

STRONG AS A BOARD

POLICY SMART PRESENTS

STRONG AS A BOARD:
Templates to Make Your Arts Board Policies Astounding!

Created by

Policy Smart

In partnership with

STAGE CENTRE PRODUCTIONS

&

THEATRE ONTARIO

Acknowledgement and Special Thanks

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INTRODUCTION: *Strong as a Board*

Tell someone that you are an Arts Administrator and wait for the pause as they try to figure out what that means. Ask an artist to write a policy and that too can be equally frustrating.

We live in an era where the worlds of the arts and administration have come together. It simply is not feasible for the arts sector to exist within a realm defined by the “the act of making art” in a country where the majority of the sector are funded by a select amount of granting bodies. The ability to organize a company has become imperative. So we now have two separate worlds coming together: the world of making art and the world of administration, and these two worlds are reliant on each other to create the best possible artistic productions.

This is where *Strong as a Board: Templates to Make Arts Board Policies Astounding* was born. The creation of policies, bylaws and job descriptions should not be a chore, but something that binds a company together and make them work as one. However, with so many arts organizations dependent on volunteers and so busy with the process of making arts, policies, bylaws and job descriptions become the item to push back on the agenda and they shouldn't be pushed back. That's why we created this guidebook, for every theatre or arts organization operating in Ontario who may needs a hand or just some guidance. *Strong as a Board* is for you.

Tackling a project and a publication is no small endeavor. The business of the arts is something far beyond producing a play or organizing a cultural event. It is a balance in f understanding the arts with the mindset of comprehending the structures that help make it possible for these activities to happen. This is the task that was put before us, and I feel we have achieved something great here.

Christina Anderson has researched through document after document finding the necessary bylaws that inform the boards of arts organization and answered many questions that need to be addressed with the impending changes of ONCA (Ontario Not-Profit Corporation Act) coming into effect next year, as well she has brilliantly highlighted areas of interest and pointed us towards a possible future for bylaws and Ontario art organizations. “Change is the only constant in life”,

Heraclitus is noted for saying, but in these documents, Christina has made change a lot more organized and a lot less scary.

Volunteer policies fell under the domain for Sarah John and she tackled the task with a true love for creating safe spaces for the people who generously give their time to support our artistic endeavors. Analyzing a range of alternatives through a variety of organizations, Sarah worked to craft a living document that would benefit both the company and their volunteers, all of which can be easily adapted into your organization structure. Volunteers are often the backbone of an organization and its activities and Sarah took that responsibility seriously.

I had the great fortune to work alongside John Debono in the work of making clear job descriptions for an arts organization. Although we had different areas of the organization, John finely handled jobs centered on board and administration, while my talents centered on production and audience related positions, the many types of jobs all came to the common goal of their importance within the organization. While there can always be positions created specifically for any company, I feel greatly that John and myself have captured an essence of what makes a great job description and how they will impact theatre and art organization.

After our work with Stage Centre Productions in crafting their own policy documents, we set to work on creating the ultimate template guidebook, filled with information that would benefit the structure of any theatre or art organization. Our product is *Strong as a Board*, and we could not be more proud to offer this to you and the Ontario arts community.

As long as you have great policies to guide your arts organization, you will be strong as a board.

Steven Jackson

Policy Smart



Drafting and Revising Bylaws

An organization's bylaws are the nuts and bolts that keep the fundamental pieces together, running and operating year round. Bylaws outline the governing rules and regulation of a society by stating their internal powers and operational procedures, as well as define the particulars such as the when's, how's and who's of the organization when exercising power. Bylaws can be as specific or as general as you prefer, however as a non-profit incorporated organization you must adhere to some structural necessities depending on the nature of your organization.

TOO SOON?

If you are "jumping the gun" as the expression goes and have not begun to discuss factors such as incorporation, unsure what about Letters Patent, have not considered charitable status or thought about the type of governing board (working, policy, funding, etc.) that fit your organization, than pause here.

Before you begin to write or build your bylaws have a look at these great resources to get started on answering these necessary questions and external factors. How you address these questions will impact the overall structure of your bylaws.

- **Charity Village** - "Starting a Nonprofit"
<https://charityvillage.com/topics/quickguides.aspx>
- **Ministry of Attorney General** - "Not-for-Profit Incorporator's Handbook"
<http://www.attorneygeneral.jus.gov.on.ca/english/family/pgt/nfpinc/>
- **Canada Business Ontario** - "Not-for-Profit Guide" <http://www.cbo-eco.ca/en/index.cfm/starting/getting-started/not-for-profit-guide/>
- **Sector Source** - "Starting an Organization"
<http://sectorsource.ca/managing-organization/charity-tax-tools/starting-organization>

The following bylaw examples in this section assume you are an incorporated non-profit organization registered provincially under the Ontario *Corporation Acts* (OCA), and soon to be transitioning under the Ontario *Not-for-Profit Corporations Act, 2010* (ONCA). If you fall under these conditions, the featured bylaws can guide you in your transition under ONCA.

Please note, the bylaw examples and comments/ suggestions are to be used only as a guiding references. The suggestions and bylaws discussed in these examples are to assist in the creation and collaboration of your own bylaws as they pertain to your organization, OCA and ONCA. **Always get legal advice and a legal representative to overview your bylaws to ensure they comply with ONCA.**

Drafting Bylaws: What You Need to Know

For any organization, the process of writing or re-vising bylaws can be difficult and time consuming. There are multiple facets and legalities you must consider before you can successfully approach your bylaws with

confidence and go forward knowing these bylaws are sustainable and within a viable document. The trick for creating best practice bylaws is clarity and easy comprehension.

Your organization throughout the years will change in its staff, operation size, organization mandate and members. Each individual who encounters your bylaws should be able to understand their role, rights and powers as members, as should their successors. Your job therefore should be to create a document that is legally sound and best represents your organization and the people you stand for.

Make time to sit down with your board members, key personnel and administration staff/volunteers to ensure that your bylaws hold and represent to everyone interests.

Be prepared to revise, re-write and research through the whole process of your bylaws. Whether this is the first time you are drafting bylaws, or the first time you have had time to revise them, this is a great time to set a new course for your organization.

To get started, you must first be equipped with the knowledge of what is to come: ONCA.

As you might already be aware, in the past two years there has been significant restructuring for non-profit within Canada. Federal non-profits are being restructured under the Canada Not-For-Profit Corporations Act (CNCA), and on the provincial level non-profits will be enforced under the Ontario Not-for-Profit Corporation Act (ONCA), which is set to come into effect sometime in 2016.

ONCA will apply to all non-profit organizations currently registered under the Ontario Corporations Act. However, select organizations may be incorporated under other Ontario laws and statutes, therefore may be exempt from ONCA. If you are unsure about your incorporation statutes, or fall under an exemption clause visit the Ministry of Government and Consumer Service for guidance as to where your organization fits into ONCA.

Key Notes

Key features of ONCA when it comes into effect:

- make incorporation easier – applications for articles of incorporation will be submitted directly to Service Ontario
- make a new distinction between public benefit corporations and other nonprofit organizations
- allow a simpler process for reviewing financial records, especially for small organizations
- provide clearer rules on areas like directors' responsibilities and conflicts of interest
- clarify that nonprofit organizations can engage in commercial activities if the activities support the organization's nonprofit purposes (but registered charities still face [restrictions](#))
- provide members with actions they can take if they believe directors are not acting in the best interests of the corporation
- give members greater access to financial records
- make it mandatory for organizations to make proxies or alternate ways of voting available to members

To provide a brief overview, ONCA will apply to all Ontario based non-profits and will impact areas such as membership rights, your financial requirements and review process, responsibilities and roles of members, and create a new stream of commercial engagement for non-profits. As a result, organizations' bylaws must comply with these changes.

A brief summary list of ONCA key features has been prepared by [Community Legal Education Ontario](#) (CLEO) outlined, which is furthered outlined in the **key notes** section above, however for a full descriptive list you can visit the [Guide to the Not-For-Profit Corporations Act, 2010](#) provided by the Ministry of Government and Consumer Services.

When ONCA takes effect, all organizations transitioning in will have a three year grace period to comply. New organizations applying for incorporation must adhere to the new regulations as outlined in ONCA. To ease in the transition into ONCA, the Ministry of Government and Consumer Services has provided a series of resources and services to assist organizations in their transition. Here are some resources that you can review to learn more about ONCA and its impact.



About the Not-for-Profit Corporations Act (ONCA)

<http://www.sse.gov.on.ca/mcs/en/Pages/onca1.aspx>

Not-for-Profit Corporations Act: Transition Checklist

<http://www.sse.gov.on.ca/mcs/en/Pages/onca4.aspx>

Guide to the Not-for-Profit Corporations Act, 2010

<http://www.sse.gov.on.ca/mcs/en/Pages/onca7.aspx>

Arm yourself with these resources during the process of constructing your bylaws and going forward in adapting the bylaws in this guidebook. These documents will be referenced later in this document, as well allow you to perform your own comparisons for constructing bylaws that fit to your organization.

Next to these resources, you can utilize the tools and guides created by [Community Legal Education Ontario](#) (CLEO). CLEO is the main supportive organization assisting non-profits in the transitioning to ONCA. CLEO's website offers a vast selection of additional resources and aids to help in the transitioning process for your organization by offering legal suggestions and sample bylaws that can help you navigate ONCA.

Provided in the templates below are both ONCA and CLEO approved bylaws and suggestions, but feature bylaws that are styled for a non-profit theatre organization. These templates are based on the by-laws of [Stage Centre Production](#) and [Theatre Ontario](#). Therefore, other art organizations

may benefit from having these additional resources available in the transitioning process of their bylaws.



