

# **buddies** **IN BAD TIMES THEATRE**

**Board Handbook**

**1<sup>st</sup> Edition**

**September, 2010**

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### Buddies' Context, Activities and Mandate:

Established in 1979, Buddies in Bad Times Theatre is a professional Canadian theatre company dedicated to the development and presentation of queer theatre. Over the past 30 years, it has evolved from a small production company into the largest facility-based queer theatre company in the world. The company has a significant history and substantial resources – including an important theatre space – that sustain its unique mandate.

Buddies is housed at 12 Alexander Street. This reclaimed historical building has a long history as a theatre space, having formerly been the home of Toronto Workshop Production since 1967. It sits in the heart of a mixed-income downtown neighbourhood known as Toronto's Gay Village, and is TTC accessible and barrier-free. The facility is comprised of 3 spaces: the flexible 350 seat Chamber (a black box theatre), the 125 seat Cabaret (which also houses a full-service bar), and Ante Chamber (primarily used as a lobby space for Chamber productions). All spaces have a full complement of lighting, sound and seating equipment. Buddies in Bad Times and The Alexander Street Project (a company formed to raise funds and manage the building) are signatories to a lease with the City of Toronto and act as tenants/operators; this lease expires in 2033.

Buddies' primary constituency is Toronto's (and the surrounding area's) gay, lesbian, bisexual and transgendered communities. Buddies also draws an urban alternative theatre-loving audience – LGBT and straight. While geographically located in the heart of Toronto's queer community, the variety of Buddies' artistic activity (both hosted and produced) means that Buddies catchment area includes all parts of the city and the province, with approximately 45,000 people coming through our building annually.

The initiatives Buddies in Bad Times Theatre undertakes are quite broad. In addition to a mainstage subscription series and new work development programs, it has a strong community focus that involves a breadth of activities, ranging from our youth programs and community-based festivals, to year-round late-night stage and club events. The company provides consistent development and employment opportunities for over 500 queer artists, technicians, administrators, and students annually. Its youth initiatives provide an artistic home base for close to 150 members of that often disenfranchised community, while effectively developing future artists and audience members. Our theatre spaces are available year-round at an accessible rate for independent theatre productions, community events, and fundraisers. Buddies' season offers numerous performances with affordable ticket prices, ensuring accessibility to all communities.

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### Mandate

In 2004, Buddies' mandate was rearticulated around the term "Queer." The term is invoked in the mandate in a bifurcated manner, allowing the company to express its commitment to the lesbian, gay, bisexual, and transgender communities, on the one hand, and to foster challenging and innovative theatrical performance, on the other. Buddies in Bad Times Theatre is mandated to developing, producing, and presenting theatre that adheres to one or both of these definitions:

- a) Queer, referring to the lesbian, gay, bisexual and transgendered identities, encapsulates the core of our organization. Buddies is a queer-run organization committed to representing LGBT communities by supporting its artists, and by telling its stories
- b) Queer, referring to anything different or outside the norm, represents the nature of the artistic work presented at 12 Alexander Street. Buddies is dedicated to work that is different, outside the mainstream, challenging in both content and form.

### Artistic Leadership

In October 2009, Buddies in Bad Times Theatre appointed Brendan Healy as its new Artistic Director. Healy begins his tenure under the company's 2004 mandate and is committed to re-invigorating it from his own particular position as an artist, as a queer, and with his own unique vision for the company and its future. To this end he has **articulated** the following goals as a guide for Buddies' artistic and administrative practices: **innovation**, **rigor**, and **excellence**.

- **Innovation** means that Buddies, as a queer theatre space, is a place for artists to take risks, to push the limits of their own artistic boundaries, and for audiences to encounter work that will provoke and challenge them.
- **Rigor** means that Buddies should provide its artists with the kind of support that will push them to find clarity, necessity and purpose in their work.
- **Excellence** means that Buddies devotes the time, space and resources necessary to empower our artists and ensure that every piece we develop and present has the chance to become truly exceptional. This is particularly relevant because we recognize that queer-minded artists are often marginalized and work in conditions that are subpar to their more traditional/mainstream counterparts.

