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Board Manual

Development Date: [insert date]

Board Approval Date: [insert date]

Current Revision Date: [insert date]

Copy No \_\_\_\_ /Assigned to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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# Board Manual Issue, Revision and Distribution

1. Following the initial issue of this manual, it will be revised and reissued by the Secretary following each Annual General Meeting. Only those pages that have been revised need be re-issued as hard copies.
2. Hard copies of the manual are given to all board members and to the Artistic Director. An electronic (MS Word) version of the manual is stored on [insert location] (viewable only by the Board of Directors).
3. Use of this manual is strictly for the use of the Board of Directors and the Artistic Director and may not be shared or distributed to others without the permission of the President.
4. Manual holders are requested to note any errors or omissions in the manual and bring these to the attention of the Secretary.
5. New board members will participate in a Board Orientation prior to being issued with their copy of the manual.
6. These manuals remain the property of the [insert chorus name] and when a director leaves the Board, their manual must be surrendered to the Secretary or to the President.
7. **Note**: Throughout this manual, gender roles are frequently given as they/them, etc. Where a role is described as being specific to one gender, this does not imply other genders are excluded.

**Mission Statement**

[insert mission statement]

# Memorandum of Association, Organization’s Objectives, Legal Documents

## Certificate of Incorporation

[insert image of incorporation certificate]

Figure 1: Certificate of Incorporation

## Memorandum of Association

On a volunteer and non-profit basis, the objective/s of the [insert chorus name] Society is/are

1. To increase the public awareness of diversity and acceptance by establishing a [insert chorus voicing & type] chorus in [insert city, province], that will provide opportunities for 2SLGBTQ+ individuals to publicly exhibit, perform, or develop their skills; and
2. To advance the public’s appreciation of the arts by providing high-quality public performances of choral works.

Provided that:

* The society shall not carry on any trade, industry, or business;
* All funds shall be used solely for the purposes of the Society and the promotion of its objects;

Upon dissolution of the society and after payment of all debts and liabilities, its remaining property shall be distributed or disposed of to non-profit organization in Canada having objects similar to those of the society.

The activities of the Society are to be carried on within [insert province].

## History

[insert chorus history]

## Strategic Plan

* See Appendix E: Strategic Plan (Draft)

## By-Laws

[insert bylaws]

------ End of Bylaws ------

## Licenses and Permits

A list of current licenses and permits is given in *Appendix H: Licenses and Certificate*s

## Contracts and Agreements

Annual Contracts are developed for all artistic staff. These are signed by the staff person (contractor) and the Board President. Copies of these are included in *Appendix F: Staff Contracts.*

# Policies and Procedures

## Key Roles of the Board

The Board of Directors of the [insert chorus name], as an incorporated, non-profit organization, is legally responsible for the governance of the organization. Within that mandate is the expectation that the Board will develop, implement and monitor policies that will allow the organization to carry out its work. A board is elected by, and accountable to, its membership. While a board may appoint staff and/or committees to carry out specific work related to its policies, programs and services, the Board is ultimately responsible for meeting organizational outcomes.

1. **Collectively, the Board must:**
2. Determine a governance model and ensure that appropriate organizational policies and structures are in place.
3. Participate in the development of a mission and strategic plan for the organization.
4. Hire and ensure that effective artistic – and potentially administrative – staff are in place.
5. Maintain effective partnerships and communication with the community, the Chorus’ members and its stakeholders.
6. Maintain fiscal responsibility, including raising income, managing income, and approving and monitoring the annual budget.
7. Ensure transparency in all communication to members, stakeholders and the public.
8. Evaluate the organization’s work in relation to the strategic plan.
9. Evaluate the work of the board of directors, ensuring continuous renewal of the board, and plan for the succession and diversity of the board.
10. **Individually, each board member must:**
11. Act in the best interests of the organization
12. Understand the roles and responsibilities of being a board member
13. Be familiar with the organization's bylaws, policies and procedures, strategic plan, mission, etc.
14. Ensure they avoid conflicts of interest including operating in the best interest of the organization not in self-interest or the interest of a stakeholder group
15. Respect confidentiality policies that pertain to membership and board discussions
16. Keep informed about the organization’s financial activity and legal obligations
17. Bring their own skills, experience and knowledge to the organization
18. Attend board meetings regularly and arrive prepared for meetings
19. Support board decisions once they have been voted on
20. **When joining the Board (or before deciding to join) members should learn the following:**
21. Governing structure the organization operates under
22. Roles, responsibilities, and functions of the board within the governing structure
23. Job description for board members
24. Measurement and standard by which board members are evaluated
25. **In summary, board members are continuously:**
26. Governing: developing policies that give overall direction to the Chorus.
27. Managing: taking action and making decisions to ensure that there are sufficient and appropriate human and financial resources for the Chorus to accomplish its mission

## Other Policies / Procedures

Various policies and procedures are developed by the Board to suit requirements and changing circumstances. Those developed to date are listed in this section.

1. **IT Handbook**

The IT Handbook provides guidance for using the Isadora database as well as providing information for record storage, email, website and anything else related to information technology.

1. **Producer’s Handbook**

To support concert production, the Board has approved a Producer’s Handbook. This provides comprehensive guidelines for the producers including budget preparation, timetables, production committee.

1. **Member’s Handbook**

Each member of the Chorus receives a copy of the Member Handbook and it is updated periodically by the Membership Director. It contains important information on the following:

1. Rehearsals and attendance
2. Dues
3. Etiquette
4. Music – responsibilities, care of, value of
5. Concerts and concert dress
6. Board and artistic staff information

# Operations and Structure

## Communications

Good communication within the Chorus is vital to ensure that members are informed about up-coming events, getting ready for concerts, welcoming new members and also to allow members to advise others of community events. Communications are accomplished in the following ways:

1. **Session Dates/Online Calendar**

A timeline including rehearsal commencement date, concerts, dress rehearsals and special events will be sent to all members at the beginning of each semester and will be available on our online calendar.  Dates may be added as the necessity arises. Board meetings and committee meetings are also posted on the online calendar. It is the responsibility of board members to update the Webmaster on dates and other relevant information.

1. **Rehearsal Announcements**

Before the rehearsal break, the President will lead announcements and will be supported in this by the Social & Diversity Director and the Membership Director. Nearer to the concert, the Producer(s) will make announcements specific to the concert. Other directors will liaise with the President for announcements in their own areas.

1. **Tech Week Schedule**

Two weeks before the concert, the producers will send out a Tech Week Schedule which will list rehearsal and concert call-times, venue information, concert attire, and any other relevant information for members.

1. **Email / Facebook Page**

Announcements to the Chorus membership should typically only be made by the President and the Artistic Director using the [insert address] email address. Such announcements are also posted on the Chorus’s Facebook page. During concert preparations, announcements will also be made by the Producer(s). The goal is not to overwhelm the membership with emails.

1. **Feedback at Board Meetings**

Board meetings provide a platform for directors to share updates from their own areas so that others are made aware of these developments and can act accordingly. It is preferred that directors send their monthly reports to the President no less than three days before the board meeting so that they can be circulated ahead of time for a more efficient board meeting.