Community Legal Education Ontario

<http://nonprofitlaw.cleo.on.ca/>

How to adjust existing bylaws

<http://nonprofitlaw.cleo.on.ca/onca-essentials/bylaws-under-the-onca/how-to-adjust-existing-bylaws/>

Sample bylaw with options

<http://nonprofitlaw.cleo.on.ca/onca-essentials/bylaws-under-the-onca/sample-bylaw-with-options/>



Drafting Bylaws: Interpreting the Template Bylaws and Style Tips

The following bylaws are taken from **Stage Centre Productions** (following changes made to their bylaws to accommodate to ONCA), **Theatre Ontario's** bylaws (as already adapted to ONCA), and the Not-for-Profit Corporations Act: Draft Organizational By-law resource provided by the **Ministry of Government and Consumer Services**. As previously stated, **Stage Centre Productions** (SCP) is an incorporated non-profit community theatre organization composed of a working board of volunteers. The template bylaws are modeled in part from SCP with changes made based on the ONCA requirements.

Style Tips:

- The colour blocks with the section description are specific to represent the organization of the featured bylaw. Green blocks are [Draft Organization Bylaws](#) based on ONCA from the Ministry of Government and Consumer Services, blue blocks are from Stage Centre Productions, and the orange blocks are from Theatre Ontario
- The language of these bylaws are specific to their organization. You can modify and alternate the language to be as specific or general for your organization

- The section introductions provide a brief overview of the bylaw, however you can follow up with additional research regarding the necessity and alternative suggestions for wording regarding the bylaw and its significance to your organization
- Download the additional resource tools [Sample bylaws with options](#) and [How to adjust existing bylaws](#) provided from CLEO, as these tools will later be referenced in this section and can assist in you bylaw adjustments

Bylaw Templates

SECTION 1: Preamble, Interpretation and Definitions

The first section of your bylaws should include a preamble. Preambles are the introductory part of a written document that states the name of your society and that these bylaws of for your society. Here is the preamble from **STAGE CENTRE PRODUCTIONS (SCP)**:

Stage Centre Productions Preamble

BY- LAW No. 1

A by-law relating generally to the conduct of the affairs of: **STAGE CENTRE PRODUCTIONS**

BE IT ENACTED AND IT IS HEREBY ENACTED as a by-law of Stage Centre Productions (hereinafter called the “Corporation”) as follows:



The “Definitions” section within your bylaws are key for providing clarity and context throughout your whole bylaw document. Define necessary terms so individuals understand what and how something is be referenced or interpreted. The definition section bellow is from SCP, are features definitions from [Draft Organization By-laws](#). You may add or delete definitions and terms as you see fit.

Included in this section is an “Interpretations” section which should follow your definitions. Interpretations is similar to the definitions in providing the context of how your bylaws should be read and referenced throughout the document. Such as stating the gender neutrality in the roles and positions for your members and directors.

Stage Centre Productions Bylaw



1.1 **Definitions.** In this by-law and all other by-laws of the Corporation, unless the context otherwise specifies or requires:

- a. "Act" means the Not-for-Profit Corporations Act, 2010 (Ontario) and, where the context requires, includes the regulations made under it, as amended or re-enacted from time to time;

- b. "Board" means the board of directors of the Corporation;
- c. "By-laws" means this by-law (including the schedules to this by-law) and all other by-laws of the Corporation as amended and which are, from time to time, in force;
- d. "Chair" means the chair of the Board;
- e. "Corporation" means the corporation that has passed these by-laws under the Act or that is deemed to have passed these by-laws under the Act;
- f. "Director" means an individual occupying the position of director of the Corporation by whatever name he or she is called;
- g. "Member" means a member of the Corporation;
- h. "Members" means the collective membership of the Corporation; and
- i. "Officer" means an officer of the Corporation.

Theatre Ontario Bylaw



1.2 Interpretation

In this By-law and in all subsequent By-laws of Theatre Ontario, unless the context otherwise requires, words importing the singular number or the masculine gender shall include the plural number or the feminine and neuter genders and vice versa, and references to persons shall include firms and corporations.

All section and other headings inserted herein are for convenience of reference only and are not to be construed as amending or derogating from the meaning of the words used in any section or part of this By-law.

“Shall” and “will” shall be construed as imperative, and “may” interpreted as permissive.

Other than is specified otherwise in this By-law, words and expressions defined in the Act have the same meanings when used in this By-law.

The invalidity or unenforceability of any provision of this By-law shall not affect the validity or enforceability of the remaining provisions of this By-law

SECTION TWO: Directors

This section requires an extensive overview because it will determine the election process of your directors, their operational powers, qualification of consideration, terminated process and the length of their activity. You should review the types of options available to you for organization. Review CLEO's resource tool **Sample bylaws with Options Section 2- Directors** for how to navigate between ONCA requirements and best practices for your organization. Here is the bylaw from SCP



Stage Centre Productions Bylaw

2.1 Number and powers. The affairs of the Corporation shall be managed by a board of ten (10) directors (voting) and four (4) directors (non-voting) who may exercise all such powers and do all such acts and things as may be exercised for done by the Corporation and are not by the by-laws or any special resolution of the Corporation or by statute expressly directed or required to be done by the Corporation at a general meeting of members.

2.2 Qualification of directors. The following persons are disqualified from being a director of a corporation:

- a. A person who is not an individual.
- b. A person who is under 18 years old.
- c. A person who has been found under the Substitute Decisions Act, 1992 or under the Mental Health Act to be incapable of managing property.
- d. A person who has been found to be incapable by any court in Canada or elsewhere.
- e. A person who has the status of bankrupt. 2010, c. 15, s. 23 (1).

2.3 Election of directors and term of office. The directors' term of office shall be as provided in the letters patent or supplementary letter patent of the Corporation provided that if the provisions thereof are not applicable at any time then such term of office shall be as provided in the Act.

Directors shall be elected by the members in general meeting on a show of hands unless a poll is demanded and if a poll is demanded such election shall be by ballot. Retiring directors shall be eligible for re-election to the board of directors if otherwise qualified and retiring directors shall continue in office until their successors shall have been duly elected or appointed.

From time to time in the event of any vacancy however caused occurring in the board of directors (except through an increase in the number of directors), such vacancy may, as long as there is a quorum of directors then in office, be filled by the directors from among the qualified members of the Corporation if they shall see fit to do so; otherwise such vacancy

shall be filled at the next annual meeting of members, and any director appointed or elected to fill any such vacancy shall hold office for the unexpired term of the director who ceased to be a director and who caused such vacancy.

2.4 Vacation of office. The office of a director of the Corporation shall be vacated:

(a) if he becomes bankrupt or a receiving order is made against him or he makes an assignment under the Bankruptcy Act (Canada)

(b) if any order is made declaring him to be a mentally incompetent person or incapable of managing his own affairs;

(c) if he is convicted of any criminal offence;

(d) if by notice in writing to the Secretary of the Corporation he resigns his office and such resignation, if not effective immediately, becomes effective in accordance with its term; or

(e) if he ceases to be a member

2.5 Removal of directors. The members of the Corporation may, by resolution passed by at least two-thirds (2/3) of the votes cast at a general meeting of which notice specifying the intention to pass such resolution has been given, remove any director before the expiration of his term of office and may, by a majority of the votes cast at such meeting, elect any person in his stead for the remainder of his term.

2.6 Remuneration of directors. The directors shall serve without remuneration and no director shall directly or indirectly receive any profit from his position as such, provided that a director may be paid reasonable expenses incurred by him in the performance of his duties

SECTION THREE: Board Meetings (Meetings of Directors)

This section of your bylaws determines the how, where and when you board of directors, or meeting of directors, will be called into practice. These bylaws determined the procedures of how you notify your board members for meetings, there voting powers, the role of the Chair in your board meetings, the types of meetings available, and voting practices during these meetings. Review CLEO's **Sample by laws with options Section Three – Board Meetings** for alternative options to the below sample bylaw. This example bylaw is from the Not-for-Profit Corporations Act: Draft Organizational By-law from the Ministry.

Not-for-Profit Corporations Act: Draft Organizational By-law



3. Board Meetings

3.01 Calling of Meetings - Meetings of the Directors may be called by the Chair, president or any two Directors at any time and any place on notice as required by this by-law, provided that, for the first organizational meeting following incorporation, an incorporator or a Director may call the first meeting of the Directors by giving not less than five days notice to each Director, stating the time and place of the meeting.

3.02 Regular Meetings - The Board may fix the place and time of regular Board meetings and send a copy of the resolution fixing the place and time of such meetings to each Director, and no other notice shall be required for any such meetings.

3.03 Notice - Notice of the time and place for the holding of a meeting of the Board shall be given in the manner provided in Section 10 of this by-law to every Director of the Corporation not less than seven days before the date that the meeting is to be held. Notice of a meeting is not necessary if all of the Directors are present, and none objects to the holding of the meeting, or if those absent have waived notice or have otherwise signified their consent to the holding of such meeting. If a quorum of Directors is present, each newly elected or appointed Board may, without notice, hold its first meeting immediately following the annual meeting of the Corporation.

3.04 Chair - The Chair shall preside at Board meetings. In the absence of the Chair, the Directors present shall choose one of their number to act as the Chair.

3.05 Voting- Each Director has one vote. Questions arising at any Board meeting shall be decided by a majority of votes. In case of an equality of votes, the Chair shall not have a second or casting vote.

3.06 Participation by Telephone or Other Communications Facilities - If all of the Directors of the Corporation consent, a Director may participate in a meeting of the Board or of a committee of Directors by telephonic or electronic means that permits all participants to communicate adequately with each other during the meeting. A Director participating by such means is deemed to be present at that meeting.

SECTION FOUR: Financial

Identify the fiscal year term that would best fit your organization, and create a bylaw that reiterates this decision. "Section 4.1 Banking" is an optional bylaw; you do not have to include this section if you do not wish for the directors to have the authority to make the banking arrangement. You can refer to CLEO **Sample bylaws with options Section 4- Financial** for an alternative bylaw example for this section and additional legal suggestions. This bylaw are featured from the Not-for-Profit Corporations Act: Draft Organizational By-law

4.1 Banking - The Board shall by resolution from time to time designate the bank in which the money, bonds or other securities of the Corporation shall be placed for safekeeping.

4.2 Financial Year - The financial year of the Corporation ends on December 31 in each year or on such other date as the Board may from time to time by resolution determine.

SECTION FIVE: Officers

This portion of your bylaws address officers and their roles available in you board. Within this section, ONCA requirements exist for regarding the role of a Chair on your board. You can use the template section below from Not-for-Profit Corporations Act: Draft Organizational By-law.

