

OTG Wall and Floor License to Display Procedures

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Licensee-Artist positions are rotated approximately every two months (six times a year). Rotation cycles are:

DEC/JAN FEB/MAR APR/MAY JUN/JUL AUG/SEP OCT/NOV

The rotation schedule is posted in advance on the Staffing Calendar. Typically, the last Wednesday and Thursday occurring together during the month of the ending rotation cycle is the start of the next rotation cycle. The Dec/Jan rotation cycle might start a week earlier in November due to the holiday schedule.

OVERVIEW

To qualify and continue as an Off Track Gallery (OTG) Wall and Floor Licensee-Artist, a number of steps must be fulfilled as follows:

1. **MEMBERSHIP:** San Dieguito Art Guild (SDAG) Membership in good standing is required.
2. **MONTHLY SHOW PARTICIPATION:** Member must enter their own art in the medium chosen for exhibition in the OTG Monthly Show for a minimum of three times.
3. **JURYING:** Member's art medium(s) must be approved for exhibition in the Off Track Gallery by the SDAG Jury Committee.
4. **WAITING LIST:** Once juried in, the member is placed on the Floor or Wall waiting list.
5. **CONTRACT & FEES:** When a space is available, the member submits the OTG Wall and Floor License to Display Contract to the appropriate Wall or Floor Chair along with their deposit and fees. The Licensee-Artist's current signed SDAG membership form and hold harmless agreements are required. Licensing fees are due before rotation starts. If the fee is not received by then, the Gallery Committee may remove the Licensee-Artist's art from the Gallery. Extenuating circumstances will be considered. If the Licensee-Artist's art is removed, the Licensee-Artist may go back on the waiting list and their deposit will be held. If the Licensee-Artist decides not to go back on the waiting list, the deposit is forfeited to SDAG.
6. **INSTALLATION:** Member installs their exhibit in the approved medium at the assigned rotation according to the contract and these procedures.
7. **TRAINING & STAFFING:** Member goes through training to staff the gallery and then fulfills the staffing and job requirements.
8. **CONTINUATION:** Member continues to pay their fees at the beginning of each rotation and rotates their art on schedule according to the contract.
9. **NOTICE OF TERMINATION:** When a Licensee-Artist decides to terminate their License to Display Contract, they are required to provide 60 days notice to receive their deposit back. If a Licensee-Artist is found to be in such noncompliance of our procedures and contracts, their art may be removed from the gallery display by the OTG Gallery Committee.

CONTRACTS, FEES AND JOB OBLIGATION

Fees and job obligations are defined in the "OTG Wall and Floor License to Display Contract," which is incorporated into these procedures along with the "Membership Agreement Terms and Conditions" and in the above OVERVIEW, item number 5. All forms are subject to change per San Dieguito Art Guild (SDAG) Board approval. Changes are posted on our website and an attempt will be made to notify members via email when changes are made. It is the responsibility of each member to stay up to date with these changes.

BASIC GALLERY RULES

1. **NO** ink or pencil marks on the gallery display surfaces, especially the carpeted walls.
2. **NO** use of screws into the carpeted wall.
3. **NO** greeting cards or unframed flexible prints and art on the wall or floor rental displays.
4. Licensee-Artists are provided with a name tag for their gallery space. If the Licensee-Artist wants to provide their own name tag, they must get approval from the Gallery Committee.

GALLERY LABELS

All Wall items must be clearly identified with a label or two that are attached to the back of the art and another label that is displayed on the wall next to the art. The following information should be provided in both places:

TITLE OF ART

ORIGINAL or PRINT

ART MEDIUM

NAME OF ARTIST

PRICE OF THE ART

ART ID: Artist's Last Name . First Initial – (Artist's inventory number)

DUAL PURPOSE PERFORATED WALL HANGING TAGS: These tags have two parts. One part is intended to stay with the art when it is sold and the other is meant to be removed during the sale and attached to the invoice. OTG supplied hanging tags are self-explanatory, and can be attached with string. Other perforated labels may be used, but should include the essential information.

REMOVABLE WALL TAGS: If art has a permanent identification label attached to its back, then a small removable label should also be attached showing the price of the art and the ART ID: Artist's Last Name . First Initial – (Artist's inventory number).