1. **Chorus Mail Box**

The Chorus maintains a post box for the benefit of external organizations and donors who wish to contact us with donations. The mailing address for this is: [insert address]**.**

## [insert chorus acronym] Organization

Figure 2 shows the organization of the Chorus. Not all positions shown may be filled, but it is important to show the various elements of the Chorus. Table 1, below, shows what committees are assigned to each director, and also shows which director has responsibility for various Board appointed positions and non-Board appointed positions.

Table 2 lists the **non-Board positions** within the Chorus, which committees these positions sit on and which Board member supports them. Note that contracts are generally only given for these positions when (a) the person is recruited from outside the Chorus, (b) when dues are waived for executing this role, and (c) when the position requires management of finances.

|  |  |  |
| --- | --- | --- |
| **Position** | **Assigned Committee(s)** | **Positions that Report to this Director** |
| President | All (Chair of Governance) | All board members |
| Vice-President | Governance, CPC (Chair), Technology (Chair), Personnel | None |
| Secretary | Governance | None |
| Treasurer | Finance (Chair), Governance, Personnel | None |
| Membership Director | Membership (Chair)Social & Diversity  | Volunteer Coordinator |
| Social & Diversity Director | Social & Diversity (Chair) | Refreshments Coordinator |
| Fundraising Director | Fundraising (Chair) | Patron-Donor Coordinator |
| Media & Communications Director | Media (Chair) | Webmaster, Graphic Designer, Advertising Manager |
| Community Outreach Director | Community Outreach (Chair), CPC | None |
| Past President | Governance | None |
| Director At Large  | As assigned | None |
| Artistic Director \* | CPC, Production,Music Selection (Chair) | Assistant Artistic Director, Accompanist, Music Librarian |
| Producer (Temporary)\*\* | Production (Chair) | Choreographer, Wardrobe Manager, Set Designer, Stage Manager, Lighting Designer, Sound Engineer |

Table 1: Board Committees and Reports

\* Attends board meetings as an ex-officio member

\*\* Typically attends board meetings 2-3 months out from the current concert

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Position** | **Committee(s)** | **Contract** | **Reports to** | **Current Holder of Position** |
| Advertising Manager | Production | Yes | Media & Comms Director |  |
| Choreographer | Production | Maybe | Producer |  |
| Graphic Designer | Production | Yes | Media & Comms Director |  |
| Music Librarian | None | No | Artistic Director |  |
| Patron-Donor Coordinator | Fundraising | Yes | Fundraising Director |  |
| Producers | Production, Board | No | Board |  |
| Refreshments Coordinator | Social & Diversity | Yes | Social & Diversity Director |  |
| Set Designer | Production | No | Producer |  |
| Stage Manager | Production | Yes | Producer |  |
| Wardrobe Manager | Production | No | Producer |  |
| Webmaster | Technology, Production | Yes | Media & Comms Director |  |
| Volunteer Coordinator | Production | Yes | Producer |  |

Table 2: Non-Board Positions, Committees and Reports



Figure 2: [insert chorus acronym] Organizational Structure

## Guidelines for Developing and Running Committees

It is clear from Figure 1 that committees play an essential part in the successful running of the Chorus. Committees exist to support board members in the planning and executing of tasks within their purview. Committees also help the board member by providing an “ideas forum” and may have committee members who have a specialized knowledge or background that support the terms of reference of the committee. The following guidelines are provided to help board members who perhaps are new to the Board or have just taken over a new role:

1. Be familiar with your own Job Description and your committee’s Terms of Reference.
2. If possible, review past meeting notes and discuss the committee’s role with current/past members.
3. Prepare and take part in the annual Committee Fair by communicating to Chorus members the function and needs of the committee.
4. Seek out and talk with potential committee members – ideally over a coffee or similar setting
5. Aim to have a minimum of three people on the committee.
6. With the approval of the President, seek members outside of the Chorus who may be willing to join the committee and become a Non-singing Member of the Chorus
7. Share the workload of the committee and be proactive in seeking ideas from everyone
8. Strive to make committee involvement a fun and rewarding experience

## Board Contact Information

Table 3 shows the contact information for board members and the AD. Contact information for others can be found in the various Isadora standard reports.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Last Name** | **First Name** | **Position** | **Phone** | **email**  | **Address** |
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 Table 3: Board Contact Information

## Board Member Bios

Board member bios are maintained in *Appendix D: Board Member Bios.* These are then used as input for public profiles on the website.

## Board Member Elections and Term Expiry Dates

Table 4 provides information on when board members were first elected, subsequently elected and their term expiry dates. Section 24 of the Bylaws requires that half of the directors come up for re-election every year.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Last Name** | **First Name** | **Position** | **First Elected** | **Subsequently Elected** | **Term Expires** |
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Table 4: Board Election and Term Expiration Dates

## Board Members Job Descriptions and Staff Contracts

Board position are described in Appendix A: Board Job Descriptions. The annual contracts for artistic staff define their job descriptions and these are included in Appendix E: Staff Contracts.

## Board Meetings & Board Retreats

1. **General**

Board meetings are held monthly and typically on the second Saturday of the month and dates are shown on the online calendar. Conduct of Board meetings is informal but use of parliamentary procedure is exercised as necessary to maintain order and clarity of the proceedings. Meetings are open to the membership. Anyone who is not a member of the Board of Directors and wishes to comment on business before the Board shall be recognized at the discretion of the Chair.

1. **Order of Business/Agenda**
2. Call to order; attendance
3. Approval of agenda
4. Approval of previous meeting’s minutes
5. Committee reports
6. Appointments (if any)
7. Visitor comments & Board responses (if any)
8. Old business
9. New business
10. Place & time of next meeting
11. Adjournment

The President prepares a draft agenda. Board members notify the President as early as possible so that additional items may be included in the draft agenda. The draft agenda is circulated to the Board members several days prior to convening.

1. **Minutes**

Detailed minutes include all items in the summary minutes and, in addition, abstracts of Directors reports (or the reports themselves, if submitted in written form) and a synopsis of discussion. Approved minutes are posted on the Member’s area of the website.

1. **Board Retreats**

Board retreats are held each year and usually over a weekend. They are valuable in developing or reviewing the Strategic Plan and also providing quality time to address key areas such as fundraising, governance, artistic development, diversity. A facilitator is hired to ensure the goals of the retreat are met, to lead in discussions and to make sure everything is documented and a follow-up plan is developed. Retreats also include time for social activities which is important to board development.

## Board Activity Calendar

Table 5 shows the activities expected to be carried out each month. These are in addition to the regular monthly Board meetings, other committee meetings that individual directors may schedule, and any other community events that the Chorus may take part in.

The current Activity Calendar is given for guidance only as all events are impacted by Covid-19. This will be updated at an appropriate date in 2021.