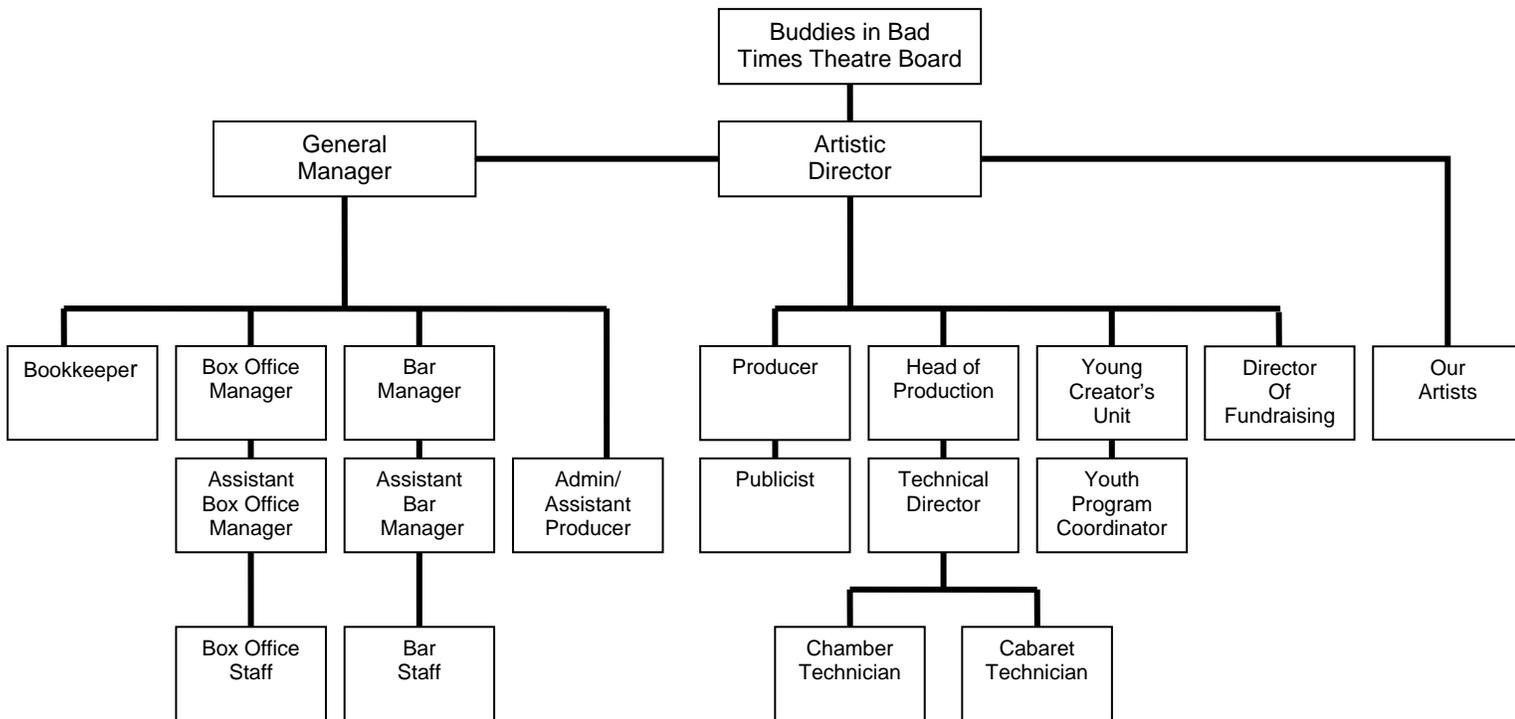
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### Company Structure and Board Responsibilities:

Buddies in Bad Times Theatre is a not-for-profit theatre company, and the resident company of the Alexander Street Theatre Project. The Alexander Street Theatre Project is a not-for-profit organization charged with overseeing the City-owned building at Alexander Street. As dictated by the legal structure for not-for-profit, charitable organizations, both Buddies in Bad Times Theatre and the Alexander Street Theatre Project have boards of directors that are legally and financially responsible for each companies' activities and operations. This said, the theatre company and building are run in symbiotic relationship, only disaggregating the activities of one from the other when it its legally prudent, such as financial statements and budgets, and governance structures.

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### Organizational Chart



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### Buddies in Bad Times Theatre's Board Mission and Makeup:

Aside from its legal and fiduciary responsibilities, Buddies in Bad Times Theatre's board of director's mission is as follows: to support the company's mandate and activities through active involvement, and through the provision of professional expertise; to promote the theatre's interests by nurturing relationships on its behalf, and bringing these interested parties and their resources to the theatre; and to ensure the company's long-term health by practicing good governance and oversight.