ON THE WALL LABELS NEXT TO ART: A computer, software, printer, heavy ivory colored perforated paper and tiny Velcro® dots are usually available in the gallery office for making tags. The tiny Velcro® dots are placed on the back of the wall tags for fastening to the wall. If an artist wants to provide their own unique name tags, they should be approximately the same size, color, and rectangular shape as the gallery office tags. If unique tags vary considerably in size, shape or color, the artist should get approval from the Gallery Committee or risk having them removed.

DISPLAY OF JEWELRY AND SMALL ITEM TAGS: These tags may be hand written on small tags that are provided by the gallery or purchased by the artist. They must contain the price of the art and the ART ID: Artist's Last Name . First Initial – (Artist's inventory number). They should also include important information about the art such as the type of metal used in ear wires.

LARGE FLOOR ART TAGS: These tags are often custom made by each artist. They must contain the price of the art and the ART ID: Artist's Last Name . First Initial – (Artist's inventory number). They should include important information about the art. If the art can be used with food or drink, it should say if it is food safe or not. Perforated hanging tags may be used with large floor art.

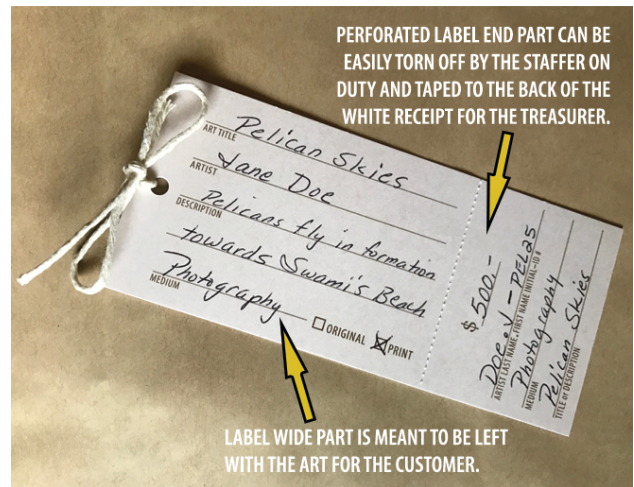
DISPLAY OF BUSINESS CARDS, BIOGRAPHIES, AND ADVERTISING

Business cards and one business card holder are allowed per rental space. Business cards and their holder should be close to the standard business card size of 3.5 x 2 inches. Cards may be larger if they are folded to the standard size.

Wall: The business card holder must be lightweight, plastic and attached to the wall with Velcro®. Care should be taken to avoid pulling the carpet from the wall, by holding it in place with a hand while gently easing the card holder away from the wall.

Floor: The business card holder must be suitable for the display and of a moderate size.

Wall and Floor biographies and advertisements must be displayed in the supplied large or small acrylic holders or approved by the Gallery Committee.



GALLERY ART MEDIUMS:

Licensee-Artists are restricted to show only those mediums that were approved by the SDAG Jury Committee. Mediums include Oil Painting, Acrylic Painting, Watercolor Painting, Pastels, Pencil Drawings, Photography, Digital Art, Mixed Media, Jewelry, Textiles, and forms of 3D Art such as Gourds, Sculptures, Ceramics, Clay, Wood, Glass, Mosaics and limited Giclee.

Further definition below:

Digital Art includes all types of printed digital art as well as painted digital art prints.

If the digital art is photo-based, it should be placed in the Photography category.

Photography includes all types of photographic printing as well as painted photographic prints.

Mixed Media should appear to be more than one painting medium. Painted photographic or digital prints are judged under Photography or Digital Art unless the base prints are cutout and used in a collage, in which case it would be judged as Mixed Media.

Jewelry should be about 60% of your own original work and 40% or less of purchased parts. The work must be assembled by the artist. Functional items such as book marks, watches and key rings are not allowed. Jewelry should be more creative than ordinary line beading.

Textiles will be evaluated on the basis of original artistic content.

"Grandfathering" exemptions to items in this section may be made by Gallery Committee decision.

ACCEPTABILITY OF ART WITHIN THE OFF TRACK GALLERY:

Art must meet a number of requirements to be shown in the Off Track Gallery. We share our gallery with other members and as a group, we share our shopping center, the Lumberyard, with other tenants. All of us in the Lumberyard depend upon providing a welcoming, hospitable environment for our customers. Thus, our gallery has a more conservative approach to display standards than you might find in more avant-garde environments.