## Board Running Action Log

In addition to Board minutes and motions passed at Board meetings, a more informal Running Action Log is maintained by the Secretary to record actions assigned to Board members. This includes:

1. Date Created
2. Action (brief description of action required)
3. Assigned to
4. Due Date
5. Completed (includes any resulting actions or notes)

|  |  |  |  |
| --- | --- | --- | --- |
| **Month** | **Tentative Date** | **Activity** | **Lead** |
| August  |  | * End of Fiscal Year
* Governance Committee meeting / plans AGM
* Weekend Board Retreat
 | * Treasurer
* President
* Board
 |
| September |  | * Start of new season / Open rehearsals
* CPC Meeting
* New Member welcome/orientation/social
* Committee Fair (committee recruitment)
 | * All
* Vice-President
* Membership Director
* President
 |
| October |  | * Concert producers appointed by the Board
 | * Board
 |
| November |  | * Annual General Meeting / Board Elections
* CPC Meeting
* Board member orientation
 | * All
* Vice-President
* President
 |
| December |  | * Holiday Concert
* Community events (World AIDS Day)
* Cast Party
 | * All
* Community Outreach Director
* Social Director
 |
| January |  | * Open rehearsals
* New Member welcome/orientation/social
* CPC Meeting
* In-town one-day Board Retreat
 | * All
* Social & Membership Directors
* Vice-President
* President
 |
| February  |  | * Governance Committee meeting
* CPC Meeting
* Concert producers appointed by Board
 | * President
* Vice-President
* Board
 |
| March |  | * Annual Fundraiser
 | * Fundraising Director
 |
| April |  | * CPC Meeting
* Member Social Event
 | * Vice-President
* Social & Membership Directors
 |
| May |  | * Chorus Retreat
* Community/Outreach concerts
 | * All
* Community Outreach Director
 |
| June |  | * Spring Concert
* Cast Party
* CPC Meeting
 | * All
* Social Director
* Vice-President
 |
| July |  | * Pride Events/Concert
 | * Community Outreach Director
 |

Table 5: Board Annual Activity Calendar \*sample\*

## Affiliations and Membership of Other Organizations

[insert chorus acronym] maintains membership and affiliations with organizations listed in Table 6.

|  |  |  |  |
| --- | --- | --- | --- |
| **Organization Name** | **Address** | **Details and Benefits of Affiliation/Membership** | **Financial Details** |
|  |  |  |  |

Table 6: [insert chorus acronym] Affiliations & Membership of Other Organizations

## Membership of other Arts Organizations in [insert city, province], Canada

Current [insert chorus acronym] board members are members of the arts organization listed in Table 7:

|  |  |  |
| --- | --- | --- |
| **Organization Name** | **[insert chorus acronym] Board Member** | **Position**  |
|  |  |  |

Table 7: List of Board Member Affiliations with Other Organizations

# Financial

## Current Budget

The current budget is given in Table 8, below.

Table 8: Current Annual Budget

## Previous Year End Financial Statements

See *Appendix G: [insert year] Annual General Meeting Minutes and Reports.*

## Banking Information and Signing Authorities

The Chorus banking account is held by [insert bank & address].

Authorization for cheque signing are [insert list of signing officers]. Two signatures are required for every cheque. Refer to the Job Description for the Treasurer (*Appendix C: Board-Appointed Job Descriptions)* for additional financial information.

## Charitable Status and Donations

[insert chorus acronym] obtained its Charitable Status on [insert date] with Registered Charity Number **[insert number]**. At the same time the Chorus registered with Canadahelps.

Charitable Status allows [insert chorus acronym] to:

1. Issue official donation receipts for tax reduction purposes,
2. Make it easier to receive funds from other Canadian registered charities and in applying for grants,
3. Enhance our standing in the community, and
4. Allows reductions in Goods & Services (GST) and Harmonized Sales (HST) taxes.

Tax receipts to donors are issued through Canada Helps and administered by the Treasurer.

Effective [insert date], member dues are processed through Canadahelps and members are issued tax receipts for those payments.

**Appendices**

Appendix A: Board Member Job Descriptions

Appendix B: Committees Terms of Reference

Appendix C: Board Appointed Positions Job Descriptions

Appendix D: Board Member Bios

Appendix E: Strategic Plan

Appendix F: Staff Contracts

Appendix G: Annual General Meeting Minutes and Reports

Appendix H: Licenses and Certificates

Appendix I: List of [insert chorus acronym] Manuals and other Documents

# Appendix A: Board Job Descriptions

Job Descriptions are included here for the following Board positions:

1. President
2. Vice-President
3. Secretary
4. Treasurer
5. Membership Director
6. Social and Diversity Director
7. Fundraising Director
8. Media & Communications Director
9. Community Outreach Director
10. Past President
11. Member at Large

**Appendix A-1: Role of the President**

**Presidents’ Responsibilities:**to lead the Board, assure adherence to governance, oversee Directors and contractors.

**Duties include:**

1. Leads the organization in fulfilling its mission
2. Serves as a lead ambassador for the Chorus
3. Develops Board meeting agendas and chairs the meetings
4. Votes on Board motions only in case of ties
5. Serves as ex-officio on all committees
6. Leads the Governance Committee
7. Conducts the annual review of the Artistic Director
8. In collaboration with Treasurer, ensures fiscal health of organization
9. Leads the AGM planning
10. Provides the President’s report to AGM
11. Provides the President’s report at Board meetings
12. Provides the President’s notes for concert programs
13. Leads discussions and investigation into any issues reported
14. Leads the annual evaluation of strategic plan
15. Actively participates in fundraising

**Appendix A-2: Role of the Vice-President**

**Vice-Presidents’ Responsibilities:** to lead the Board as a member of the Governance Committee and as Chair of the Concert Planning and Technology Committees.

**Duties include:**

1. Leads the organization in fulfilling its mission
2. Serves as a lead ambassador for the Chorus
3. Chairs the Concert Planning Committee
4. Chairs the Technology Committee
5. Serves on other committees as required
6. Fulfills role of President, in the President’s absence
7. Takes over the role of President, after President’s completion of term
8. Participates in Board succession planning
9. Contributes to fundraising
10. Serves as a member of the Board of Directors, attending all monthly meetings and preparing a monthly summary report for the Board

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**Appendix A-3: Role of the Secretary**

**Secretary’s Responsibilities:** to lead the Board as a member of the Governance Committee.

**Duties include:**

1. Leads the organization in fulfilling its mission
2. Serves as a lead ambassador for the Chorus
3. Serves on at least one committee
4. Maintain Board records including the Board Manual
5. Manage minutes of Board meetings
6. Archives agendas and minutes of board meetings and ensures members have access to these
7. Distributes necessary Board information to Directors
8. Is aware of governance documents to ensure compliance at all meetings
9. Files necessary documents with Registry of Joint Stocks in a timely fashion
10. Serves as a member of the Board of Directors, attending all monthly meetings and preparing a monthly summary report for the Board

**Appendix A-4: Role of the Treasurer**

**Treasurers’ Responsibilities:**To protect the fiscal health of the organization, maintain detailed records, offer transparency at all stages and follow financial policies

**Duties include:**

1. Develops concert budgets
2. Develops special event budgets
3. Develops global budgets, including projecting revenue
4. Ensures budget is approved by Board for start of fiscal year
5. Maintains detailed record keeping
6. Supervises concert and event spending is within budget, bringing significant differences to the Board for discussion
7. Develops policy for over-budget issues
8. Approves purchases, maintain matching paperwork
9. Ensures payments are made in timely fashion, with appropriate approvals
10. Creates invoices and track receivables & payments
11. Reports regularly to the Board, with actual comparisons to budget & projections to year end
12. Ensures bank reconciliations are completed
13. Develops budget line for contingencies
14. Develops mechanism for ad hoc requests
15. Reports to the membership annually (AGM)
16. Allows for any requests from directors or members to view financial information
17. Liaises with external auditor
18. Develops a proposal for any annual surplus
19. Develops policy for a travel fund
20. Develops policy for a ‘hardship’ fund
21. Arranges finance committee meetings prior to each Board meeting
22. Ensures remittance of T4A’s by Feb 28th
23. Ensures remittance of T2 within 6 months of fiscal year end
24. Completes and submits CRA Charities Return
25. Serves as a member of the Board of Directors, attending all monthly meetings and preparing a monthly summary report for the Board

**Appendix A-5: Role of the Membership Director**

The primary role of the Director of Membership is to ensure that new members are welcomed into the organization, that they are made aware of their responsibilities as members, and that accurate membership records are maintained.