Alternative options are available for your bylaw section in CLEO **Sample bylaws with options**

Section 5 – Officers

Not-for-Profit Corporations Act: Draft Organizational By-law



5.1 Officers - The Board shall appoint from among the Directors a Chair and may appoint any other person to be president, treasurer and secretary at its first meeting following the annual meeting of the Corporation. The office of treasurer and secretary may be held by the same person and may be known as the secretary-treasurer. The office of Chair and president may also be held by the same person. The Board may appoint such other Officers and agents as it deems necessary, and who shall have such authority and shall perform such duties as the Board may prescribe from time to time.

5.2 Office Held at Board's Discretion - Any Officer shall cease to hold office upon resolution of the Board.

5.3 Duties - Officers shall be responsible for the duties assigned to them and they may delegate to others the performance of any or all of such duties.

5.4 Duties of the Chair - The Chair shall perform the duties described in sections 3.04 and 9.05 and such other duties as may be required by law or as the Board may determine from time to time.

5.5 Duties of the President - The president shall perform the duties described in Schedule A and such other duties as may be required by law or as the Board may determine from time to time.

5.6 Duties of the Treasurer - The treasurer shall perform the duties described in Schedule B and such other duties as may be required by law or as the Board may determine from time to time.

5.7 Duties of the Secretary - The secretary shall perform the duties described in Schedule C and such other duties as may be required by law or as the Board may determine from time to time.

SECTION SIX: Protection of Directors and Others

In Section 46 of ONCA, directors and officers are protected against indemnification and limits when the Corporation may indemnify an individual. As CLEO outlines in **Sample bylaws with options Section 6**, these sections are not mandatory obligations unless otherwise stated in your bylaws. This section bylaws had taken from Draft Organizational By-law.

Not-for-Profit Corporations Act: Draft Organizational By-law



6.01 Protection of Directors and Officers

No Director, Officer or committee member of the Corporation is to be liable for the acts, neglects or defaults of any other Director, Officer, committee member or employee of the Corporation or for joining in any receipt or for any loss, damage or expense happening to the Corporation through the insufficiency or deficiency of title to any property acquired by resolution of the Board or for or on behalf of the Corporation or for the insufficiency or deficiency of any security in or upon which any of the money of or belonging to the Corporation shall be placed out or invested or for any loss or damage arising from the bankruptcy, insolvency or tortious act of any person, firm or Corporation with whom or which any moneys, securities or effects shall be lodged or deposited or for any other loss, damage or misfortune whatever which may happen in the execution of the duties of his or her respective office or trust provided that they have:

- a. complied with the Act and the Corporation's articles and By-laws; and
- b. exercised their powers and discharged their duties in accordance with the Act.

SECTION SEVEN: Conflict of Interest

This bylaw section is written into ONCA Draft Organization Bylaws. Section 41 of the ONCA covers this interests as well as fully explains this bylaw. Your bylaws do not need to restate this rule, however no other bylaw can contradict this ONCA bylaw. Review **CLEO Sample bylaws with options Section 7 – Conflict of Interest** for an alternative option in wording for this bylaw. As well, ONCA includes a bylaw for Charitable Corporation, however if you are not a charitable Corporation you do not have to include bylaw 7.2 Charitable Corporation

7.1 Conflict of Interest - A Director who is in any way directly or indirectly interested in a contract or transaction, or proposed contract or transaction, with the Corporation shall make the disclosure required by the Act. Except as provided by the Act, no such Director shall attend any part of a meeting of Directors or vote on any resolution to approve any such contract or transaction.

7.2 Charitable Corporations - No Director shall, directly or through an associate, receive a financial benefit, through a contract or otherwise, from the Corporation if it is a charitable corporation unless the provisions of the Act and the law applicable to charitable corporations are complied with.

SECTION EIGHT and NINE: Members and Member's Meeting

These two sections of your bylaws will define what consist of a member, their rights as an individual, the power of members, the termination process of a member, when members will meet, the process of meeting and the types of meetings you can have in your organization. For this section, having the CLEO **Sample bylaws with options**, as well as overviews of the **Draft Organization bylaws** would benefit in constructing the types of members and membership you would like for your organization, and the member procedures. The following template sections are bylaws sections adapted from Stage Centre Production following ONCA changes.

Stage Centre Production



8. Membership and Members

8.1 Members. Membership in the Corporation shall consist of persons interested in furthering the Corporation's purposes and who have been accepted into membership in the Corporation by resolution of the Board.

8.2 Membership. A membership in the Corporation is not transferable and automatically terminates if the Member resigns or such membership is otherwise terminated in accordance with the Act.

8.3 Admission of members. The membership shall consist of the applicants for the incorporation of the Corporation and such other individuals and such corporations, partnerships and other legal entities admitted as members by the board of directors.

8.4 Fees. The board of directors may from time to time fix annual dues or fees payable by the members. The Secretary shall notify the members of the dues or fees at any time payable by them and, if any are paid within thirty (30) days of the date of such notice, the members in default shall thereupon automatically cease to be members of the Corporation, but any such member may on payment of all unpaid dues or fees be reinstated as members by directors.

8.5 Resignation from membership. Any member may resign from membership in the Corporation upon notice in writing to the Secretary of the Corporation. In case of resignation, a members shall remain liable for payment of any assessment or other sum levied or which became payable by him to the Corporation prior to acceptance of his resignation.

8.6 Disciplinary Act or Termination of Membership for Cause

a. Upon 15 days' written notice to a Member, the Board may pass a resolution authorizing disciplinary action or the termination of membership for violating any provision of the articles or By-laws.

b. The notice shall set out the reasons for the disciplinary action or termination of membership. The Member receiving the notice shall be entitled to give the Board a written submission opposing the disciplinary action or termination not less than 5 days before the end of the 15-day period. The Board shall consider the written submission of the Member before making a final decision regarding disciplinary action or termination of membership.

9. Members Meetings

9.1 The annual meeting shall be held on a day and at a place within Ontario fixed by the Board. Any Member, upon request, shall be provided, not less than 21 days before the annual meeting, with a copy of the approved financial statements, auditor's report or review engagement report and other financial information required by the By-laws or articles.

The business transacted at the annual meeting shall include:

- a. receipt of the agenda;
- b. receipt of the minutes of the previous annual and subsequent special meetings;
- c. consideration of the financial statements;
- d. report of the auditor or person who has been appointed to conduct a review engagement;
- e. reappointment or new appointment of the auditor or a person to conduct a review engagement for the coming year;

- f. election of Directors; and
- g. such other or special business as may be set out in the notice of meeting.

No other item of business shall be included on the agenda for annual meeting unless a Member's proposal has been given to the secretary prior to the giving of notice of the annual meeting in accordance with the Act, so that such item of new business can be included in the notice of annual meeting.

9.2 Special general meetings. The Board shall convene a special meeting on written requisition of not less than one-tenth of the Members for any purpose connected with the affairs of the Corporation that does not fall within the exceptions listed in the Act or is otherwise inconsistent with the Act, within 21 days from the date of the deposit of the requisition

9.3 Notice. Subject to the Act, not less than 10 and not more than 50 days written notice of any annual or special Members' meeting shall be given in the manner specified in the Act to each Member and to the auditor or person appointed to conduct a review engagement. Notice of any meeting where special business will be transacted must contain sufficient information to permit the Members to form a reasoned judgment on the decision to be taken. Notice of each meeting must remind the Member of the right to vote by proxy.

9.4 Omission of notice. The accidental omission to give notice of any meeting or the non-receipt of any notice by any member or member or by the auditor of the Corporation shall not invalidate any resolution passed or any proceedings take at any meeting or member.

9.5 Voting. Business arising at any Members' meeting shall be decided by a majority of votes unless otherwise required by the Act or the By-law provided that:

- a. each Member shall be entitled to one vote at any meeting;
- b. votes shall be taken by a show of hands among all Members present and the chair of the meeting, if a Member, shall have a vote;
- c. an abstention shall not be considered a vote cast;
- d. before or after a show of hands has been taken on any question, the chair of the meeting may require, or any Member may demand, a written ballot. A written ballot so required or demanded shall be taken in such manner as the chair of the meeting shall direct;
- e. if there is a tie vote, the chair of the meeting shall require a written ballot, and shall not have a second or casting vote. If there is a tie vote upon written ballot, the motion is lost; and

- f. whenever a vote by show of hands is taken on a question, unless a written ballot is required or demanded, a declaration by the chair of the meeting that a resolution has been carried or lost and an entry to that effect in the minutes shall be conclusive evidence of the fact without proof of the number or proportion of votes recorded in favour of or against the motion.

9.6 Chairman. The Chair shall be the chair of the Members' meeting; in the absence of the Chair, the Directors present shall choose one of their number to act as the Chair. In the absence of the President and every Vice-President, the members present shall choose another director as chairman and if no director is present or if all the directors present decline to act as chairman the members present shall choose one of the members to be present as chairman.

9.7 Polls. If at any meeting a poll is taken on the election of a chairman or on the question of adjournment it shall be taken forthwith without adjournment. If a poll is demanded on any other question or as to the election of directors it shall be taken in such manner and either at once or after adjournment as the chairman directs. The result of a poll shall be deemed to be the resolution of the meeting at which the poll was demanded. A demand for poll may be withdrawn.

9.8 Adjournment. The Chair may, with the majority consent of any Members' meeting, adjourn the same from time to time and no notice of such adjournment need be given to the Members, unless the meeting is adjourned by one or more adjournments for an aggregate of 30 days or more. Any business may be brought before or dealt with at any adjourned meeting which might have been brought before or dealt with at the original meeting in accordance with the notice calling the same.

9.9 Quorum. The presence of two (2) members shall be a quorum of a meeting of members for the choice of the chairman and the adjournment of the meeting; for all other purposes the presence of seven (7) shall be necessary to constitute a quorum, whether present in person or by proxy. No business shall be transacted at any meeting unless the requisite quorum shall be present at the commencement of such business

SECTION TEN: Notice

This section will allow for several forms of notice to your members and directors, which will provide flexibility in the means to which people may be acceptably contacted and notified. These bylaws templates were taken from Draft Organization bylaws. An alternative to these bylaws is to write your own about the services and methods to which you permit your members and directors to be contacted.