- ◆ Licensee-Artists may only show art that is within the medium(s) approved by the SDAG Jury Committee.
- ◆ Exhibits of art must be prepared and displayed as set forth in these procedures, the OTG Wall and Floor License to Display Contract, and the SDAG Membership Agreement.
- ◆ An artist's wall display space can not contain more than 50% Giclee prints
- ◆ Shoddy workmanship may be rejected. Repeated breakage of jewelry is not acceptable. Broken or chipped framing glass or other sharp edges are not acceptable. The visible sides of unframed canvas must be painted.
- ◆ Art that is perceived as not suitable for all ages or not suitable for the OTG is subject to rejection by the Gallery Committee or the Wall or Floor Chair.
- ◆ Mislabeling of art is not acceptable. Art must be identified as either an original or a print. The words "photography" or "digital art" or "giclee" suffices as identification of a print.
- ◆ Paintings that are painted over printed images on canvases, boards, or prints, where the images were created by someone other than the artist are prohibited from display in the Off Track Gallery. This includes use of off-the-shelf preprinted canvases, paint-by-numbers, and embedded magazine images. One exception is a collage of images that are artistically arranged and prepared as mixed media so that a new artistic meaning is perceived.
- ◆ Art created as part of a classroom project that was partially designed by an instructor is prohibited.
- ◆ Art may be rejected from display in the OTG if the subject matter is considered by the Gallery Committee to be highly controversial and detrimental to business.

"Grandfathering" exemptions to items in this section may be made by Gallery Committee decision.

FLOOR ARTIST GUIDELINES:

CATEGORIES

1. 3D Art
 - 1.1. Glass: Fused, Lampwork, Blown, Assemblage
 - 1.2. Fiber Art: Hand Braiding, Hand weaving, Coiling, Gourds, Fabric, Crochet, Knitting, Kumihimo
2. Jewelry
 - 2.1. Bead Stringing/Assemblage, Woven Beads, Stitching, Knotting
 - 2.2. Wire Work: Weaving, Warping/Weft, Wrapping, Knitting, Chainmaille
 - 2.3. Metal Smiths: Enameling, Forging, Hollow Forming, Casting, Stamping, Etching, Chasing, Repousse, Electroforming, Cold/Connections, Reticulation, Fold Forming, Fusing, Metal Forming
 - 2.4. Other: Lapidary, Mosaic, Design, Clay Design, Wood Design, Painted Locketts

3D ARTIST & JEWELRY ARTIST DISPLAY GUIDELINES

2. Each Floor Licensee-Artist must display in a 3D Cube, Jewelry Tower or Jewelry Shelf. Eighty percent (80%) of their License to Display space must be for the artist's primary medium, as previously juried-in.
3. Artists in each floor display area may include up to five additional pieces of other juried-in mediums, not to exceed 20% of the License to Display space.
4. Small framed artwork pieces presented in another medium should be for table display only and be no larger than 7"x 9" with frame included.
5. Price variation is encouraged in each License to Display space. If price includes low and/or medium priced work, the percentage can vary as long as no more than 1/3 of the items displayed are in the low price range. A display may include all high-end items priced \$50 and more.
 - 5.1. Low prices are \$20 to \$30 (Below \$20 requires special approval)
 - 5.1. Medium prices are \$30-\$50
 - 5.2. High prices are \$50 and up
6. New items must be different than items displayed by other artists in the gallery.
7. Wall Art cannot be the main body of artwork in any of the Floor Licensee to Display spaces.
8. Bead stringing will not be accepted in through the 'Jurying-in' process as the Gallery is currently at the maximum allowed.
9. No items such as bookmarks or key rings will be accepted into the 'Jurying-in' process. Other functional items may not be accepted unless first approved by the Galley Committee. If not approved the items will not qualify for the Gallery 'Jurying-in' process. SDAG events outside of the gallery may have special jurying decision sessions for functional designed items.
10. Floor Licensee-Artists already Licensed-to-Display in the Galley have had their current work 'grandfathered' in, at this time.
11. Under no circumstances, before the day of Floor Rotation, are Licensee-Artists to remove any other artist's items in the cubes, towers or shelves without approval from the specific individual artist or Floor Chair.

