

THOU ART HERE THEATRE GUIDEBOOK

A resource on all things TAH.

Last updated October 2023

***TAH Guidebook is reviewed annually by the Thou Art Here Human Resources Committee
prior to the AGM***

Thou Art Here Theatre acknowledges that the land we gather and work on is Amiskwacîwâskahikan on Treaty 6/Métis Territory colonially known as Edmonton. This territory is the traditional gathering place of many Indigenous people including the Nehiyawak (Cree), Saulteaux, Metis, Papachase, Stoney, Nakota Sioux and many more. We honour and respect the history, traditions, and culture of First Nations, Metis, and Inuit who have cared for this land and called it home. We acknowledge our treaty obligations and are committed to working together in peace and friendship with the community. Thou Art Here is actively examining its hiring practices and programming to include and uplift indigenous voices and people.

TABLE OF CONTENTS

1. COMPANY HISTORY AND MISSION

- 1.1 Here we are: History
- 1.2 TAH Compass: Core Values
- 1.3 Why we are here: Mission
- 1.4 Where we are going: Vision
- 1.5 Who we are: Company Structure

2. LAND ACKNOWLEDGEMENTS

- 2.1 Why we do Land Acknowledgements
- 2.2 Example Land Acknowledgement
- 2.3 Tatawaw Policy
- 2.4 Land Acknowledgement Resources

3. COMMITMENT AND FAIRNESS TO YOUR WELLBEING

- 3.1 Employee Conduct
- 3.2 Respectful Workplace Policy
- 3.3 Equal Opportunity Employer
- 3.4 Disability Accommodation
- 3.5 Safety, Security, and Emergencies

4. EMPLOYMENT DETAILS

- 4.1 Employee and Volunteer Categories
- 4.2 Work Hours
- 4.3 Attendance and Punctuality
- 4.4 Compensation
- 4.5 Pay Schedule
- 4.6 Company Perks

5. THE LEGEND: AKA GLOSSARY of TERMS

6. SPECIAL THANKS



1. COMPANY HISTORY AND MISSION

1.1 HERE WE ARE

Thou Art Here Theatre was founded in 2011 to be Alberta's alternative Shakespeare company bringing the Bard's plays and adaptations of his work to the most unexpected places. The company strived to create site-sympathetic productions, which explore relevant and exciting stories that highlight notable venues. During the first ten years Thou Art Here has performed in bedrooms, playgrounds, bars, street corners and subway stations. Notable venues include: the 1886 Edmonton Cemetery, The Lougheed House National and Provincial Historic Site and Museum, the historic Garneau Theatre, River Lot 11, Rutherford House Provincial Historic Site, and the Artery.

Neil Kuefler and Andrew Ritchie founded Thou Art Here out of the desire to act and direct in their own productions of Shakespeare featuring emerging artists. The company expanded in 2013 with the addition of Alyson Dicey, Ben Stevens and Mark Vetsch and in 2015 with Melanie Bye.

In the past ten years Thou Art Here has produced and presented 37 theatre experiences, facilitated multiple educational workshops and classes, and collaborated with festivals and events across the province. The company has been nominated for multiple Sterling's (annual Edmonton Theatre Awards) and Betty's (annual Calgary Theatre Awards).

You Are Here Theatre was founded in 2016 by Andrew Ritchie to explore the audience-performance relationship and was driven to challenge its audience with the content, direction, and design of their theatre productions. You Are Here Theatre developed 2 new Canadian plays, produced an Alberta premiere, and an interview series from 2016-2020. They presented work at Theatre Passe Muraille's Buzz series, the inaugural York Experimental Solo Festival, Dirt Buffet Cabaret, & Theatre Network's Nextfest. They were nominated and won multiple Sterling's for its final production of *Mr. Burns, a post-electric play*. For the full production history of Thou Art Here & You Are Here see Production History link below.

In 2021 Thou Art Here decided to amalgamate with You Are Here to become the Thou Art Here Theatre Guild, a non-profit society in Alberta. The newly minted Thou Art Here Theatre Guild is re-committed to innovative, immersive theatre practices, igniting new educational opportunities for professional and emerging artists, and growing a thriving ensemble of local theatre artists. Starting in 2021, Thou Art Here formed its first Board of Directors and Artistic Advisory Council. To learn more please see section 1.5 below.