The board of directors is made up of committed members of the community who reflect all aspects of its diversity. Board members will have a demonstrated interest in the Buddies in Bad Times Theatre, leadership potential and/or specific skills/knowledge/experience that would be of benefit to the theatre.

#### Responsibilities:

Broadly speaking, the Board is charged with ensuring that Buddies in Bad Times Theatre is a thriving vital theatre company, both in its internal operations, and external position and profile in the broader community. This means it is responsible for ensuring that the company is being managed and operated in ways that are healthy and sustainable.

Its broader responsibilities are expressed in the nature of its particular responsibilities, which are:

- hiring/evaluating the Artistic Director
- in consultation with the Artistic Director, hire the General Manager
- approving the annual season's activities in accordance with the stated mandate of the theatre
- approving the annual budget and providing financial oversight, with an eye to both fulfilling the theatre's mandate and ensuring its long-term financial stability
- participating in strategic planning
- determining and evaluating progress toward the achievement of the long-range strategic plans

#### Term

Members of both boards serve a three-year term, with the option for re-election at the end of each term. The only exception to this is the *ex officio* position on the Alexander Street Theatre Project board. This position is filled by the elected councillor for Ward 27, Toronto Centre-Rosedale, in which the theatre is located; this person sits on the Alexander Street Theatre projects's board for the length of his/her term as councillor.

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### Key Responsibilities:

Board Members are expected to:

- Attend regular board meetings (approximately ten per year) and committee meetings as required.
- Attend performances, fundraisers and special events, the annual general meeting, and board retreats as required.
- Board members are expected to make a personal financial contribution to the company in an amount that is meaningful to them.
- To serve on at least one board committee.
- Offer consultation in areas of professional expertise, when appropriate.
- To perform an annual self-assessment at the end of each season, guided by the President of the board and the Artistic Director.
- To promote the theatre's interests by bringing relationships and resources to the theatre.

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### The Board Executive: Roles and Responsibilities

#### President

The President is an officer and signatory who is responsible for the following:

- s/he calls and chairs regular meetings of the board of directors, as well as the annual general meetings.
- s/he sets and distributes agendas for board meetings, as well as the annual general meeting.
- working closely with both the Artistic Director and General Manager, s/he ensures that the board supports the development and, where appropriate, execution of the company's artistic and administrative strategies.
- co-sign cheques with another signing officer as needed.
- along with the Artistic Director, s/he, is responsible for ensuring that the board and its committees are running efficiently, and in direct support of the company and its mandate.
- s/he is responsible for ensuring that each of its members understand their jobs and are able to fulfill those expectations, which is achieved by providing a thorough orientation of new members, in collaboration with the nominating committee, and offering board development and education to make sure that members have the skills that they need.
- s/he is also responsible for monitoring board members' performance, and, along with the Artistic Director, conducting yearly self-assessments with its members.
- s/he is responsible for ensuring that management tools are developed and implemented, such as a three-year strategic plan, annual action plans, and budget.
- in collaboration with the board, s/he performs an annual performance evaluation of the Artistic Director, and ensures that such evaluations are being executed throughout each level of the organizational structure.

#### Treasurer

The treasurer is an officer and signatory whose role is to supervise the theatre's finances. Working with the General Manager and Bookkeeper, the treasurer's responsibilities include:

- ensuring that the books of account and accounting records of the corporation are kept as required by law.
- that the accounts of the organization are audited by the auditor appointed by the members.
- co-sign cheques with another signing officer as needed.
- oversee the development of the corporation's budget and its presentation to the board for approval.
- monitor the budget and advise the board of directors of problems and any other financial management issues.
- chairs the finance committee.

- ensure that funding sources, members, governments and their agencies receive timely and accurate financial reports, as required.

### Secretary

The secretary is an officer and company signatory who is responsible for taking, disseminating, and archiving the minutes the board, bylaws, and other legal and corporate documents.

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## Buddies in Bad Times Theatre Staff Management Structure:

### Artistic Director

The Artistic Director is the artistic and administrative head of the organization; s/he provides artistic direction in accordance with the theatre's mandate. Reporting directly to the Board of Directors, s/he is responsible for programming the company's seasons and overseeing the various creative ancillary activities of the theatre, such as the Queer Youth Program, new play development activities, and Pride festivities. S/he works closely with the General Manager to plan and oversee the theatre's efficient administration, as well as creating, disseminating, and enacting the theatre's strategic plan. At each board meeting s/he provides a report that details the theatre's recent artistic activities, and a summary of its short term plans.