Not-for-Profit Corporations Act: Draft Organizational Bylaw Ontario

10.01 Service - Any notice required to be sent to any Member or Director or to the auditor or person who has been appointed to conduct a review engagement shall be provided by

telephone, delivered personally, or sent by prepaid mail, facsimile, email or other electronic means to any such Member or Director at their latest address as shown in the records of the Corporation and to the auditor or the person who has been appointed to conduct a review engagement at its business address, or if no address be given then to the last address of such Member or Director known to the secretary; provided always that notice may be waived or the time for the notice may be waived or abridged at any time with the consent in writing of the person entitled thereto.

10.02 Computation of Time - Where a given number of days' notice or notice extending over any period is required to be given, the day of service or posting of the notice shall not, unless it is otherwise provided, be counted in such number of days or other period.

10.03 Error or Omission in Giving Notice - No error or accidental omission in giving notice of any Board meeting or any Members' meeting shall invalidate the meeting or make void any proceedings taken at the meeting.

SECTION ELEVEN: Adoption and Amendment of bylaws

This section should consider how much control you want your members to have when making changes to your bylaws, as well as when the bylaws can be amended. You can reference CLEO Sample bylaws Section 11 – Adoption and Amendment of By-laws with options for alternative wording for this bylaw.

Not-for-Profit Corporations Act: Draft Organizational By-law

11. 1 Amendments to By-laws. The Members may from time to time amend this by-law by a majority of the votes cast. The Board may from time to time in accordance with the Act pass or amend this by-law other than a provision respecting the transfer of a membership or to change the method of voting by members not in attendance at a meeting of members

BYLAW Continuation

The following bylaws above are examples of bylaws that meet to ONCA standard requirements. The bylaws are examples that can be modify to better reflect your organization. Bylaws can be as specific or as general as you prefer.

Here are some additional bylaws Stage Centre Productions utilizes that are not included or referenced in ONCA, but can benefit your organization.

The number sequence of these bylaws are not reflective of a necessary order

Section: Cheques, Drafts, Notes, Etc.

12. All cheques, drafts or orders for the payment of money and all notes and acceptances and bills of exchange shall be signed by such officer or officers or person or persons, whether or not officers of the Corporation, and in such manner as the board of directors may from time to time designate by resolution.

Section: Head Office

13. The directors may from time to time by resolution fix the location of the head office of the Corporation within the place in Ontario designated as such by the Corporation's letter patent or by special resolution of the Corporation.

Section: Seal

14. The seal, an impression whereof is stamped in the margin hereof, shall be the seal of Stage Centre Productions.

Section: Custody of Securities

15. All shares and securities owned by the Corporation shall be lodged (in the name of the Corporation) with a chartered bank or a trust company or in a safety deposit box or, if so authorized by resolution of the board of directors, with such other depositories or in such other manner as may be determined from time to time by the board of directors.

Section: Execution of Contracts, Etc.

16. All contracts, documents or instruments in writing requiring the signature of the Corporation may be signed by the President or a Vice-President together with the Secretary of the Treasurer, and all contracts, documents or instruments in writing so signed shall be binding upon the Corporation without any further authorization or formality. The board of directors is authorised from time to time by resolution to appoint any officer or officers of any person or persons on behalf of the Corporation either to sign contracts, documents or instruments in writing generally or to sign specific contracts, documents or instruments in writing.

The seal of the Corporation may when required be affixed to contracts, documents or instruments in writing signed as aforesaid or by any officer or officers, person or persons, appointed as aforesaid by resolution of the board of directors.

The term "contracts, documents or instruments in writing" as used herein shall include deeds, mortgages, hypothecs, charges, conveyances, transfers and assignments or property, real or personal, immovable or movable, agreements, releases, receipts and discharges for the payment of money or other obligations, conveyances, transfers and assignments or shares, bonds, debentures or other securities and all paper writing.

In particular, without limiting the generality of the foregoing, the President or a Vice-President together with the Secretary of the treasury are authorized to sell, assign, transfer, exchange, convert or convey any and all shares, bonds, debentures, rights, warrants or other securities owned by or registered in the name of the Corporation and to sign and execute (under the corporate seal of the Corporation or otherwise) all assignments that may be necessary for the purpose of selling, assigning, transferring, exchanging, converting or conveying any such shares, bonds, debentures, rights, warrants or other securities.

Section: Books and Records

18. The Directors shall see that all necessary books and records of the Corporation required by the by-laws of the Corporation or by any applicable statute or law are regularly and properly kept.

Section: Borrowing

19. The director may from time to time

- (a) borrow money on the credit of the Corporation; or
- (b) issue, sell or pledge securities of the Corporation; or
- (c) charge, mortgage, hypothecate or pledge all or any of the real or personal property of the Corporation, including book debts, rights, powers, franchises and undertakings, to secure any securities or any money borrowed, or other debt, or any other obligation or liability of the Corporation.

From time to time the directors may authorize any director, officer or employee of the Corporation or any other person to make arrangements with reference to the moneys borrowed or to be borrowed as aforesaid and as to the terms and conditions of the loan thereof and as to the securities to be given therefor, with power to vary or modify such arrangements, terms and conditions and to give such additional securities for any moneys borrowed or remaining due by the Corporation as the directors may authorize, and generally to manage, transact and settle the borrowing of money by the Corporation.

Volunteer Policy Template

Volunteers are the most valuable asset for any arts group. Many professional arts organizations such as the Toronto International Film Festival and Toronto Fringe Festival depend on volunteers to carry out key activities. The success of these and other festivals is ensured because of the contribution of hundreds of volunteers.

With so many volunteers giving freely of their time and energy it is essential for each organization to provide a safe place to work which is clean and free from risks, to reduce the risk of ill health or injury.

A safe system of working is required, such as having proper procedures for handling dangerous substances; there should be adequate supervision and training; and information/training should be provided.

It is also crucial for each organization to acknowledge the contributions of volunteers publically in an appropriate manner. Maintaining a group of happy and satisfied volunteer workers will ensure that your organization will grow in stability.

The items below are a basic framework of policies for volunteers. They are made as suggestions only and each organization should tailor these policies to suit their individual needs. Policies should always remain “living” documents. It is the best way to make sure they stay relevant and useful.

Volunteer Policies

Definition: A volunteer is an individual who performs agreed task for no fee.

1. Introduction

1.1 It is recognized that volunteers play an important role and their efforts contribute highly to the overall success of **<insert company name>**.

1.2 The involvement of volunteers within the organization will be encouraged and supported whenever possible.

1.3 To clearly define the role for a volunteer helps the volunteer to understand what is expected of him/her. As far as possible, specific activities should be identified for which a volunteer can take responsibility. Please see Volunteer job descriptions in Job Descriptions Policy

1.4 Training: Hands on learning is given through other volunteers.

1.5 Confidentiality: **<insert company name>** will respect the privacy and confidentiality of personal information supplied by volunteers

1.6 Code of Conduct: A standard of conduct must be maintained to ensure the overall success of performances at **<insert company name>**.

CODE OF CONDUCT FOR VOLUNTEERS

As a volunteer for <insert company name> I agree to adhere to this Code of Conduct at all times.

I pledge to:

1. Be on time for my volunteer shift, and provide my supervisor with as much notice as possible if I am unable to attend a given shift;
2. Abide by all written policies and guidelines provided to me – relevant to my volunteer work;
3. Will not present myself or comment to the media as an agent of theatre unless approved to do so by my supervisor;
4. Treat with courtesy each individual with whom I come into contact regardless of race, colour, religion, age, gender, sexual orientation, gender identity, political affiliation, body type, physical appearance and abilities, stature or socio-economic status.
5. Obey all laws and regulations while volunteering for the theatre;
6. Be positive about all performances and events while at the theatre regardless of my personal opinion;
7. Bring the best of my skills and abilities to my volunteer work to promote <insert company name>

Volunteer's Signature

Witness

Date of Signature

Date of Witness Signature

2. VOLUNTEER'S RIGHTS

- 2.1 All volunteers have the right to be treated in a courteous and respectful manner.
- 2.2 All volunteers have the right to work in a safe environment; the right to refuse unsafe work; and the right to only accept work for which he/she feels trained and comfortable doing.
- 2.3 All volunteers will be kept informed of events and activities at **<insert company name>**.
- 2.4 All volunteers will be recognized for their efforts.

3. VOLUNTEER'S RESPONSIBILITIES

- 3.1 To act in a manner befitting a representative of **<insert company name>** and to sign and abide by the Code of Conduct in section 1 of this document.
- 3.2 To commit to a task and or a responsibility for the run of the production that he/she is involved with.
- 3.3 To contact the Stage Manager (or other specified person) before an event or performance if they are unable to make their shift.
- 3.4 To contact the Company Manager (or other specified person) to update their address, phone number, email, and emergency contact as necessary.

4. VOLUNTEER SAFETY POLICY

- 4.1 Health and Safety Rules: All members and volunteers must exercise extraordinary care to avoid accidents in their activities, and comply with the following general rules and any specific rules which the committee may publish from time to time.
- 4.2 Fire Procedures: All members and volunteers must familiarise themselves with fire escape routes and procedures in all venues used by the project's activities, and follow the directions of the venue management in relation to fire or other emergencies.
- 4.3 Equipment and Appliances: No equipment or appliance may be used other than as provided by or specifically authorised by or on behalf of the supervising organisation and any directions for the use of such must be followed precisely.

4.4 Working at Height: No member/volunteer may undertake work above six feet from floor level [or ground level if working outside], without having been fully trained in the use of any equipment needed to reach the working area required.

If you are required to use a ladder, and the work you are required to do necessitates your being at height where your feet are more than six feet above ground level, this work should only be carried out with a colleague aiding and assisting you.