Based on the above, the Director of Membership duties include:

1. Being the main point of contact with those seeking to join the organization. This will be achieved by responding to enquires from potential members via the website and other social media. At rehearsals, by ensuring that visitors/potential new members are made welcome and provided with all necessary information about the Chorus
2. Ensuring that member data is kept up to date on the Isadora Database to include contact information, section, folder number, shirt size and ensuring the waiver form is signed and stored.
3. Ensuring that the Membership List (from Isadora) is formally updated twice a year (at January and September intakes) and made available to board members and artistic staff.
4. Maintaining and updating the Member Handbook and ensuring that all members receive a copy of this document.
5. Providing members with name badges and placing orders for new badges.
6. Purchasing supplies for rehearsals including folders, pencils, etc.
7. Taking attendance at rehearsals and providing this information to the Artistic Director.
8. Coordinating membership recruitment with the Media & Communications Director to support January and September intakes.
9. Being the point of contact when members have to miss a rehearsal and ensuring this absence is noted. When members miss a number of rehearsals without notice, the Director of Membership will reach out to these members to see if any help or assistance is required.
10. Assisting the President during Announcements at rehearsals with any communications.
11. Ensuring the Isadora Database is updated to reflect when members transition from **Active Singers** to **Leave of Absence (LOA)** to **Alumni**, and that appropriate group emails are maintained for efficient communication.
12. Ensuring that non-singing members (volunteers) receive all necessary communications, and that their contact information is maintained on the Isadora Database.
13. Works with supports and supervises the **Volunteer Coordinator**.
14. Working with concert producers to ensure they receive current membership data including contact information.
15. Chairing the Membership Committee
16. Supporting the Social & Diversity Director by being a member of that committee.
17. Serves as a member of the Board of Directors, attending all monthly meetings and preparing a monthly summary report for the Board.

**Appendix A-6: Role of the Social & Diversity Director**

The primary role of the Social & Diversity Director is to ensure that the second element of our Mission Statement – “create a safe and supporting social environment” – is promoted and developed.

Based on the above, the Social Director duties will include:

1. Welcoming new members to the organization and ensuring that they are made to feel welcome.
2. Playing a leading role in ensuring that the qualities of diversity, equity and inclusion are promoted within the Chorus. This will include hosting discussion groups workshops to ensure that the following areas are addressed with the goal of the Chorus truly reflecting the community in which we live and identify with:
	* Mobility and Ability
	* Race and Ethnicity
	* Gender Identity
	* Sexual Orientation
	* Socio-economic Access
	* Community Engagement
3. Twice a year (around the January and September time frames) hosting events to officially welcome new members into the Chorus.
4. Develops an annual calendar of social activities. These activities should have an awareness of the areas listed in 2 above.
5. Supervises the **Refreshments Coordinator** and ensuring that they have all the resources needed to provide refreshments at rehearsals.
6. Chairs the Social & Diversity Committee and encouraging members to join. This committee should, as far as possible, be a reflection of the demographics of the Chorus.
7. Serves as a member of the Board of Directors, attending all monthly meetings and preparing a monthly summary report for the Board.

**Appendix A-7: Role of the Fundraising Director**

The primary role of the Fundraising Director is to oversee all fundraising activities including planning, executing and reporting.

Based on the above, the Fundraising Director’s duties include:

1. Develops an annual fundraising plan consistent with the annual budget.
2. Communicates fundraising activities to the Chorus membership and ensuring that events are posted on the online calendar.
3. Devises and supervises fundraising events.
4. Cultivates local businesses as potential sponsors, donors and hosts of fundraising events.
5. Cultivates [insert chorus acronym] supporters/audience members as potential donors and patrons
6. Ensures that local business contact information is kept up to date on the Isadora Database.
7. Obtains the necessary gaming licenses to hold raffles / prize draws.
8. Supports, and supervises the **Patron & Donor Coordinator**.
9. Seeks out available grants and applying for them.
10. Chairs the Fundraising Committee and ensuring that committee members are active players in all fundraising activities.
11. Serves as a member of the Board of Directors, attending all monthly meetings and preparing a monthly summary report for the Board.

**Appendix A-8: Role of the Media & Communications Director**

The primary role of the Media & Communications Director is ensuring the public is made aware of all upcoming Chorus events.

Based on the above, the Fundraising Director’s duties include:

1. Manages and supervises all external public relation matters involving the Chorus, liaising with the President as necessary;
2. Manages all social media and online content including Facebook, Instagram, Twitter
3. Manages media and outside contacts and updating the Isadora database as necessary
4. Seeks out and creates opportunities for media coverage of the Chorus, its seasonal productions, and various activities;
5. Coordinates preparation of all news releases, feature articles and media advertising. All external news releases about the Chorus to be reviewed by the President for consistency of message;
6. Coordinates preparation of special activity and production electronic mailings, including patron newsletters. This includes compiling of media content (photos, videos, posters, etc.);
7. Creates, manages, and supervises the production of concert programs for the Chorus’ seasonal productions. This task will be delegated to the **Graphic Designer;**
8. Solicits advertisements from local businesses and others for inclusion in concert programs. This task will be delegated to the **Advertising Manager;**
9. Supports the **Webmaster** by ensuring that the website is always up to date with current and future Chorus events
10. Coordinates the design image of the Chorus, including development of logos, banners, and letterhead;
11. Protecting the Chorus’ trademarks and copyrights and ensuring that no one uses them without permission from the Board of Directors;
12. Works closely with the Artistic Director to ensure that all design elements are consistent with the artistic goals of the Chorus;
13. Works closely with the Producers to ensure media information is released in line with the concert timelines;
14. Works closely with the Fundraising Director to publicise all fundraising event;
15. Serves as a member of the Board of Directors, attending all monthly meetings and preparing a monthly summary report for the Board.

**Appendix A-9: Role of the Community Outreach Director**

The primary role of the Community Outreach Director is to ensure that the third element of our Mission Statement – “…be ambassadors for the LGBT community in [insert city] and throughout [insert province]” – is developed and promoted to ensure that the Chorus becomes recognized as a positive influence within the community.