### General Manager

Reporting directly to the Artistic Director, in cooperation with the board of directors, and in accordance with the mandate of the theatre, the General Manager ensures the smooth and efficient administrative operations of the theatre. It is understood the General Manager works with the Artistic Director, who has managerial authority over the General Manager. The General Manager, in conjunction with the Artistic Director, other management heads, and with the approval of the Board, prepares the annual operating budget for the theatre and provides monthly cash flow projections to the board, as well as other financial information, at its regularly scheduled meetings.

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### Buddies in Bad Times Theatre Board Committees:

The board has a four standing committees: the Nominating, Fundraising, Human Resources, and Strategic planning. These committees meet on a regular basis, undertaking particular tasks, research, or projects that aid in the ongoing health of both the board and the theatre. From time to time, the board will also strike *ad hoc* committees that will convene on a temporary basis to perform a particular task or project.

#### Nominating

Working toward achieving the Buddies' long-term goals, as articulated by both its mandate and its ongoing strategic planning documents, the nominating committee is charged with identifying areas of need within the board's compliment, and locating individuals from the community with the appropriate qualifications and skills to address these needs and fill these board positions. Working with the board President and the Artistic Director, the committee will help recruit new members and develop succession plans for board and committee chairs. The committee reports to the board, making recommendations for new members; in consultation with the Artistic Director and General Manager, the board appoints new members.

#### Fundraising

Working in cooperation with the Director of Fundraising, the Artistic Director, and the General Manager, the fundraising committee is tasked with planning, supporting and executing fundraising initiatives. Broadly speaking, these initiatives take two forms: staff driven events, and board driven events. In the former case, the fundraising committee takes roles of support through their attendance, advisement, performing particular tasks at events, and by encouraging others, particularly potential donors, to attend (these are also responsibilities of all board members). In the latter case, while still in consultation with key staff, board-driven events are executed primarily by the fundraising committee, and ideally outside of the theatre. The strategic purpose of such events are planned with key staff, but their execution is primarily the responsibility of the fundraising committee in cooperation with other board members.

#### Human Resources

Ensuring that the policies and protocols outlined in the Employee Handbook are followed is primarily the responsibility of the Artistic Director and General Manager; thus, the human resources committee is, for the most part, an advisory committee that offers expert advice to the management team and the board as required. Its primary ongoing responsibilities are: to organize the annual review of the Artistic Director; to aid the management team in updating the Employee Handbook on a bi-annual basis; to strategize for the most efficient and beneficial use of the theatre's human resources; and, as required, to take part in the process of hiring/terminating any and all full-time employee(s).

### Strategic Planning

The Strategic Planning committee is charged with developing strategies to address the long-term health of the theatre. Working closely with the Artistic Director and General Manager, it is tasked with generating strategies for using the resources available to best achieve the theatre's mandate, mission, and long-term goals. The Strategic Planning committee includes within its purview governance structures including the board, the company's mandate, and its long-term strategic plan. Maintaining the health of the company in the long-term, it evaluates current practices, locating strengths/weaknesses, and potential opportunities/risks, and makes recommendations to the Artistic Director, the General Manager, and to the board.

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### Current Board Context and Goals:

In many ways, the board is at the beginning of a new chapter in the history of Buddies in Bad Times. Having appointed a new General Manager in January 2009, and a new Artistic Director in October 2009, the company is undertaking major changes in both its operational practices and governance.

The Board has set the following goals for itself, which it plans to achieve by the end of 2011:

- It will work in a collaborative manner that is strategic and accountable.
- It will have a structure and systems that allow for:
  - Real and regular contact/reporting with theatre administration
  - Complete understanding of theatre short- and long-term financial situation
- It will have members who:
  - feel engaged and understand their roles, duties and obligations
  - reflects the diversity of the communities we are mandated to engage
  - are aware of their contribution to the organization and can complete a self-assessment
  - are all contributing (albeit in a variety of ways, e.g. bringing relationships and resources to the theatre, particular expertise, in-kind)
  - have made an annual financial contribution to the theatre that is meaningful to them
- Has implemented ongoing board-led fundraising as part of the overall fundraising strategy