As a general rule, any work required to the outside of buildings should be undertaken by properly qualified and equipped outside contractors who will have the full range of equipment needed. Work from ladders and stepladders should be light duty and short duration only, the following key points should be noted:

- Before use ensure the ladder is not defective - check for warping (or distortion of metal), splits, missing treads or rungs
- Ensure the ladder is of adequate length to provide safe working
- Always stand the ladder on a firm, level base and have someone securing the foot of the ladder
- Never over reach
- Always set ladders at the correct angle. One metre out for every four metres in height
- Access ladders must project at least 1.1 metres (5 rungs) above any landing place
- When using ladders, look out for overhead obstructions

4.5 Manual Handling: Before carrying out a task which requires manual handling, the following should be considered:

- The nature of the load (Is it heavy, bulky, hard to grasp?)
- The nature of the task (Do you have to reach, bend, stoop, stretch, twist? How often?)
- The nature of the working environment (Are there uneven or slippery floors or stairs? Is it hot, cold, windy or poorly lit?)
- Individual capability (Does the job require unusual height or strength? Can you safely do it, especially if you are pregnant or have a health problem?)

4.6 Use of Paint and Other Chemicals: Ensure be sure to wear protective gloves and face masks when using hazardous chemicals such as paint or solvents. Always work with paints and solvents in a well ventilated area. Always ensure paints and other chemicals are stored properly with no fire hazards nearby.

Job Descriptions

Job descriptions are a fundamental part to any successful organization to attract the best candidates to fulfill the different positions. They require a strong understanding of your organization's needs and being able to communicate those needs within the limited framework of a page or less. Whether it is a board position or artistic staff positions, all job descriptions should have the following artistic details:

- Inform the individual of whom they are reporting to and who reports to them.
- List the duties of the job.
- The qualities and skill set that is required in order to fulfill the duties of the company.

A common mistake amongst art organizations is to not provide enough description about the expectations of candidates. The hiring process is a lengthy and expensive procedure, so an organization should consider the most important details to emphasize in the description. This can include financial, interpersonal, and/or technical abilities. With a vague job description, an organization risks going through dozens of applications that clearly does not match the requirements. Even worse, it can lead to the most promising candidates not applying because of miscommunication. If the candidate assumes that they are under-qualified for the position, they will generally search for a position that they believe will challenge them.

It is important to note that job descriptions keep track of where certain responsibilities lie within the organization. Miscommunication happens and sometimes people will forget about certain duties. The important factor in these moments is to clarify as quickly as possible for everyone. Otherwise, the problem can grow significantly larger. Job descriptions should make expectations clear and be referred back to if there is any confusion about a position's requirements. As it is compacted within a page, it provides a simple solution to these potential conflicts.

Job descriptions fundamentally help the organization figure out what they want from certain positions and communicate to a large pool of candidates that shares the credentials and love for the organization's work. When writing descriptions for future applicants, think about what the organization needs and the type of person who would work well in that team. The organization thrives when these values are clear.

Job Title: President

Reports to: Stage Centre's membership

Reporting Staff: Vice President, General Manager, Artistic Director, Treasurer, Business Manager, Subscription Manager, Communications Manager, and Secretary

The president serves as the chief executive officer and the main correspondent between the board of directors and the staff. The president also provides leadership to the board and develops mandates to prioritize Stage Centre's goals throughout the year. The president will be responsible to provide monthly updates to the board and yearly updates to the members during the general annual meetings. The president will also be required to request monthly updates from both fellow board members and staff about the company's recent developments.

Primary Responsibilities include:

- Leads general management and supervision of the daily operations of Stage Centre Productions.
- Serves as head spokesperson for Stage Centre on official occasions.
- Approves all expenses as a signing officer
- Promotes the expansion of the board's professional network
- Attends all of Stage Centre's productions and fundraising events.
- Schedules monthly meetings of the board.
- Creates agendas for monthly meetings.
- Casts deciding vote when the board cannot come to a majority vote.
- Develops and presents report for the Annual General Meeting.
- Develops sub-committees and attends sub-committee meetings.
- Approves the giving of complimentary tickets.
- Acts in a consistently welcoming and professional manner when dealing with the community and business partners.
- Attend all productions and events.

Knowledge and Skills required:

- Knowledgeable about Stage Centre's history and theatre productions.
- Previous experience sitting on a board.
- Ability to organize and manage large groups.
- Strong communication skills.
- Attention to detail.
- Flexibility with schedule.
- Basic understanding of financial reports and government regulations for charitable organizations.
- Personable and outgoing is an asset.
- Accounting experience is an asset

Job title: Vice-President

Reports to: President

Reporting Staff: Treasurer, Secretary, Communications Manager, Graphic Designer, and Webmaster

The vice-president works closely with the president to ensure that the company's expectations are being met in an efficient manner. The vice-president will also act as president, should they be unable to fulfill their duties. In addition, the vice-president will provide guidance on matters not in direct need of the president's approval.

Primary Responsibilities include:

- Communicates with president on weekly basis to assist in company management.
- Develops strong understanding of president's duties.
- Negotiates booking with the Fairview Library Theatre.
- Manages facility arrangements for rehearsals, workshops and storages.
- Receives monthly reports from unit manager to share with the board.
- Edits marketing and online content for company when appropriate.
- Attends all of Stage Centre's productions and fundraising events.
- Provides assistance to other duties as assigned by the Board of Directors.
- Attend all productions and events.

Knowledge and Skills required:

- Clear understanding of the constitution for potential transition into president role.
- Ability to work in stressful environments.
- Experience with producing financial documents and contracts.
- Strong communications skills.
- Works well in a team environment, as well as an individual.
- Able to produce detailed reports and edit documents.
- Personable and outgoing is an asset.
- Accounting experience is an asset

Job title: Secretary

Reports to: President, Vice-President and Treasurer

Reporting Staff: Members at large, leaders of sub-committees

The secretary is responsible for ensuring accurate and sufficient documentation on how business is conducted and the responsibilities of different board members. The secretary records minutes of meetings, ensures their accuracy, submits various reports to the board, maintains membership records, and performs other duties as the need arises and/or as defined in the bylaws.

Primary responsibilities include:

- Document and attend all board meetings.
- Distribute minutes amongst board members and other important members of the company.
- Post the minutes to be seen by the general public.
- Inform all board members of meetings, at least three days beforehand.
- Inform all board members of the General Annual Meeting at least ten day beforehand.
- Prepare and distribute agenda to board members for the president.
- Provides assistance to other duties as assigned by the Board of Directors.
- Attend all productions and events.

Knowledge and Skills required:

- Fast typing or writing skills.
- Strong listening skills.
- Filing experience.
- Attention to detail.
- Well-organized and efficient with dates.
- Personable and outgoing is an asset.

Job Title: Treasurer

Reports to: President, Vice President, and Stage Centre's Membership

Reporting Staff: All members who make expenses on behalf of the Stage Centre.

The treasurer oversees the management and reporting of the organization's finances. Financial documents are essential to maintaining the transparency of our organization. Because of this, the treasurer will be expected to maintain monthly updates about Stage Centre's financial status and dedicate large period of times to record and present the essential documents to both the auditor and for members to view online.

Primary responsibilities include:

- Responsible for the care and custody of all funds.
- Works with the president and business manager to make sound financial decisions.
- Prepares detailed books of accounts and accounting records.
- Communicates with auditor and informs the board of necessary changes.
- Approves all expenses as a signing officer.
- Maintains all receipts and forms for Board approved expenses.
- Provide monthly statements at each board meetings
- Creates a production balance sheet thirty days after each production's closing.
- Prepares all necessary financial government documents.
- Arrange insurance policies for the company.
- Provides assistance to other duties as assigned by the Board of Directors.
- Attend all productions and events.

Knowledge and Skills required:

- Experience in accounting
- Knowledge of government regulations and requirements for not-for-profit organizations.
- Up to date training in Imagine Canada's standards for Canada's Charities and Not-For-Profits.
- Attention to detail.
- Clear communication.
- Experience in filing an asset.

Job Title: Artistic Director

Reports to: President, Vice President

Reporting Staff: Cast, Director, Set Designers, Marketing Director, Audience Development Chairperson and Subscriptions Manager

The artistic director is responsible for conceiving, developing, and implementing the creative vision and focus of Stage Centre Productions. They consult with the president and the board of directors to develop clear expectations for the year's schedule. The artistic director is also given the responsibility of hiring the cast and crew to implement the organization's artistic vision.

Primary responsibilities include:

- Selects and develops plays for the company's season.
- Responsible for casting and hiring of designers.
- Works with the production coordinator to develop a budget proposal for the season and selection of production staff.
- Collaborates with marketing team on strategies to promote the season.
- Approves all marketing material prior to release.
- Consults the wardrobe coordinator prior to the beginning of the season about the required costumes, including period details and the vision for the production.
- Approves the giveaway of complimentary tickets.
- Reports to board of directors about artistic progress of the show.
- Meets with the president on a frequent basis to see that decisions meet Stage Centre's artistic mandate.
- Acts as a public representative for the company's artistic purpose.
- Attends all productions and events.

Knowledge and Skills required:

- Strong understanding of Stage Centre's artistic vision.
- Creative approaches to enhancing Stage Centre's artistic vision.
- Excellent leadership and communication skills.
- Ability to work in a large team.
- Positive and encouraging attitude towards cast and crew.
- Experience in fundraising is an asset
- A close relationship with artistic organizations outside of Stage Centre is an asset.

Job Title: Communications Manager

Reports to: President, Artistic Director, Production Coordinator, Business Manager

Reporting Staff: Director, Acting and Production Personnel

The communications manager is in direct contact with the creative staff of Stage Centre to create a happy, positive environment for all involved. The artistic liaison will achieve this by bringing all concerns to the attention of the board and advocate for the production's needs and/or concerns. The board must approve all proposals before any changes are made.

Primary responsibilities include:

- Develop online database to provide regular communication to all company members. This includes up-to-date postal and email addresses, telephone numbers and recent schedules.
- Present the creative staff member's concerns in monthly board meetings.
- Encourage communications between actors and the production staff.
- Update the create staff within a week of the board meeting and provide them with bi-annual newsletters.
- Create a production calendar by the first week of rehearsal to all creative staff.
- Welcome and provide guidance to new stage centre production member about general theatre practices.
- Provide personalized gifts to creative staff when a necessity arises on behalf of the company (Birthday, marriage, pregnancy).
- Assist other board members with providing clear files on personnel for financial records.
- Can authorize complimentary tickets.
- Provides assistance to other duties as assigned by the Board of Directors.
- Attend all productions and events.