Based on the above, the Community Outreach Director duties may include:

1. Reaches out, builds relationships with, and is [insert chorus acronym]’s primary contact with community organizations in [insert city] and throughout [insert province].
2. Works with communities within [insert city] and throughout [insert province] to promote the Chorus. This would include initial contacts with communities who invite the Chorus to perform in their communities. In this role the Community Outreach Director would be the initial contact with these communities, and would advise the Board (and concert producers) of such invitations.
3. Serves as the primary link between [insert chorus acronym] and [insert city] Pride. In this role, the Community Outreach Director will maintain good relationships with [insert city] Pride staff including attendance at all community meetings. This function would also include seeking collaborations with [insert city] Pride in which [insert chorus acronym] may perform at various events during [insert city] Pride.
4. Reaches out to other Pride festivals in [insert province] and throughout Atlantic Canada to offer support and possible collaboration.
5. Seeks to build relationships with minority groups within the community to ensure that [insert chorus acronym] remains a welcoming and supporting environment for everyone both as audience members and potential [insert chorus acronym] members. “Minority Groups” would include, but not be restricted to, people of colour, youth, disabled, unemployed, seniors, refugees.
6. Maintains a community calendar of events at which [insert chorus acronym] may be called upon to participate in. This would include World AIDS Day, [insert city] Pride, Armistice Day, Nocturne.
7. Investigates how [insert chorus acronym] may partner with community and minority organizations for joint fundraising activities. This could include special Outreach performances such as inviting community organizations to a [insert chorus acronym] dress rehearsal.
8. Determines the need for a Community Outreach Committee and chairing this committee if so formed.
9. Ensuring that Chorus members are made aware of the Chorus’s commitment to community outreach.
10. Attends meetings of the Concert Planning Committee, thus ensuring that they are aware of all potential community concerts
11. Serves as a member of the Board of Directors, attending all monthly meetings and preparing a summary report (if necessary) for the Board.

**Appendix A-10: Role of the Past President**

The role of the Past President is to provide knowledge and guidance to the current Board.

1. Is a member of the Governance Committee;
2. Attends other committee meetings as requested;
3. Serves as a member of the Board of Directors, attending all monthly meetings and preparing a summary report (if necessary) for the Board.

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**Appendix A-11: Role of Members At Large**

Members at Large have no committee responsibilities but may be assigned tasks as required.

1. Attends other committee meetings as requested;
2. Serves as a member of the Board of Directors, attending all monthly meetings and preparing a summary report (if necessary) for the Board.

# Appendix B: Committees’ Terms of Reference

Terms of Reference are included here for the following committees:

1. Governance
2. Concert Planning
3. Personnel
4. Social & Diversity
5. Membership
6. Media & Communications
7. Concert Production
8. Fundraising
9. Finance
10. Community Outreach
11. Technology
12. Music Selection

**Appendix B-1: Governance Committee Terms of Reference**

**Purpose**

This committee exists primarily to develop and review the By-laws and other governing documents and make recommendations to the Board and membership as necessary. This committee also plans the AGM.

**Membership**

* President
* Vice President
* Secretary
* Treasurer
* Past President

**Responsibilities/Specific Tasks**

1. By-law and constitution review
2. AGM planning
3. Policy development and review
4. Assist in the development of terms of reference for all committees
5. Develop and review role definitions for Board members
6. Review the Board manual
7. Board recruitment and nomination process (or delegate to subcommittee as necessary)
8. Maintain records and an actions list of the Governance Committee
9. Take Committee recommendations to Board for approval, allowing appropriate time for decisions
10. Identify recommendations that require notification and approval by the membership at the Annual General Meeting

**Meeting Frequency**

* Twice per year

**Appendix B-2: Concert Planning Committee (CPC) Terms of Reference**

**Purpose**

This committee exists primarily to perform long-term planning for concerts and community performances and agreeing on themes, venues and dates for these. These actions will support advance marketing and development of the Chorus.

**Membership**

* Vice-President (Chair)
* Artistic Director
* Assistant Artistic Director
* President (ex officio)
* Community-Outreach Director
* Others with pertinent skills and background from the [insert chorus acronym] membership

**Responsibilities/Specific Tasks**

1. Discuss future concert themes as initiated by the Artistic Director and/or input from the Chorus membership
2. Develop an ongoing 3-year look-ahead plan such that themes, venues and dates. This will include the two main-stage performances for the holiday and spring periods as well as performing at Pride and community events throughout [insert city] and [insert province]
3. Review possible tours including Gala, Unison and other festivals
4. Review invitations for the Chorus to perform at events and make decisions whether to accept
5. Review proposals from venues prior to making tentative bookings
6. Provide recommendations to the Board

**Meeting Frequency**

* Every other Month

**Appendix B-3: Social & Diversity Committee Terms of Reference**

**Purpose**

The primary purpose of this committee is to organize a diverse range of social activities and ensure the qualities of diversity, equity and inclusion are promoted within the Chorus.

**Membership**

* Social & Diversity Director
* Membership Director
* Others with an interest in social and diversity planning

**Responsibilities/Specific Tasks**

1. Welcome new members into the Chorus by organizing social events at the start of each concert season
2. Develop an annual calendar of social activities
3. Assist the **Refreshments Coordinator** as necessary at rehearsals
4. Generally, help to organize and set up social events
5. Being actively involved in diversity workshops that the Board may recommend participation in

**Meeting Frequency**

Four times per year (twice per concert season) or as recommended by the Social & Diversity Director

**Appendix B-4: Membership Committee Terms of Reference**

**Purpose**

The primary purpose of this committee is to ensure that member information is kept up to date and that all members receive a current copy of the Member Handbook.

**Membership**

* Membership Director
* Volunteer Coordinator (as required)
* Minimum of two other Chorus members

**Responsibilities/Specific Tasks**

1. Supporting other board members in ensuring new members to the Chorus are made welcome
2. Ensuring that member information is kept up to date on the Isadora database and ensuring that new member information is collected at the initial rehearsals
3. Ensuring that necessary waiver forms are completed and stored appropriately
4. Periodically reviewing and updating the Member Handbook
5. Ensuring that equipment for members (music folders, badges, shirts, etc.) are purchased and distributed to members

**Meeting Frequency**

Four times per year (twice per concert season) or as recommended by the Membership Director

**Appendix B-5: Media & Communications Committee Terms of Reference**

**Purpose**

This committee exists primarily to ensure the activities of the Chorus are publicized to the fullest extent and supports downstream media and communication activities.

**Membership**

* Media & Communications Director
* Graphic Designer
* Advertising Manager
* Webmaster
* Others with interest in/knowledge of media and communications

**Responsibilities/Specific Tasks**

1. Assists the Media & Communications Director in ensuring the public is well informed about all Chorus events;
2. Continually reviews and makes recommendations to communication platforms used by the Chorus;
3. Supports the **Graphic Designer** in production of concert posters, other Chorus art work, and with the layout of concert programs;
4. Supports the **Advertising Manager** in reaching out to companies and entities who may be potential concert program advertisers;
5. Supports the **Webmaster** by ensuring that website content is continuously updated to reflect the pubic message and with updated information in the Member’s Area;
6. Reviews all media and news releases prior to release.

**Meeting Frequency**

Four times per year (twice per concert season) or as recommended by the Media & Communications Director

**Appendix B-6: Production Committee Terms of Reference**

**Purpose**

This committee has responsibility for the overall planning of the concert by ensuring the musical vision of the Artistic Director is transformed into a high quality, exciting and profitable event.