3D ARTIST & JEWELRY ARTIST DESIGN GUIDELINES

1. The 3D artwork and small jewelry pieces need to meet not only the need for fashion or home decor; but also a high level of creativity and uniqueness with each piece of work showing a high standard of design.
2. All assemblage needs to be unique, not just ordinary beading.
3. Purchased parts should not exceed 40% of each completed piece of work, while the artist's efforts, design skills and creative contribution should equal at least 60% of each display item.

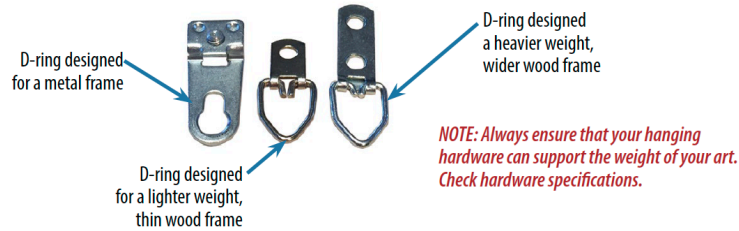
3D ARTIST & JEWELRY ARTIST WORKMANSHIP GUIDELINES

1. The 3D and Jewelry Artist, no other sources, must construct/assemble their own 3D art and jewelry pieces.
2. Created items for sale must hold together and function as reasonably expected, with a high standard of workmanship and quality materials.
3. Each artist must have good quality workmanship that enhances and complements the design. Shoddy workmanship will be rejected.
4. Repeated breakage, cracks, chipped or sharp edges of 3D glass, pottery or jewelry is not acceptable.
5. Mini paintings on canvas must have the sides painted with no staples showing

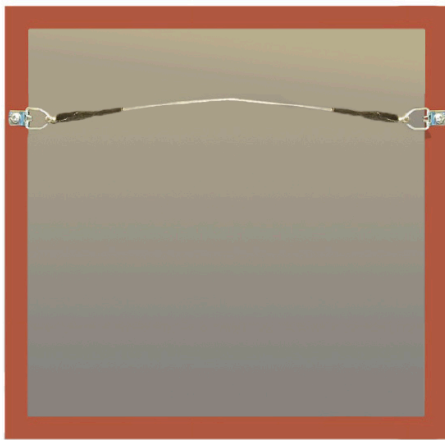
HANGING PROCEDURES FOR FRAMED AND CANVAS WALL ART

Preparing your wall art with care will help prevent accidental damage to your art, and will give your art a more professional appearance.

D-rings are the preferred method of attaching wire to the frame.



D-rings are attached by screws on each side of the frame.



Placement of D-rings is determined by the size of the frame.

- For small frames, placement is about one-fifth of the way down from the top of the frame.
- For vertically longer frames, placement is about 4 to 5 inches from the top (possibly more for really large frames).

IMPORTANT: The placement of D-rings must allow concealment of the hanging wire and the wall hook, and allow leveling of the frame.

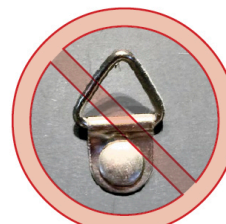
*Hanging Hardware **MUST** be strong enough to easily hold the weight of the framed art.*



SCREW EYES



SAWTOOTH HANGERS

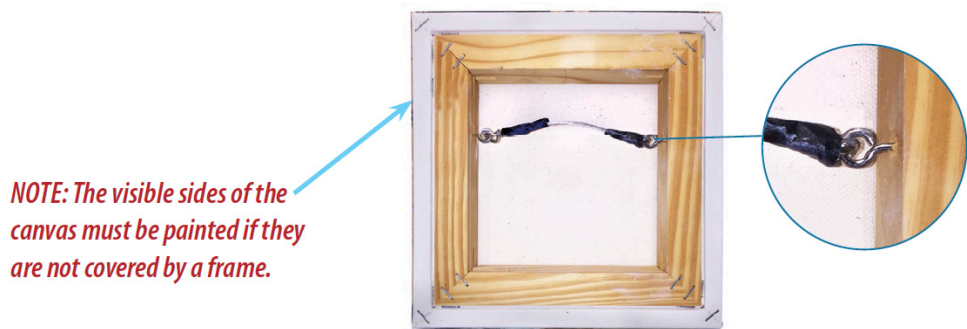


RINGS OR HANGERS
MOUNTED ON BACKING BOARD

No small screw eyes or saw tooth hangers or backboard hooks allowed for hanging frames larger than 9x12-inches.