Knowledge and Skills required:

- Friendly and positive demeanor.
- Strong communication skills.
- Patience and flexibility.
- Ability to interact with large groups.
- Experience with Microsoft excel is an asset.
- Experience with actor or production design is an asset.
- Advocacy experience is an asset.

Job Title: Production Coordinator

Reports to: Artistic Director, Treasurer

Reporting staff: Creative Liaison, Costume Coordinator, and Production Personnel

The production coordinator is responsible for ensuring the backstage personnel of the season's performance. They will work with the artistic director to ensure that the creative production decisions of the play match Centre Stage's message. Production manager also arranges for other companies to rent Stage Centre's space.

Primary responsibilities include:

- Collaborate with the artistic director in the hiring of production personnel for the show (This would include: Producer, Stage Manager, Two Assistant Stage Managers, Coordinator, Set Construction and Decorations, Props, Lighting Staff and Sound Staff).
- Ensure all production meetings are on the production calendar.
- Arrange production meetings two months prior to the opening of each show.
- Prepare annual production budget proposal with artistic director.
- Ensure producer is aware of production budget and the process of requesting extra funds
- Book unit space to outside groups.
- Maintain a clean and tidy unit space.
- Updates sign-out book for loans of props and costumes.
- Develops a clean-up schedule with the unit manager on a semi-annual basis.
- Provides assistance to other duties as assigned by the Board of Directors.
- Attend all productions and events.

Knowledge and Skills required:

- Excellent written and verbal communication skills.
- Experience with databases and maintaining schedules.
- Excellent organizational skills.
- Ability to work efficiently with large teams and individually.
- Strong understanding of theatre production practices.
- Ability to monitor budgets.
- Accounting skills is an asset.
- Computer skills are an asset.

Job Title: Financial Advisor

Reports to: President, Vice-President, Treasurer, and Business Manager

Reporting Staff, Members at Large

Financial Advisor works with the treasurer to make sound financial plans to propose to the board. They will go over both the business manager's and the treasurer's plans before it is presented to make sure that there are not serious flaws to secure that Stage Centre Productions runs as efficiently as possible.

Primary responsibilities include:

- Consults the treasurer on financial options for Stage Centre.
- Edits the treasurer's proposals prior to board meeting.
- Constructs sound advice to expand fundraising opportunities for the company.
- Creates financial statements and budgets with the treasurer.
- Provides assistance to other duties as assigned by the Board of Directors.
- Attend all productions and events.

Knowledge and Skills required:

- Background in finances and/or accounting.
- Ability to work with people.
- Excellent organizational skills.
- Creative and honest financial thinking.
- Strong communication skills.

Job Title: Audience Development Chairperson

Reports to: President, Vice-President, Artistic Director and Business Manager

Reporting staff: Members at Large and Marketing Volunteers.

Audience Development Chairperson is responsible for creating strategies and campaigns for finding new audience members and the maintenance of current subscribers. They will also consult with all members of the audience development committee to improve on and propose new practices to expanding Stage Centre's audience.

Primary responsibilities include:

- Organizing and leading committee meetings at least four times a year.
- Implement ideas that are approved by the committee.
- Maintenance of list for groups receiving marketing materials.
- Proposes and leads the development of Board of Directors.
- Supervises all telephone campaigns to encourage subscribers to renew subscriptions and encourage single ticket buyers to subscribe.
- Recruits company members to assist at the subscription table during shows four and five.
- Provides assistance to other duties as assigned by the Board of Directors.
- Attend all productions and events.

Knowledge and Skills required:

- Excellent leadership skills.
- Dynamic and creative approaches to marketing.
- Excellent verbal and written communication skills.
- Understanding of print and online marketing.
- Ability to work efficiently with large teams and individually.
- Ability to be efficient within limited time frames.

Job Title: Members at Large

Reports to: President, Board of Directors, Committee Leaders

Members at large sit on the board of directors to provide insight on current issues of the board and participates in different committees to advance Stage Centre's interests. They also vote on all issues addressing the creative and financial status of the board.

Primary responsibilities include:

- Promote the values of Stage Centre in public events.
- Assist in fundraising opportunities.
- Attend all board meetings.
- Stay up to date on all issues related to Stage Centre.
- Provide valuable insight on at least one committee for the board of directors.
- Attend all performances and special events/fundraisers.
- Provides assistance to other duties as assigned by the Board of Directors.
- Attend all productions and events.

Knowledge and Skills required:

- Willingness to learn about board positions.
- Ability to be flexible and participate in different board related activities.
- Personable, friendly demeanor.
- Accounting and fundraising experience is an asset.

Job Title: Business Manager

Reports to: Board of Directors. Treasurer

Reporting Staff: Financial Advisor, Audience Development Chairperson, Reservations Manager, Subscription Manager, Box Office Manager, House Manager, and Fundraising Chair

The business manager directs the business affairs for Stage Centre Productions under the direction of the board of the directors. They will also act as a liaison between the board and theatre staff to make sure that there is clear communication. While they will help to guide the board to make sound business decisions, they will also discuss all matters with the financial advisor for feedback and suggestions prior to board proposal.

Primary responsibilities include:

- Secure the rights, rental and return of scripts and scores.
- Develop and maintain relationships with business firms.
- Manage and deposit funds received from subscriptions and donations into the company bank account.
- Authorize all non-production bills for payment and supervision of the dispensing of appropriate cheques.
- Maintain a database of all donations received and acknowledges receipts to donors for tax purposes.
- Schedule all vehicles required for move-ins and strikes.
- Purchases all office and business materials.
- Provides assistance to other duties as assigned by the Board of Directors.
- Attend all productions and events.

Knowledge and Skills required:

- Experience in financial management.
- Strong verbal and written communication skills.
- Understanding of charitable receipt laws.
- Experience with databases.
- Strong leadership skills.
- Well-organized.
- Personable and friendly demeanor is an asset.

Job title: Reservations Manager

Reports to: Business manager, Subscriptions Manager, and Treasurer

Reporting Staff: Members at Large, Box Office Manager

The Reservations Manager is responsible for the coordination of telephone reservation staff and volunteers for single ticket sales. In many circumstances, the reservations manager will be responsible for taking phone calls and representing Stage Centre in a personable and courteous manner, as well as training other staff members to respond to customers on the phone.

Primary Responsibilities include:

- Respond to customers over the phone and make sure that reservations are sorted and arranged according to the performance.
- Make and keep track of exchanges from patrons.
- Compile a daily box office seating plan and a patron list that will be sent to the box office for each performance.
- Prepare tickets to be ready for pick-up at the box office during the day of the performance.
- Inform customers of the content of each production when requested.
- Educate other staff members about phone etiquette in case they respond to calls.
- Produce appropriate recorded messages throughout the season.
- Provides assistance to other duties as assigned by the Board of Directors.

Knowledge and Skills required:

- Excellent phone etiquette.
- Strong organizational skills.
- Ability to perform paperwork in a quick and efficient manner.
- Experience with data management is an asset.

Job Title: Subscription Manager

Reports to: Board of Directors, Business Manager and Communications Manager/ Artistic Liaison

Reporting Staff: Financial Advisor, Reservations Manager.

The subscriptions manager handles all subscription sales and trains staff to help support sales team. The subscriptions manager also develops databases to maintain records of current subscribers and overall sales. In many circumstances, the subscription manager will be responsible for taking phone calls and representing Centre Stage in a personable and courteous manner, as well as training other staff members to respond to customers on the phone.

Primary Responsibilities include:

- Organize a telephone campaign to encourage current subscribers to renew their subscriptions before June 30th.
- Process all subscription orders.
- Inform the business manager of all funds and donations received by subscribers in a timely manner.
- Allocate opening night complimentary tickets in accordance with instruction by the communications director/ artistic liaison.
- Guarantee that all subscription tickets are mailed to the subscribers prior to the opening of the season.
- Complete monthly subscription manager report to present at board meetings.
- Inform customers of the content of each production when requested.
- Update sales script on a yearly basis.
- Provides assistance to other duties as assigned by the Board of Directors.

Knowledge and Skills required:

- Excellent phone etiquette.
- Strong verbal and written communication skills.
- Strong organizational skills.
- Ability to perform paperwork in a quick and efficient manner.
- Experience with data management.

Job Title: Graphic Designer

Reports to: Webmaster, Artistic Designer

Reporting Staff: Members By Large

Graphic Designer will develop designs for the Stage Centre website and marketing material. They will propose different strategies and designs to the board that the graphic designer will then add to the development of the material.

Primary Responsibilities include:

- Prepares work to be accomplished by gathering information and materials.
- Plans concept by studying information and materials.
- Illustrates concept by designing rough layout of art and copy regarding arrangement, size, type size and style, and related aesthetic concepts.
- Obtains approval of concept by submitting rough layout for approval.
- Prepares finished copy and art by operating typesetting, printing, and similar equipment purchasing from vendors.
- Prepares final layout by marking and pasting up finished copy and art.
- Coordinates arrangements with outside agencies, art services, and printers.
- Maintains technical knowledge by attending design workshops; reviewing professional publications; participating in professional societies.
- Contributes to team effort by accomplishing related results as needed.
- Provides assistance to other duties as assigned by the Board of Directors.
- Attend all productions and events.

Knowledge and Skills required:

- Experience in online design.
- Ability to work in a team.
- Strong understanding of print and online media.
- Ability to meet deadlines in a short period of time.
- Personable and positive attitude is an asset.

Job Title: Archivist

Reports to: President, Webmaster, and Artistic Director

Reporting Staff: Members at Large, Audience Development Chairperson

The archivist keeps records of all previous marketing and program material to maintain a database that future board members can refer back to help make artistic and financial decisions. The archivist will also be asked to file physical and technological documents for board to have easy access throughout the year. During the summer, the archivist will make sure that company members file all documents into Stage Centre's records for future use.