**Membership**

* Producer(s) (Chair)
* Artistic Director
* President (ex officio)
* Graphic Designer
* Choreographer
* Advertising Manager
* Volunteer Coordinator
* Media-Communications Director
* Webmaster, Wardrobe/Props Manager,
* Others with pertinent skills and background from within and outside the [insert chorus acronym] membership

**Responsibilities/Specific Tasks**

1. Guidance for the role of Producer is set out in [insert chorus acronym]’s Producer’s Handbook
2. Establishing a budget based on the Treasurer’s guidance and presenting it to the Board
3. Developing a Timetable to ensure that all tasks are completed on schedule
4. Venue liaison including site visits, booking, discussions with technical staff and management
5. Hiring a stage manager, sound and lighting technicians (as required)
6. Publicity for the concert through posters and social media
7. Ensuring that insurance is in place for the concert
8. Arranging for archival video and audio recordings
9. Ensuring the venue is fully staffed with volunteers
10. Planning technical and dress rehearsals
11. Ensuring ticketing is organized through the website and other outlets
12. Ensuring the concert program is developed and maximizing revenue through advertising
13. Developing a comprehensive Producer’s Report for submittal to the Board
14. Planning the post-concert Cast Party and ensuring that all appropriate people are thanked for their efforts

**Meeting Frequency**

* As directed by the Producers

**Appendix B-7: Fundraising Committee Terms of Reference**

**Purpose**

This committee exists primarily to support the Fundraising Director plan/brainstorm fundraising activities and thereafter organize and run these events.

**Membership**

* Fundraising Director
* Patron-Donor Coordinator
* Others with an interest in fundraising activities

**Responsibilities/Specific Tasks**

1. Support the development of an Annual Fundraising Plan for Board review and approval
2. Brainstorm potential fundraising activities throughout [insert city]
3. Play the primary role in planning and executing the Annual Fundraiser
4. Seek out new opportunities for local companies to support the Chorus by sponsoring events, taking out concert program ads, etc.
5. Maintaining the Advertisers List on the Isadora database

**Meeting Frequency**

Four times per year (twice per concert season) or as recommended by the Fundraising Director

**Appendix B-8: Finance Committee Terms of Reference**

**Purpose**

The Finance committee exists to support the Treasurer. The Treasurer prepares the monthly and annual financial reports for distribution to the Board. The reports may include; balance sheet, statement of income and expenses, budgeted versus actual with a variance report documenting the change (+/-), cash flow projection and any other requested report(s).

**Membership**

* Treasurer
* President
* One or more other board members (TBA)

**Responsibilities/Specific Tasks**

1. Maintain appropriate accounting records and record all financial transactions.
2. Establish a bank account and reconcile it to the accounting records monthly.
3. Prepare a budget for each performance setting out in detail the anticipated revenue and expenses. As the business matures, annual budgeting should be developed.
4. All budgets should be approved by the Board of Directors.
5. Approve the printing and distribution of tickets for sale and reconcile tickets sold to the cash received.
6. Approve all expenses for payment and set a limit that must also be approved by the President.
7. Pay all approved expenses on a timely basis.
8. Establish, with Board approval the signing authorities, which should be at least the Treasurer and President
9. Ensure a balance is maintained in the bank account to avoid any overdraft in the account.
10. Establish a year end, to be approved by the Board of Directors, and prepare a monthly statement of receipts and disbursements.
11. Determine all financial reporting required by Revenue Canada and ensure the appropriate filings are completed on a timely basis.

**Meeting Frequency**

Quarterly

**Appendix B-9: Community Outreach Committee Terms of Reference**

**Purpose**

This committee exists primarily to promote the Chorus in alignment with the third element of the Mission Statement: “…be ambassadors for the LGBT community in [insert city] and throughout [insert province]…”.

**Membership**

* Community Outreach Director
* Others as recommended by the Community Outreach Director

**Responsibilities/Specific Tasks**

1. Reaches out and builds relationships with community organizations in [insert city] and throughout [insert province].
2. Serves as the primary link between the Chorus and [insert city] Pride, and other Pride organizations in Atlantic Canada
3. Builds relationships with minority groups within the community to ensure that the Chorus remains a welcoming and supporting environment for everyone both as audience members and potential [insert chorus acronym] members. “Minority Groups” would include, but not be restricted to, people of colour, youth, disabled, unemployed, seniors, refugees.
4. Develops and maintains a community calendar of events at which [insert chorus acronym] may be called upon to participate in. This would include World AIDS Day, [insert city] Pride, Armistice Day, Nocturne.
5. Supports the Concert Planning Committee in the initial planning of community concerts

**Meeting Frequency**

At least every six months or as necessary to support community events.

**Appendix B-10: Technology Committee Terms of Reference**

**Purpose**

This committee ensures that the technology infrastructure of the Chorus is adequately supported and maintained.

**Membership**

* Vice President (Chair)
* Webmaster
* Media & Communications Director
* Others with specific knowledge

**Responsibilities/Specific Tasks**

1. Supports the Webmaster in maintaining the website
2. Has ownership of the IT Handbook and updates this document as necessary
3. Makes recommendations to Board for all software and hardware purchases or upgrades
4. Oversight of the Isadora Database and generation of standard lists
5. Providing guidance to Board members on use of the Isadora database and website usage
6. Guidance on storage and archiving of records on the website and on Google Docs
7. Online ticket sales management
8. Management of financial transactions through the website e.g., member dues, donations
9. Generally providing guidance to the Board of Directors on all technology infrastructure

**Meeting Frequency**

Every six months, or as necessary to address specific issues.

**Appendix B-11: Music Selection Committee**

**Purpose**

Once a concert theme has been proposed by the Concert Planning Committee and approved by the Board, the selection of music needs to planned in advance so music can be purchased, music arranged and (possibly) the need for additional musicians to be recommended to the Board.

**Membership**

* Artistic Director (Chair)
* Assistant Artistic Director
* Assigned Concert Producer
* Others with specific musical background or interest

**Responsibilities/Specific Tasks**

1. Propose, review and select the musical program for each concert

**Meeting Frequency**

The first meeting should be held once the preceding concert semester is under way, and thereafter at the discretion of the Artistic Director.

# Appendix C: Board-Appointed Job Descriptions

Job Descriptions are included here for the following Board-appointed positions:

1. Concert Producer
2. Webmaster
3. Volunteer Coordinator
4. Advertising Manager
5. Graphic Designer
6. Patron-Donor Coordinator
7. Music Librarian
8. Refreshments Coordinator
9. Wardrobe/Props Manager

Job Descriptions are included here for the following Non-Board-appointed positions:

1. Choreographer
2. Stage Manager
3. Set Designer
4. Sound & Lighting Designers

**Appendix C-1: Concert Producer Job Description**

The Concert Producer(s) are appointed by the Board as early as possible once the date and theme of a concert has been selected – typically six months out from the concert. For main stage productions it is expected that two co-producers will be selected.