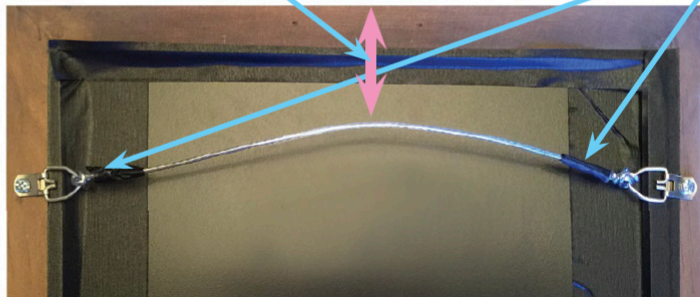
Always replace weak hardware with D-rings and wire—even on frames smaller than 9x12-inches if it appears that it could fail. Each Licensee-Artist is RESPONSIBLE for making sure that their art can be hung safely in the gallery and the customer's walls.

Screw eyes may be used inside canvas frames if they are large enough to support the canvas and an attached frame. Hanging wire should be tight enough so that when the art is hung, the picture hanger will not be visible.



NOTE: The visible sides of the canvas must be painted if they are not covered by a frame.

When hung, the pulled center of the hanging wire should be about 2-inches away from the top of the frame



The wrapped ends of the hanging wire be must covered with tape to protect against injury

Hanging Wire must be multi-stranded. See suggested coated stainless steel Super SoftStrand wire below. It is recommended that transparent acrylic or plexiglass is used instead of breakable glass.

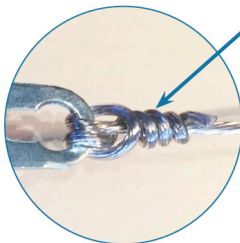


Super SoftStrand, Size # 6
Plastic Coated,
Stranded
Stainless Steel
Picture Wire
(weight spec of 60 lb.)

Note: This wire spool comes with convenient step-by-step visual instructions for attaching the wire to a D-ring.

(This spool was purchased on Amazon, but might also be found at other framing supply stores.)

Hanging wire should be threaded twice through the D-ring, and the end should be wound around the hanging section before concealing under tape.