Primary Responsibilities include:

- Collect copies of all documents produced by Stage Centre Productions.
- Preserve all online and video-related media for the company.
- Assist the webmaster in finding images to post on the website.
- Recruit a volunteer photographer for opening night and rehearsals.
- Maintain documents in easily accessible files.
- Assist other board members in all inquiries about finding documents.
- Provides assistance to other duties as assigned by the Board of Directors.
- Attend all productions and events.

Knowledge and Skills Required:

- Attention to detail.
- Ability to work efficiently with large teams and individually.
- Strong research and documentation skills.
- Strong verbal and written communication skills.
- Knowledge of online databases is an asset.

Job Title: Producer

Reports To: Production Manager

Reporting Staff: Director, Stage Manager,

Purpose of the Job: The Producer for the production ensures the running of the rehearsals and that expenses do not exceed the budget.

Primary Responsibilities:

- Ensure the mounting of the production
- Liaisons with the Stage Manager and Director in regards to schedule and budget

Secondary Responsibilities:

- Collects information of production for the Printer Coordinator
- Confirm date and time of the truck with Business Manager and Driver for move in and move out of the theatre
- Communicates with the theatre for move in and move out in regards to timing and light hanging
- Schedules the clean-up of the unit (set, props, costumes and totes) and ensure that it is completed by the Friday after the production closes

Staff Supervisory/Management Responsibilities:

- Provides descriptions for the Stage Manager and other positions to ensure job completion
- Confirms all production meetings and important dates for Director, Stage Manager and Designers

Financial Responsibilities:

- Establish a clear budget for Director, Stage Manager and Designers
- Collect receipts and expense forms from Stage Manager and forwards them to the Business Manager

Knowledge and Skills Required:

- Experience working on productions at Stage Centre Productions and/or other community theatre groups
- Basic financial skills
- Organizational skills
- High communication skills

Job Title: Director

Reports To: Production Manager, Artistic Director

Reporting Staff: Stage Manager, Set Designer, Costume Designer, Props Designer, Sound Designer, Lighting Designer

Purpose of the Job: The Director is the guiding vision for the production; to liaison with other designers to create this vision.

Primary Responsibilities:

- Creates a vision of the production
- Liaisons with the Stage Manager and Designers to create a unified productions

Secondary Responsibilities:

- Blocks the movements and communicates with the actors
- Communicates with the Stage Manager about any changes or issues in regards to the production

Staff Supervisory/Management Responsibilities:

- Manages the actors
- Communicates with the Stage Manager and Designers

Knowledge and Skills Required:

- Knowledge of productions at Stage Centre Productions
- Previous experience as an Assistant Director
- Organizational skills
- High communication skills

Job Title: Stage Manager

Reports To: Production Manager, Director

Reporting Staff: Assistant Stage Managers, Lighting Designer, Set Designer, Costume Designer, Actors, Technicians

Purpose of the Job: The Stage Manager is the master organizer of the entire production. They are in service to the director and they are the liaisons between the director and the various designers of the production.

Primary Responsibilities:

- Oversees all rehearsals taking notes on blocking, actors' absences, changes regarding costumes, props, set pieces, etc.
- Communicates with the designers and technical director concerning changes.
- Creates a "call script" where all of the shows cues are recorded for the purpose of "calling the show" during performances.
- Posts all actor and crew call times.
- Runs the production from opening night to closing

Staff Supervisory/Management Responsibilities:

- Establish clear directions for production staff in regards to protocol and procedures
- Liaison with the designers and coordinators for any issues and changes needed
- Assign an Assistant Stage Manager to oversee Costumes/Wardrobe and an Assistant Stage Manager to oversee Props
- Delegate responsibilities of the production to production staff and actors

Financial Responsibilities:

- Ensure that all expenses are within the budget of the production
- Collect receipts and expense forms from production staff and actors and forward receipts to the Producer

Physical Demands:

- Lifting over 50lbs
- Exposure to chemicals (paints, glues, etc.)

Working Environment:

- Evening and weekend shifts
- Extra hours outside of rehearsals
- Longer hours of involvement during the weeks of production in the theatre

Knowledge and Skills Required:

- Experience as an assistant stage manager in previous productions
- Ability to delegate responsibility
- Organizational skills
- High communication skills
- Flexible schedule

Job Title: Assistant Stage Manager

Reports To: Stage Manager

Reporting Staff: None

Purpose of the Job: The Assistant Stage Manager is the key staff centring around the movement backstage. They are in service and are given duties by the Stage Manager of the production.

Primary Responsibilities:

- Oversees all movements in regards to the set, costumes, props, etc.
- Supports the Stage Manager in case of absence from rehearsals (ie prompting and blocking)
- Supervises the stage when inside the theatre

Staff Supervisory/Management Responsibilities:

- Liaisons with the actors for any issues and changes needed
- Oversees any delegated responsibilities in key areas around props, set and costumes

Physical Demands:

- Lifting over 50lbs
- Exposure to chemicals (paints, glues, etc.)
- Use of ladders and tools

Working Environment:

- Evening and weekend shifts
- Extra hours outside of rehearsals
- Longer hours of involvement during the weeks of production in the theatre

Knowledge and Skills Required:

- Knowledge of theatre
- Ability to delegate responsibility
- Organizational skills
- Flexible schedule

Job Title: Costume Designer

Reports To: Director, Stage Manager

Reporting Staff: Wardrobe Team or Sewing Team see note below re highlighted items

Purpose of the Job: The Costume Designer/Coordinator creates the vision for the outfits of all characters in the production. They coordinate the costumes, shoes, wigs and jewellery.

Primary Responsibilities:

- Design the costumes, wigs, jewellery and shoes for the production and ensure their completion
- Communicate with the Wardrobe/ Sewing Team about any design issues involving the costumes

Secondary Responsibilities:

- Delegate responsibility of jewellery, shoes and wigs to wardrobe/sewing team and/or designated cast members in charge of these areas as assigned by the Stage Manager

Staff Supervisory/Management Responsibilities:

- Communicate to Wardrobe/Sewing Team and designated cast members requirements for the costume designs
- Ensure that all costumes, wigs, jewellery and shoes are ready in a timely manner for the production

Financial Responsibilities:

- Remain knowledgeable of the costume budget and submit expenses with explanations to the Stage Manager

Physical Demands:

- Use of ladders
- Sewing and its utilities

Working Environment:

- Sewing and Design

Knowledge and Skills Required:

- Previous costume design experience
- Knowledge of theatre

Job Title: Set Designer

Reports To: Director, Stage Manager

Reporting Staff: Set Building Crew

Purpose of the Job: The Set Designer creates the vision for the set of all scenes in the production. They coordinate the props designer to create the look of the set.

Primary Responsibilities:

- Designs the set for the production and ensure their completion
- Communicates with the Director and Stage Manager about any design issues involving the set

Secondary Responsibilities:

- Delegate responsibilities to the Set Building Team and other volunteers in charge of these areas as designated by the Stage Manager

Staff Supervisory/Management Responsibilities:

- Communicate to the Set Building Team and designated cast members requirements for the set design
- Ensure that the set is ready in a timely manner for the production

Financial Responsibilities:

- Remain knowledgeable of the set budget and submit expenses with explanations to the Stage Manager

Physical Demands:

- Use of ladders and heights
- Physically capable of participating in the building of the set

Working Environment:

- Construction and Design

Knowledge and Skills Required:

- Previous set design experience
- Knowledge of theatre

Job Title: Props Designer

Reports To: Director, Stage Manager

Reporting Staff: Assistant Stage Manager

Purpose of the Job: The Props Designer creates the vision for all props used during the production. They coordinate with the Set Designer in regards to the set dressing to create the overall feel and look of the set.

Primary Responsibilities:

- Design the props for the production and ensure their completion
- Communicate with the Set Designer to create the overall vision of the set
- Coordinate with the Assistant Stage Manager about creating the props and any design issues involved

Secondary Responsibilities:

- Delegate responsibility of props to designated cast members in charge of these areas as assigned by the Stage Manager

Staff Supervisory/Management Responsibilities:

- Communicate to Assistant Stage Manager and designated cast members requirements for the props
- Ensure that all props are ready in a timely manner for the production

Financial Responsibilities:

- Remain knowledgeable of the props budget and submit expenses with explanations to the Stage Manager

Physical Demands:

- Use of tools and chemicals

Working Environment:

- Design and construction

Knowledge and Skills Required:

- Previous prop design experience
- Knowledge of theatre

Job Title: Lighting Designer

Reports To: Director, Stage Manager

Reporting Staff: Lighting Assistant

Purpose of the Job: The Lighting Designer creates the vision for the lighting in the production. They coordinate with the Director to ascertain the atmosphere of the production and lights.

Primary Responsibilities:

- Design the lighting for the production and ensure its completion
- Communicate with the Director about any design issues involving the lighting
- Organize the creation of the light scheme upon moving into the theatre

Secondary Responsibilities:

- Coordinate with the Theatre Manager of the theatre about any issues and assistance needed to create the lighting

Staff Supervisory/Management Responsibilities:

- Manage the creation of the lighting scheme in the theatre space and delegate responsibility to any volunteers

Financial Responsibilities:

- Remain knowledgeable of the lighting budget and submit expenses with explanations to the Stage Manager

Physical Demands:

- Use of ladders, the genie
- Use of tools
- Be able to lift light fixtures

Working Environment:

- Design and construction

Knowledge and Skills Required:

- Previous lighting design experience
- Knowledge of theatre and the space for the production

Job Title: Sound Designer

Reports To: Director, Stage Manager

Reporting Staff: None

Purpose of the Job: The Sound Designer creates the sound scape for the production in conjunction with the Director. They coordinate to collect recorded sound effects, live sound effects and music before, during and after the performance.