[insert chorus acronym] has produced a **Producer’s Handbook** and this will be made available to all new producers. The Producer’s duties include the following:

1. **Production Committee:** Refer to *Appendix B: Committees’ Terms of Refere*nce for guidance for this committee.:
2. **Developing/Maintaining a Task Planning Spreadsheet/Timeline**
	* A great many tasks need to be planned and executed and this document (used in previous concerts) will be a valuable tool in tracking tasks and will serve as an agenda for production meetings.
3. **Developing a Concert Budget**
	* The Treasurer will provide the producers with outline expectations for revenue and expenditure, but the producers will be expected to produce a detailed budget and submit this to the Board for approval.
4. **Providing Announcements at Rehearsals**
	* Producers will be expected to keep members up to date with concert planning by making announcements at rehearsals. This will include such items as when tickets go on sale, call-outs for dancers and help with various aspects of the concerts, additional dance rehearsals, requests for assistance – e.g., props and set design, what the concert attire will be, and – nearer the time – details of the final week before the show – “tech week”.
5. **Communications with the Artistic Director and the Board**
	* It is vitally important that AD’s vision for the show, including song order, musicians, dance numbers, etc. is communicated to the production committee so that there is effective planning. Likewise, the producers should attend Board meetings to provide regular updates.
6. **Liaison with the Concert Venue**
	* The producers will have at least one face-to-face meeting with the venue staff and will ensure that rents, insurance, staffing, ticketing, etc. are all addressed.
7. **Appointment of Key Personnel**
	* The Producer’s – in consultation with the AD and Board – will appoint people to key positions such as Stage Manager, Choreographer, Set Designer.
8. **Cast Party**
	* The Producers will liaise with the Board to ensure a cast party is planned at a suitable venue.
9. **Producer’s Report**
	* This is required to be submitted to the Board to document the financial report and key metrics, capture lessons learned including an audience survey and member comments. This is a key document for successive producers for subsequent concerts.

**Appendix C-2: Webmaster Job Description**

The [insert chorus acronym] website is a vital platform that informs the public about who the Chorus is, what our upcoming events are and offers members of the public the opportunity to donate money and to purchase tickets for concerts. The Webmaster plays a vital role in maintaining the website and whose duties include:

1. Maintaining ownership of the website’s domain name and maintaining the website on an approved server.
2. Website maintenance including:
	1. Adding new content such as the new concert season
	2. Updating staff profiles
	3. Uploading ticketing information ahead of a concert
3. Troubleshooting and fixing problems.
4. Maintaining specific information for the member’s area of the website, including:
	1. Uploading music files
	2. Updating the online calendar based on information provided by board members
	3. Uploading files for member information such as board minutes, announcements
	4. Ensuring the Isadora database is kept up to date
5. Communicating software update requirements to the Board via the Technology Committee.
6. Participating in production meetings and being guided in necessary website updates by the Producers.

**Terms/Contract/Support:**

1. A contract will be generated for this position. If the Webmaster is an active singing member, dues will be waived for the duration of the contract. If the Webmaster is not a singing member, they will be invited to become a non-singing volunteer member of the Chorus.
2. The Webmaster reports to and is supported by the Media & Communications Director

**Appendix C-3: Volunteer Coordinator Job Description**

In order to have a successful concert, volunteers are required to ensure that the audience experience is not just about the performance on stage, but how they are welcomed into the venue, have their tickets scanned, shown to their seats and possible other interactions such as selling raffle tickets and serving refreshments. The person in charge of this part of concerts is the Volunteer Coordinator. The duties expected for this role include:

1. Maintaining and updating the Volunteer List (standard Isadora Database report) before and after the concert.
2. Ensuring that each concert performance is adequately staffed with volunteers by reaching out to volunteers via email and allocating them to each performance.
3. Providing a list of concert volunteers to the Producer for inclusion in the program.
4. Working with the producers (attending production committee meetings as required) to ensure that all activities requiring volunteers are covered.
5. Preparing a Volunteer Information Sheet and emailing this to volunteers so they are aware of call times, dress requirements, duties expected of them and any other relevant information.
6. Assuming the role of **Front of House Manager** for the concert
7. Holding a briefing with volunteers prior to doors opening so they are aware of their duties as well as any health and safety precautions.
8. Ensuring that there is accessibility for mobility challenged audience members and suitable seating in the venue.
9. Ensuring concert programs are sorted and stuffed with any supporting literature.
10. Communicating with the Stage Manager, Producers and venue staff to ensure the audience is seated before the performance starts.
11. Unless someone else does this, make an announcement to the audience to mute cell phones, no flash photography, exits, and any other relevant information provided by producers or venue staff.
12. When the concert starts, ensuring that late-comers are seated with minimal disturbance.
13. If a raffle is held, ensuring that tickets and moneys are collected, and preparing the tickets for an on-stage announcement of the winner at the intermission.
14. At the end of the concert ensuring that discarded programs and other items are collected from the venue and recycled appropriately.
15. Providing feedback to the Producers for inclusion in their report.
16. For the holiday concert, ensuring that volunteers can be suitably festively attired in keeping with the mood of the concert!

**Appendix C-4: Advertising Manager Job Description**

The Advertising Manager is a Board appointed position. The person is responsible for coordinating sales, obtaining suitable graphic files from advertisers, billing and fee collection for all revenue and complimentary program adverts. They work closely with the Graphic Designer/Program Layout Designer to achieve the desired advertisement volumes and to ensure that relevant content elements are received in accordance with established specifications and timelines. Other duties include:

1. Liaison with the Treasurer to track billing and payment details.
2. Attending concert production meetings as required
3. Maintenance of the Advertisers list on the Isadora database

**Terms/Contract/Support:**

1. A contract will be generated for this position. If the Advertising Manager is an active singing member, dues will be waived for the duration of the contract. If the Advertising Manager is not a singing member, they will be invited to become a non-singing volunteer member of the Chorus.
2. The Advertising Manager reports to and is supported by the Media & Communications Director.

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**Appendix C-5: Graphic Designer/Concert Program Designer Job Description**

It is important that once the concert theme chosen, it is publicized visually through social media and posters to assist in marketing the concert. This is the primary role Graphic Designer. Other duties include the following:

1. Developing a concert poster and having this approved by the Artistic Director and the Board.
2. Ensuring that electronic files are provided to the Media & Communications Director and others who require them to support poster development and media releases
3. Working with the Production Committee to ensure that the design features of the poster are incorporated into the design of the concert program
4. Designing the layout of the concert program - once input is received from the producers, artistic staff, advertising manager and others.
5. Providing a draft concert program to the producers so that it can be proofed before printing
6. Ensuring that the concert program files are delivered to the approved printers on the direction of the concert producers.

**Terms/Contract/Support:**

1. A contract will be generated for this position. If the Graphic Designer is an active singing member, dues will be waived for the duration of the contract. If the Graphic Designer is not a singing member, they will be invited to become a non-singing volunteer member of the Chorus.
2. The Graphic Designer reports to and is supported by the Media & Communications Director.

**Appendix C-6: Patron-Donor Coordinator Job Description**

The Chorus recognizes the importance of building relationships with audience members and others in the community who wish to give their financial support. They see the Chorus as a vibrant and exciting part of the artistic scene in [insert city] and throughout [insert province]. The role of the Patron-Donor Coordinator is to foster these relationships so that patrons and donors are appreciated, are recognized for their support, and receive regular communications.

The following definitions apply:

* **Patron**: An audience member who opts to pay for premium seating at concerts.
* **Donor**: Anyone in the community who donates money to the Chorus and is recognized by having their names included in the concert program.
* **Sponsor**: A company or entity that gives money to the Chorus either as a donation to support a specific concert, to support the hiring of musicians, or sponsors a particular gift at a concert raffle or fundraising event. Sponsoring companies may have their logos displayed in the program, and are always acknowledged in the program and the website.

