspondence and documents directed to the corporation, and (5) perform all other duties as the President and Board of Directors assign to him or her.

Section 9: Treasurer The Treasurer shall: (1) keep accurate accounts of the corporation and its properties, (2) have custody of all of the funds of the corporation, (3) provide a report of the accounts at each meeting of the Board of Directors, (4) obtain an annual audit of the accounts of the corporation, (5) deposit and disburse the funds of the corporation, and (6) perform all other duties as the President and Board of Directors assign to him or her.

ARTICLE VII: INDEMNIFICATION

The corporation shall fully indemnify any present or former officer or director for all costs, expenses, monetary damages, and attorney's fees incurred by him or her by reason of the fact that he or she was a director or officer of the corporation to the full extent provided under law and particularly under the provisions of Pennsylvania Consolidated Statutes Title 15 Sections 5741 through 5750. The Corporation shall not provide indemnification if the costs, expenses, monetary damage, and attorney's fees were incurred as a result of the willful misconduct or negligence of the officers or director.

ARTICLE VIII: FISCAL YEAR

The fiscal year of the corporation is July 1 to June 30, or as otherwise determined by the Board of Directors.

ARTICLE IX: ADOPTION OF BY-LAWS

These bylaws are effective immediately upon their adoption by a two-thirds (2/3) vote of the of the members casting votes, in attendance at and by mail ballot, a regular of special meeting called for that purpose. Notwithstanding the foregoing, the voting rights of members currently entitled to vote shall not be subject to the requirements for qualification as voting members provided in Article III Section 2(a) for one (1) year from the adoption of these by-laws.

ARTICLE X: AMENDMENTS

These bylaws may be amended by a vote of two-thirds (2/3) of the members casting votes, in attendance and by mail ballot, at an annual or special meeting called for that purpose. The secretary of the corporation shall give all voting members thirty (30) days notice, by first class mail, of any meetings called for the purpose of amending the by-laws and shall send a written copy of the proposed amendments(s) with the notice of the meeting.