Primary Responsibilities:

- Design the recorded sound effects, live sound effects and music before, during and after the performance for the production and ensure their completion
- Communicate with the Director about any design issues involving the sounds
- Provide two recordings of the sounds for the production to the Stage Manager

Staff Supervisory/Management Responsibilities:

- Communicate with the Stage Manager about the delivery of sound
- Ensure that all live sound effects are functional for use during the rehearsals

Financial Responsibilities:

- Remain knowledgeable of the sound budget and submit expenses with explanations to the Stage Manager

Knowledge and Skills Required:

- Knowledge of sound and electronics
- Knowledge of theatre

Job Title: Box Office Manager

Reports To: Business Manager

Reporting Staff: House Manager

Purpose of the Job: The Box Office Manager is the public face of the box offices and deals directly with ticket issues and the distribution of tickets for all patrons.

Primary Responsibilities:

- Distributes tickets to the patrons through holds and sales
- Collect ticket stubs and compare to ticket sales

Secondary Responsibilities:

- Educates patrons about information on the production
- Receives tickets from the Business Manager for distribution

Staff Supervisory/Management Responsibilities:

- Collect ticket stubs from House Manager

Financial Responsibilities:

- Maintain a float between each performance
- Keep an accurate report of ticket sales
- Maintains the box office policy

Interaction with Patrons and the Public:

- Responsible for the first contact with the patrons to the theatre
- Knowledgeable of the production for any enquiries
- Distribution of tickets

Working Environment:

- Customer Service

Knowledge and Skills Required:

- Knowledgeable on productions at Stage Centre Productions
- Basic financial skills
- Organizational skills
- High communication skills
- Customer service skills

Job Title: House Manager

Reports To: Stage Manager, Business Manager, Box Office Manager

Reporting Staff: Ushers

Purpose of the Job: The House Manager works with the ushers to create a pleasant experience for the patrons at each performance. They are responsible for the maintenance of the ushers and the concession stand.

Primary Responsibilities:

- Communicate with the Stage Manager for opening the theatre and intermissions
- Supervision of the ushers
- Communicate with patrons over any issues that come forward
- Supervise the concession stand

Secondary Responsibilities:

- Ensure that the programs and the theatre are appropriately prepared for opening
- Supervise the opening and closing of doors for the production start time and intermissions

Staff Supervisory/Management Responsibilities:

- Supervise the ushers for their responsibilities and outfit maintenance

Financial Responsibilities:

- Collect ticket stubs and make report to the Box Office Manager
- Record the sales at the concession stand and present to Box Office Manager

Interaction with Patrons and the Public:

- Communicate with patrons over any issues that may arise
- Provide information to patrons on the running of the production and special communications
- Direct patrons to emergency exits and provide support for emergency issues

Physical Demands:

- Loading of concession items

Working Environment:

- Customer Service

Knowledge and Skills Required:

- Experience working as an usher for Stage Centre Productions
- Basic financial skills
- High communication skills
- Customer service

Job Title: Usher

Reports To: House Manager

Reporting Staff: None

Purpose of the Job: The Ushers are the most seen faces of the company to the patrons. They are present to ensure safety, provide information about the production and the theatre and to be readily available to assist patrons at all times of the performances.

Primary Responsibilities:

- Communicate with patrons for pertinent information about their seating, the performance and the theatre
- Collect tickets and provide programs
- Remain attentive to the patrons during the entire performance
- Show patrons to their seats especially those who require special assistance

Secondary Responsibilities:

- Carry a flashlight at all times and be present in the proper attire (black shirt, black pants, black shoes)
- Arrive early to prepare programs and to assist with any preparations required to ensure the cleanliness and readiness of the theatre for the performance

Interaction with Patrons and the Public:

- Communicate with patrons over any issues that may arise
- Provide information to patrons on the running of the production and special communications
- Direct patrons to emergency exits and provide support for emergency issues

Physical Demands:

- Loading of concession items

Working Environment:

- Customer Service

Knowledge and Skills Required:

- Customer service
- Knowledge of theatre

Job Title: Front of House Display Designer

Reports To: Producer

Reporting Staff: Archivist

Purpose of the Job: The Front of House Display Designer creates a display that is visually attractive and accessible to the patrons.

Primary Responsibilities:

- Collect biographies from the Producer and print for display
- Collect cast photos from the Archivist and print for display
- Design the display board including all the appropriate persons involved in the production

Financial Responsibilities:

- Communicate with the Producer about any expenses in regards to the design of the display board

Interaction with Patrons and the Public:

- Create a display that is visually attractive and accessible to the patrons

Knowledge and Skills Required:

- Knowledge of previous display boards

Job Title: Social Convenor

Reports To: Company Manager, Business Manager

Reporting Staff: Company Members

Purpose of the Job: The Social Convenor organizes the parties that celebrate the achievements of the productions and the company

Primary Responsibilities:

- Organize the opening night parties for each production
- Arrange details with the venue being used for the opening night party
- Organize the annual Splash Party and delegate responsibility and communicate to the board and the membership about any needs required
- Communicate with the Producer about needs required for the closing night party for each production

Staff Supervisory/Management Responsibilities:

- Ensure that all volunteers needed for opening night, closing night and Splash Party have been contacted and communicated all relevant details
- Ensure that food and supply needs are arranged for the closing night party

Financial Responsibilities:

- Ensure that all budgets for parties are adhered
- Collect and complete reports for the Business Manager

Interaction with Patrons and the Public:

- Provide clear communication with the food vendors and the venues about details surrounding the parties
- Remain present at the opening party to collect entry money

Knowledge and Skills Required:

- Basic finance
- Communication skills

Job Title: Unit Manager

Reports To: Vice President

Reporting Staff: Stage Manager

Purpose of the Job: The Unit Manager is responsible for all the maintenance of the unit and its contents. He/she ensures that the space is clean and that the unit is organized and communicates to the Vice President when there are any issues.

Primary Responsibilities:

- Coordinate with the Producer for post-production cleaning
- Plan full cleans of the unit twice a year
- Complete all maintenance of the unit including light bulbs, first aid kits, bathroom hygiene and cleaning supplies

Staff Supervisory/Management Responsibilities:

- Supervise the major cleans of the unit for completion
- Complete monthly reports for the Vice President for condition of unit and any concerns

Financial Responsibilities:

- Submit all bills for maintenance and complete the report for the Business Manager

Interaction with Patrons and the Public:

- Respond to any public events in the unit where the maintenance is a priority (ie. Annual General Meetings, Patron Open houses, etc.)

Physical Demands:

- Maintenance of chemicals
- Use of ladders
- Lifting more than 50 lbs

Working Environment:

- Maintenance

Knowledge and Skills Required:

- Experience in maintenance
- Basic financial skills

Job Title: Marketing Coordinator

Reports To: Artistic Director, Business Manager

Reporting Staff: Front of House Display Designer, Printer Coordinator

Purpose of the Job: The Marketing Coordinator is responsible for all the marketing of the season and each production. They work with the Artistic Director to ensure that there is a clear design for all social media, print materials and front of house display.

Primary Responsibilities:

- Coordinate with the Artistic Director over picking the season's productions
- Communicate to Front of House Display Designer, Printer Coordinator and
- Communicating to media about the season and its productions
- Supervises the collection of information on the success of marketing campaigns

Staff Supervisory/Management Responsibilities:

- Supervise the Front of House Display Designer, Printer Coordinator and_____ over any marketing issues
- Complete bi-monthly reports for the President for the marketing campaigns of the season and productions

Financial Responsibilities:

- Submit all bills for marketing and complete the report for the Business Manager

Interaction with Patrons and the Public:

- Evaluate the success of the marketing campaigns based on audience attendance and response

Working Environment:

- Business

Knowledge and Skills Required:

- Experience in marketing and social media
- Basic financial skills
- High communication skills

Policy Smart

Our Mission

Design an industry endorsed policy and procedure manual that assist and guides new and transitioning theatre organizations in the non-profit sector. We seek to accomplish a sustainable and relevant document that is enduring and translated across art organizations.

The Team

Christina Anderson



Christina Anderson is Hamilton native, passionate about cinema, women studies and the Canadian art sector. Graduated in 2013 from Carleton University with a Bachelor of Arts Honours in Film Studies and Anthropology. Since then, Christina has continued her studies in the post-graduate program Arts Administration and Cultural Management at Humber College. Christina has worked for a diverse range of organizations such as the Toronto International Film Festival, Canadian Film Institute and the Art Gallery of Hamilton.

John Debono



Born and raised in Toronto, John Debono is a part of a bright generation of individuals that are looking to enhance the Toronto arts and culture sector. Having a passion for working in arts and social services, John has volunteered with multiple organizations such as the Toronto International Film Festival, Jumblies Theatre, Amnesty International, and the University of Toronto Accessibility Services Mentorship Program. John is currently obtaining his post-graduate certificate in Arts Administration and Cultural Management at Humber College with the intent of working in arts marketing and distribution in the near future.

Steven Jackson



Steven Elliott Jackson is an award-winning playwright, director and producer and the Artistic Director of Minmar Gaslight Productions. Recent stage credits for Minmar Gaslight include director/play adaptation, *Rapunzel: The Extension Edition* (Toronto Fringe, 2014), director/playwright, *The State Of Tennessee* (Theatre Passe Muraille, 2013), playwright/producer, *Real Life Superhero* (Winchester Street Theatre, 2012), director/playwright, *Brothers And Arms* (Toronto Fringe, 2010). For Stage Centre Productions: director, *Harvey*, assistant director, *Holmes For The Holidays*, *Bus Stop*, stage manager, *Summer And Smoke*. Other credits include stage manager, *The Last Rock N' Roll Show* (Toronto Fringe, 2011). Steven is also the driving force of writer and performer for the podcast, *The Road To The Church* and currently is finishing up his post-grad certificate in Arts Administration and Cultural Management at Humber College.

Sarah John



For the past 30 years Sarah John has been working as a professional musician and artistic administrator in both B.C. and Ontario. From 2006-2012 she founded and lead *Vespera*, an all-female vocal ensemble committed to the performance and promotion of contemporary classical music. She has worked as a music librarian, webmaster and communications coordinator, teacher and administrator. Sarah currently holds the position of Minister of Music at Church of the Messiah in Toronto where she programs and performs music for a diverse downtown community. She is interested in the integration and development of theatre and music to help educate and heal. Sarah holds a Master's degree in Performance (Conducting) from the University of Victoria.

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