The specific tasks of the Patron-Donor Coordinator are therefore, as follows:

1. Maintaining good communications with the Fundraising Director and serving on the Fundraising Committee;
2. Development and maintenance of the Patron-Donor List on the Isadora database;
3. Engaging patrons and donors and being visible at concerts to meet and greet them;
4. Contacting Patrons and Donors to advise them of upcoming events such as fundraisers and community events;
5. Actively supporting the Fundraising Director at fundraising events;
6. Liaising with the Front of House Manager at concerts to ensure sufficient patron seating and placing Patron name cards on seats;
7. Sending “thank-you” cards to donors on receipt of donations;
8. Seeking out new donors in the community.

**Terms/Contract/Support:**

1. A contract will be generated for this position. If the Patron-Donor Coordinator is an active singing member, dues will be waived for the duration of the contract. If the Patron-Donor Coordinator is not a singing member, they will be invited to become a non-singing volunteer member of the Chorus.
2. The Patron-Donor Coordinator reports to and is supported by the Fundraising Director.

**Appendix C-7: Music Librarian**

Music is at the core of the Chorus’s operations and the music library is a valuable asset that is continually growing. The duties of the Music Librarian include:

1. Maintaining a database of all music on the Chorus’s Google Drive
2. Working closely with the Artistic Director who authorizes purchase of all music and receiving this music and storing it in secure file cabinets
3. Ensuring that all music is appropriately stamped as “Property of the [insert chorus name]”
4. Maintaining a record of music distributed to members and ensuring this music is returned after the concert.
5. Ensuring that new music is made available to members at rehearsals

 **Terms/Contract/Support:**

1. A contract is not generated for this position. If the Music Librarian is an active singing member, dues may be waived for the duration of the contract. If the Music Librarian is not a singing member, they will be invited to become a non-singing volunteer member of the Chorus.
2. The Music Librarian reports to and is supported by the Artistic Director.

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**Appendix C-8: Refreshments Coordinator**

While the main purpose of rehearsals is learning music and preparing for concerts, there is also a social element to rehearsals that is important to building up social connections. This social connection takes place during the 15 minutes break, and where coffee and cookies are served. The Refreshments Coordinator is tasked with preparing these refreshments for the singers. The Chorus covers the cost of these refreshments. Based on this, the duties of the Refreshments Coordinator include:

1. Liaison with the Social & Diversity Director for expected numbers at rehearsals and when refreshments should be served
2. Purchase coffee, tea, cookies, paper cups, etc., and retaining receipts for subsequent refunding by the Treasurer
3. Ensure that refreshment materials are cleared away after break.

**Terms/Contract/Support:**

1. A contract is generated for this position. The Refreshments Coordinator will be a non-singing member of the Chorus, reports to and is supported by the Social & Diversity Director

**Appendix C-9: Wardrobe Manager**

To support the goal of “high quality and exciting musical performances” there will be a need to ensure that singers and dancers are suitably attired to reflect the themes of the concert. Based on this, the duties of the Wardrobe Manager include:

1. Ensuring a uniform and visually effective appearance for each concert
2. Ensuring that all performers are aware of and adhere to wardrobe expectations
3. Participating in the Production Committee in developing wardrobe that reflects the concert theme
4. Procuring the necessary materials and retaining receipts for subsequent refunding by the Treasurer
5. Recruiting or maintaining a wardrobe team as required.
6. Maintaining an inventory of all [insert chorus acronym] wardrobe

**Terms/Contract/Support:**

1. A contract may be generated for this position. If the Wardrobe Manager is an active singing member, dues may be waived for the duration of the contract. If the Wardrobe Manager is not a singing member, they will be invited to become a non-singing volunteer member of the Chorus.
2. The Wardrobe Manager reports to and is supported by the Producers.

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**Appendix C-10: Choreographer**

Choral movement and dance numbers are a key part of [insert chorus acronym]’s performances which in line with our mission statement: “high quality and exciting musical performances”. The Choreographer works closely with the AD to design the blocking (entrances, exits and other staging), dance ensemble choreography, and [insert chorus acronym] “choralography” for complex performances. The Choreographer may also have influence over sets and wardrobe as they affect the artistic interpretation of a piece. The Choreographer or their delegate should produce instructional videos for complex numbers.

**Terms/Contract/Support:**

1. If the Choreographer is an active singing member, dues will not be waived for the duration of the concert period. If the Choreographer is not a singing member a separate contract may be issued and a suitable honorarium considered.
2. The Choreographer reports to and is supported by the Producers.

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**Appendix C-11: Stage Manager**

The Stage Manager is appointed by the Producer and generally joins the production team about a month before the show. The duties of the Stage Manager (SM) include:

1. In consultation with the Producer, AD and Choreographer, the SM develops an event-by-event breakdown (called a cue to cue).
2. The SM attends several rehearsals, beginning two to three weeks before the first performance, during which time they is expected to be familiar with all movement, sound, lighting and property events that will occur.
3. The SM assists with the installation/strike of the show and participates in building sound and lighting cues.
4. During the performance, the SM has complete responsibility for coordinating technical cues, as well as the movement of any people, set pieces, or props.
5. Depending on the complexity of the show, the SM may either be an experienced volunteer or a paid contractor.

**Terms/Contract/Support:**

1. If the Stage Manager is an active singing member, dues will not be waived for the duration of the concert period. If the Stage Manager is not a singing member a separate contract will be issued and a suitable honorarium considered.
2. The Stage Manager reports to and is supported by the Producers.

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**Appendix C-12: Set Designer**

The Set Designer is appointed by the Producer and works with the production team to create set and prop elements as required to enhance the production’s thematic objectives. The Set Designer duties include:

1. Working with the AD, Choreographer and Producer to design set and riser layouts, audience configurations, and Front of House elements as required.
2. Purchasing necessary materials for the set and submitting receipts to the Treasurer for refunding.

**Terms/Contract/Support:**

1. If the Set Designer is an active singing member, dues will not be waived for the duration of the concert period. If the Set Designer is not a singing member a separate contract will be issued and a suitable honorarium considered.
2. The Set Designer reports to and is supported by the Producers.

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**Appendix C-13: Sound Engineers / Lighting Designers**

These positions may be sourced and hired by the Production Committee according to the needs of the particular concert. The Producer(s) will be responsible for engaging these personnel and providing guidance as to what the sound and lighting requirements will be. The Producers will be responsible for ensuring these personnel are familiar with

**Terms/Contract/Support:**

A contract may be drawn up if requested by the sound engineer/lighting designer. Such contracts will be viewed by the Board and signed by the President.

# Appendix D: Board Member Bios

**Tim Callahan-Cross (President)**

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**Bob Millar (Vice President)**

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**Kevin Kindred (Secretary)**

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**Barry Williams (Treasurer)**

**Graham Bolton (Social & Diversity)**

**David Hutchinson (Media & Communications Director)**

**Marcus Lemire (Fundraising Director)**

**Zach Nicholson (Community Outreach Director)**

**Gerry Smith (Member at Large)**

**Dan Stephenson (Membership Director)**

**Bryan Crocker (Artistic Director)**

# Appendix E: Strategic Plan (Draft)

The following Objectives were derived at the August 2019 Board Retreat, but these have not yet been developed, although some (shown shaded) have already been achieved.

# Appendix F: Staff Contracts

Staff Contracts are currently stored on [insert storage location]

# Appendix G: 2019 Annual General Meeting Minutes and Reports

**Minutes: 1st Annual General Meeting**

# Appendix H: Licenses and Certificates

# Appendix I: List of [insert chorus acronym] Handbooks, Reports and Standard Lists