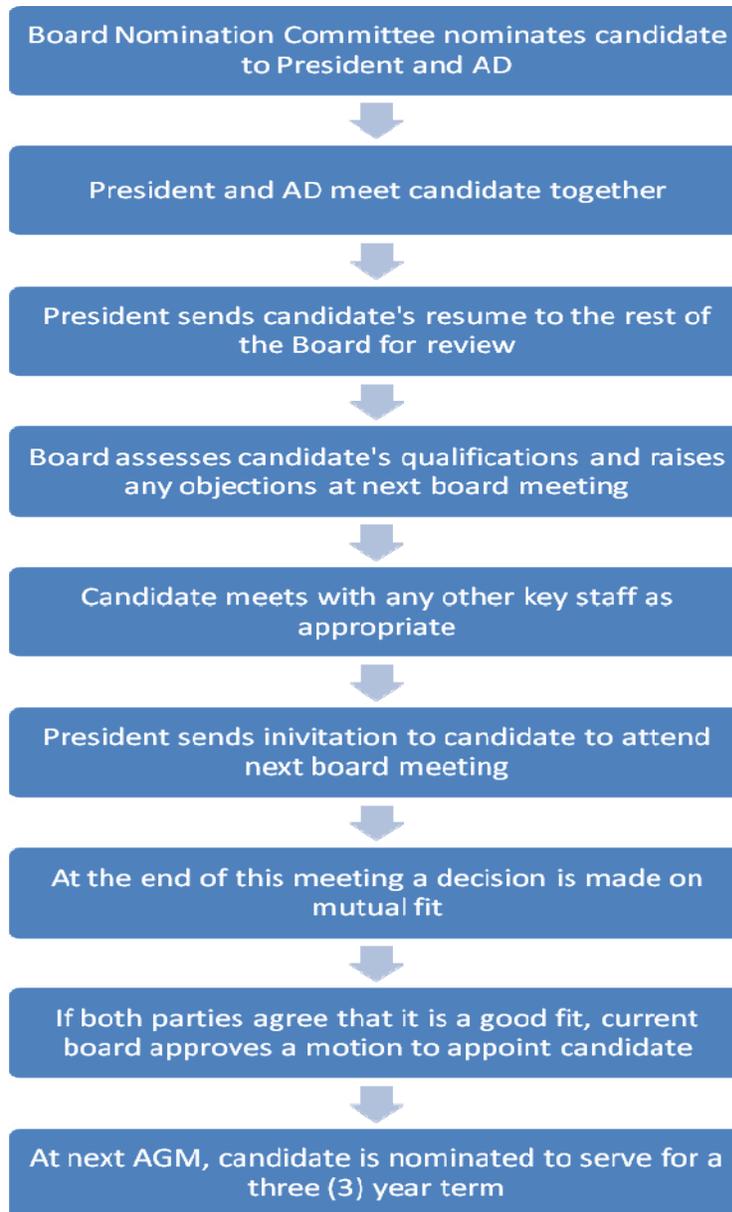
It follows that the board is currently in need of new members who are interested in participating in a company that is undergoing positive but also radical change. Practically, the board is in need of members who have fundraising skills/resources, marketing experience, and/or human resources expertise. Because of the nature of change that is underway at the company, this is a tremendously exciting time to be at Buddies. The company is set to re-imagine and remake itself at all levels, launching boldly and confidently into new creative directions.

### Board Meetings for 2010-2011

1. Monday, September 7, 2010
2. Monday, October 18, 2010 (Paul will be absent from this meeting)
3. Monday, November 22, 2010
4. Monday, December 6, 2010 – AGM and Winter Holiday Party
5. Monday, January 24, 2011
6. Monday, February 28, 2011
7. Monday, March 21, 2011
8. Monday, April 18, 2011
9. Monday, May 30, 2011
10. July BBQ – TBD

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### Buddies in Bad Times Board Nomination Process



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### Buddies in Bad Times Board Orientation Checklist

Responsibility to Ensure Completion	Task
Board President	<ul style="list-style-type: none"> <li>○ Ensure new board member has information needed to contribute fully to board and committees</li> <li>○ Send Board Handbook</li> <li>○ Send bylaws</li> <li>○ Ensure new board member is on appropriate committee(s)</li> <li>○ Ensure all board members have new board member's contact information</li> <li>○ Provide overview of board self-assessment process</li> </ul>
Artistic Director	<ul style="list-style-type: none"> <li>○ Introduce new board member to theatre staff</li> </ul>
General Manager	<ul style="list-style-type: none"> <li>○ Introduce new board member to bar and security staff</li> <li>○ Add new board member to VIP mailing list</li> <li>○ Organise tour of facility for new board member</li> <li>○ Ensure new board member's name is added to brochure and website</li> </ul>

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### Board Self-assessment process

On an annual basis, individual board members will meet with the Artistic Director, General Manager, and board President to reflect on his/her contribution to the company over the previous year. The goal of these discussions is to recognize the accomplishments of board members, and to locate areas where Buddies' management team, the board President and the board structure, could better support each board member's individual contribution.