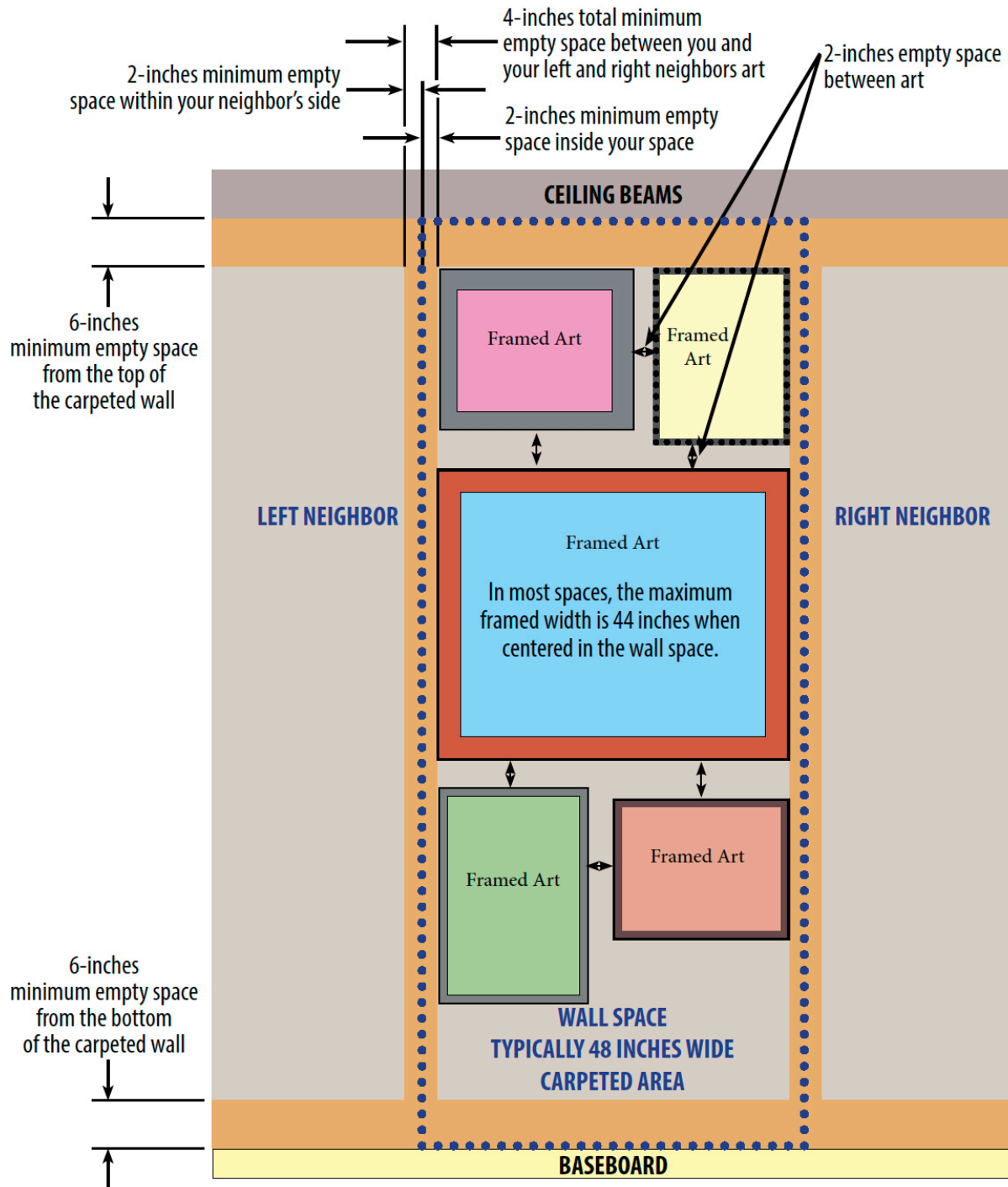


Threaded wire is shown here before taping over the end of the wire. Heavier pictures require more wrapping.

WALL HANGING

MINIMUM EMPTY SPACE RULES

All Licensee-Artists are required to keep their items within their own display space. In addition to this, there are minimum empty space requirements within each Wall display area. Specifically, two-inches of space between all edges of art. If there appears to be crowding, display spaces are measured by our rotation monitors. If items are too tightly displayed, they may be removed. Ask the rotation monitor to check your display if it is tightly packed.



PODIUM LADDER AND STEPLADDER SAFETY

The use of ladders is risky and requires following safety procedures to prevent accidental falls, bodily injury, or death. All members and non-members who use ladders in the Off Track Gallery must follow these safety instructions. Use of the word "ladder" in these safety instructions applies to both the Werner Podium Ladders and the Gorilla Stepladders. Further instructions, weight requirements and specifications from the manufacturers are available on each ladder. Some information is located inside a rail or under a step. Failure to read and follow instructions on these ladders may result in injuries or death.

YOU ARE RESPONSIBLE FOR YOUR OWN LADDER SAFETY.

IF YOU BRING IN A NON-MEMBER HELPER, YOU ARE REQUIRED TO HAVE THEM READ THIS SECTION ON LADDER SAFETY AND HAVE THEM SIGN THE NON-MEMBER HOLD HARMLESS AGREEMENT.

1. **USE LADDERS ONLY IF YOU ARE IN GOOD PHYSICAL AND MENTAL CONDITION.** DO NOT CLIMB OR USE A LADDER OR STEPLADDER if you are not mentally or physically able to do the task safely. Do NOT climb a ladder if you feel tired or prone to losing your balance or if you have been using alcohol or medicine that causes impairment of your balance and capabilities. If you need help, ask and wait for assistance.
2. **NO MORE THAN ONE PERSON IS ALLOWED ON A LADDER AT THE SAME TIME.**
3. **DO NOT USE A STRAIGHT OR EXTENSION LADDER IN THE OFF TRACK GALLERY.**
4. **DO NOT USE A LADDER IF YOU AND YOUR TOOLS AND THE ART THAT YOU ARE HANGING EXCEED THE LADDER'S MAXIMUM WEIGHT LOAD.** The two Werner Podium Ladders are rated for a maximum load capacity of 300 pounds. The two smaller Gorilla Stepladders are rated for a maximum load capacity of 250 pounds.
5. **NEVER ATTEMPT TO MOVE A LADDER IF SOMEONE IS STANDING ON IT OR IF THERE ARE OBJECTS ON THE TOP OF IT THAT COULD FALL.**
6. **MOVING THE LADDER:**
 - ◆ Remove all items including hammers and hanging nails from the top of the ladder, before folding and moving.
 - ◆ To move a ladder, lift the ladder off the floor. Do NOT drag the ladder on the floor as it can damage the floor. Have another person help if a ladder is too heavy.
 - ◆ Always take extreme care to NOT damage the walls, the art on the walls, the glass cabinets, etc. when moving a ladder in the gallery.
7. **LADDER INSPECTION:**
 - ◆ Before using a ladder, check that the ladder is in good working order.
 - ◆ Do NOT use a damaged or rickety ladder. Inform the Gallery Manager if a ladder is missing a part or is broken, bent or unsteady or if you spot cracks, corrosion or insecure bolts or rivets.
 - ◆ Place a sign on any broken ladders to warn off other potential users. Damaged ladders should be destroyed and replaced rather than repaired. Destroy any ladders that have been exposed to excessive heat or any corrosive agent.
8. **SETUP OF LADDER:**
 - ◆ Be careful when using ladders near electricity. Metal conducts electricity which can cause a shock or electrocution. Do NOT let a ladder or yourself come in contact with live electrical wires.
 - ◆ Ladder feet must be on firm level ground to prevent excessive ladder movement. Do NOT place objects under the ladder feet to raise the ladder or to adjust for uneven surfaces.
 - ◆ Do NOT use a ladder on slippery surfaces.
 - ◆ Always fully open ladders. When the stepladder is opened and positioned for climbing, check that the rung locks and spreader braces are locked into position. Check that the podium is flat and secured in position. Check that the tray on the stepladder is firmly locked in place.
 - ◆ Do NOT use ladders in front of closed doors that are unlocked. Nearby doors should be opened and monitored by a person on the ground to prevent ladder accidents.
9. **CLIMBING AND USING THE LADDER:**

- ◆ Do NOT stand above the podium platform.
- ◆ **KEEP YOUR CENTER WAISTLINE BETWEEN THE SIDE RAILS. DO NOT OVER-REACH**, because you may lose your balance and/or tip the ladder. Place the ladder so that you can reach the hanging area easily without over reaching to the right or to the left beyond the top safety bar. If necessary, reposition the ladder so that you will be able to reach the hanging area safely.
- ◆ When sharing a wall with another Licensee-Artist, you can help each other, but do NOT attempt to both be hanging your own work at the same time. When working with others, make certain that tools and art will not fall on anyone.
- ◆ Face the ladder when climbing up or down and maintain a firm grip. Always use caution, making certain you are in safe contact with each step to avoid tripping and falling. Think about what you are doing. If needed, have someone help hold the ladder steady.
- ◆ NEVER MOVE, WALK, BOUNCE, OR JIGGLE A LADDER WHEN CLIMBING OR STANDING ON IT.
- ◆ NEVER USE A CLOSED LADDER AS A STRAIGHT LADDER. It can easily slip out from under you. Do NOT use a ladder as a platform, plank or brace. These ladders are NOT designed for these uses.
- ◆ NEVER STAND, CLIMB OR SIT ON A LADDER TOP, WORK TRAY, BRACES OR BACK SECTION.
- ◆ Wear clean, slip resistant shoes. Do NOT wear shoes with slippery leather soles. Do NOT wear loose fitting footwear such as flip flops.
- ◆ When climbing and using a ladder it is safest to utilize THREE POINTS OF CONTACT to decrease the chance of slipping and falling. This means that the climber must face the ladder and have two hands and one foot or two feet and one hand in contact with the ladder. Carrying objects can interfere with a firm grip on the ladder and be unsafe.
- ◆ HANG ART WITH EXTREME CAUTION. Move materials with caution to not lose balance or tip the ladder. Ladder injuries can be avoidable if you think and act with caution and care.
- ◆ DO NOT STAND TOO HIGH ON A LADDER. The ladder should extend sufficiently high enough that your body is prevented from falling forward.