The meetings will focus around the following questions:

1. Looking back over the past year, what do you feel were your greatest areas of contribution to company?
2. Based on your own skill set and the resources that you bring to the company, what do you think your best contribution to Buddies could or should be?
3. Are there ways in which the AD and GM could better support you in order to enable your best contribution?
4. Are there ways in which the board president could better help and support you in order to enable your best contribution?
5. How do you see your position evolving over the coming years at Buddies; what initiatives would you like to see?
6. As we are now moving into a board structure that includes subcommittees, which subcommittee (nominating, fundraising, human resources, strategic planning) would you like to join?

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### Board Contact Lists

#### Buddies in Bad Times Theatre

Position	Name	Contacts	Address
President	J. Paul Halferty		
Treasurer	Russell Mathew		
Member	Derek Billsman		
Member	Elley-Ray Hennessy		
Member	Joe Siegfried		

#### Alexander Street Theatre Project

Position	Name	Contacts	Address
President	Cathy Gordon		
Treasurer	Russell Mathew		
Secretary	J. Paul Halferty		
Ex Officio	Kristyn Wong-Tam		

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### Board Bios

#### Derek Billsman

Derek Billsman is the Director, Strategic Initiatives at Morguard Investments Ltd. (MIL) where he oversees corporate strategy, process improvement initiatives and Corporate Sustainability & Responsibility (CSR). Derek comes from the condominium sector where he worked in a similar position at TAS DesignBuild.

Prior to these positions in the real estate industry, Derek spent 7 years in the public sector; primarily with the Province's Ontario Growth Secretariat working on various Smart Growth initiatives and the development of the Growth Plan for the Greater Golden Horseshoe; and as Volunteer Coordinator at the AIDS Committee of Ottawa. Derek holds an MBA from the Schulich School of Business at York University.

#### J. Paul Halferty

J. Paul Halferty is PhD candidate at the Graduate Centre for Study of Drama, University of Toronto. He has taught at York University, University of Toronto, and at the Randolph Academy for the Performing Arts, as well as Fukuyama Ichiritsu high school, Fukuyama, Japan. He was assistant producer at da da kamera and from 2001-2003. His work has been published in *Theatre Research in Canada*, *Canadian Theatre Review*, and in the anthology *Queer Theatre in Canada*, published by Playwrights Canada Press. His PhD dissertation is titled "Creating Space: From Gay Liberation to Queer Performance."

#### Elley-Ray Hennessy

An international award-winning bon vivant, actress, writer, director of theatre, film, television and radio for over 30 years! Elley has just completed writing her third animation feature film for Paramount Pictures and directed the feature Z-BAW, for Imagination Films, which will be released later this year.

#### Russell Mathew

Russell Mathew is a partner with Hemson Consulting Ltd., where he has worked since 1987. Primarily consulting to municipal governments, he leads the firm's practice in growth management, growth forecasting and urban economics. Originally from Edmonton, Alberta, Russell came to Toronto in 1983 to attend graduate school at the University of Toronto and has lived in the same Queen Street West neighbourhood ever since.

Russell joined the Buddies Board and the ASTP Board in 2002. He was appointed as the treasurer of both companies shortly afterward and has acted treasurer since that time. Prior to joining the Buddies Board, he was a member of the Board of Pride Toronto for several years where he also acted as Treasurer.

### Joe Siegfried

Joe spent almost seven years at the Canadian Opera Company starting in the Subscription Ticket Office and eventually shifting into the position of Marketing Manager, playing a pivotal role in the transition of patrons to the Four Seasons Centre for the Performing Arts. Prior positions include Assistant Ticket Manager with the National Ballet of Canada, Front of House at Theatre Masse Muraille, Fringe of Toronto and Summerworks. mJoe left Arts administration in 2006 and is now a Registered Dental Hygienist working in a busy practice downtown.

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