10. WHEN NOT IN USE, LADDERS SHOULD BE FOLDED AND PLACED SAFELY IN THE OFFICE:

- ◆ Ladder weight should be leaning against the wall. The tallest ladder should be touching the wall. This works best if the angle of the ladder feet help the ladder lean into the wall.
- ◆ Do NOT leave ladders unattended during gallery open hours.
- ◆ Keep ladders clean and free of foreign materials.

STAFFING THE GALLERY

STAFFING: Licensee-Artists are required to staff the Off Track Gallery in four-hour shifts, three times each rotation cycle. They must staff one shift each month during the rotation cycle and a third shift during either month. The third shift may be waived if the Licensee-Artist has a qualifying job. Qualifying jobs must be signed up for through the Jobs Chair, two weeks before the upcoming rotation.

Full Wall and Full Floor Tower Licensee-Artists may be required to staff an additional shift during rotations. They will be notified in advance when this is found to be necessary to fill our calendar shifts. This typically occurs over the summer months when the gallery hours are extended.

NEW STAFFERS: New staffers who do not have much retail experience are typically assigned special overlapping shifts for the first rotation period. When staffing, new staffers should take an active roll in learning the procedures by asking questions and participating hands-on. In addition to making sales and writing receipts, new staffers should learn how to open the gallery in the morning and close at night and how to greet customers when they enter the gallery. Special overlapping shifts are not switchable.

TRAINING: Licensee-Artists are required to attend training before staffing on their own. A training date is assigned to new staffers. Periodically, retraining may be required of staffers. This training qualifies as a job for new staffers for their first staffing rotation period.

OFF TRACK GALLERY GUIDE: This book contains important **Staffing and Safety Instructions** for staffing the Off Track Gallery along with support sections, a **Daily Check List**, and the ongoing **Staffer's Journal**. During training, review this guide and use it whenever you staff.

STAFFING CALENDARS

- ◆ **ON LINE STAFFING CALENDAR:** Each Licensee-Artist receives a login and password to view the Staffing Calendar on a website. These calendars are provided for reference only. The on line calendar might not be up to date with the Gallery Staffing Calendar. The Calendar Chair is in charge of making changes to the On-line Staffing Calendar. **GALLERY STAFFING CALENDAR:** Typically, hard copy Staffing Calendars are in the Off Track Gallery Guide or on the front desk so that Licensee-Artists can write their name on open shifts to reserve them and note any switches or substitutes for existing shifts. The Gallery Staffing Calendars are updated over time to account for the Current Rotation, the Next Rotation, and the Following Rotation.
- ◆ **GALLERY SIGN UP:** Rotation Staffing Calendars are placed in the gallery for general sign up a couple of months in advance of its starting point and then removed by the Calendar Chair for reconciliation about two weeks before the rotation starts. Licensee-Artists must be signed up for all of their shifts at least two weeks before a rotation begins or they may be assigned shifts. After reconciliation, the updated Staffing Calendars are placed in the gallery so that Staffers can make switches or find or hire a qualified, substitute Staffer.
- ◆ **EARLY SIGN UP** is usually made available for those who have scheduling difficulties due to family, medical, or work related issues. Contact the Calendar Chair if you need this help.

FINDING SOMEONE ELSE TO WORK YOUR SHIFT

- ◆ **SWITCHING:** Staffers can check the website or gallery Staffing Calendars and call other qualified Staffers to find someone who can switch shifts with them. Switches must be written in the hard copy Gallery Staffing Calendar, and the Calendar Chair should be notified to update the website calendar.
- ◆ **PAID STAFFER:** The on line Staffing Calendar contains a "Find A Sub Staffer" button to access switching instructions and a list of qualified staffers that take payment for staffing someone else's shift. In addition to this list, Staffers can pay any qualified Off Track Gallery Staffer to work their shift.

BYES: A "Bye" means that the person does not have to work one shift. "Byes" are some times given out during reconciliation, preferably to those Staffers who have made significant extra contributions to the OTG operations. Staffers are notified by email if they receive a "Bye."

OPTIONAL ON-CALL STAFFING LIST: In some emergency situations, an e-blast is sent out to those on this list to find an unpaid substitute Staffer. The unpaid substitute Staffer who works the emergency shift will get a "Bye" during an upcoming rotation period or when available. Also, the fulfillment of the emergency staffing will count as a job for one rotation period (if needed). Contact the Calendar Chair if you would like to be on this list.