In 2022 Thou Art Here became a registered Canadian charity and in 2023 we were thrilled to support the development of 5 new Canadian plays including our inaugural Write Here Immersive Playwrights' Unit.



The company structure and decision making process is under review with the goal of creating a collaborative leadership model in the short term.

Production History

To see full list of company's full production history visit:

<https://thouartheretheatre.com/about/history>

1.2 TAH COMPASS: WHAT GUIDES US

OUR VALUES

IMMERSIVE

innovative, experimental, challenging, creative, experiential, memorable, placemaking,

COLLABORATIVE

community, teamwork, ensemble, friendship, camaraderie, non-hierarchical, artist-driven

INTERSECTIONAL

sustainable, political, socially aware, responsive, inclusive, accessible, helping society, local

EDUCATIONAL

growth, lifelong learning, leadership, mastery, emerging, mentorship, partnership

1.3 WHY WE ARE HERE

Mission

Thou Art Here is an artist-driven theatre collective creating audience-engaged immersive experiences.

Strategy

We live and present stories in Amiskwaciwaskahikan (Edmonton, Alberta, Canada) on Treaty 6 territory on Turtle Island. Our calling is to make theatre in unexpected places, in unexpected ways, for and about the people who are here. We will do this through developing cyclical processes for diversity, inclusion, and sustainability. Our work is based on forming ensembles grounded in the values of community and innovation.

1.4 WHERE WE ARE GOING

Vision

Our theatre is authentically and intentional Edmontonian



1.5 WHO WE ARE

2023 Board of Directors

President – Doug Mertz (he/him)
Vice President - Brendan Thompson (he/him)
Treasurer – Naomi Pela (she/her)
Secretary – Christina Nguyen (she/her)
General Director – Waishing Lam (he/him)
General Director – Sarah Dawson (she/her)
General Director - Ren Pilkington (they/them)
General Director - Liz Page (she/her)

Artistic Council - The Adventure Guides & Curators for TAH's Journey:

Andrew Ritchie (**Artistic Director**)
Neil Bye-Kuefler
Alyson Dicey
Mark Vetsch

Associate Artists - Guests

Josh Languedoc
Abhay
Kijo Eunice Gatama
Candace Job

Current Ensemble Projects:

Andrew Ritchie - Cycle
Neil Bye-Kuefler - One Man's Trash, Civil Blood: A Treaty Story
Alyson Dicey - Write Here Playwright's Unit
Mark Vetsch - One Man's Trash
Abhay - Love Letter
Kijo Eunice Gatama - The Tales of Two Bundles
Candace Job - 10 Stops East

Over the course of Thou Art Here & You Are Here's history we are proud to have worked with **200+ artists** & produced **40+ theatrical experiences**.



2. LAND ACKNOWLEDGMENTS

All Thou Art Here public & private events will begin with a verbal or written land acknowledgement that is specific to the space and event.

2.1 WHY WE DO LAND ACKNOWLEDGEMENTS

Thou Art Here wants to engage in the process of remembering our connections. Connections to space, people, and community. Land Acknowledgements are one way that we as a company can talk about our place in the arts community and root the stories we decide to tell in the history and present activities of a space.

Questions and details to consider when giving a land acknowledgement: (These are suggestions and are all optional. Please only include elements that you wish to.)

- Your name, your preferred pronouns
- What are the land/histories that root your family?
- How do you make your home on these current lands?
- What is your vision for the future of these lands?
- What is the commitment you want to make to realizing this vision?

Other questions Thou Art Here considered when creating its land acknowledgement:

- What are the relationship agreements that govern these lands?
- What indigenous peoples have been in relationship with these lands since time immemorial?
- What indigenous people have NEW relationships with these lands?
- What non-human relations should be recognized?
- What storying aspect of these lands resonates with the core mission, vision or values of our organization?
- Action vs Intention


2.2 EXAMPLE LAND ACKNOWLEDGEMENTS

VERBAL LAND ACKNOWLEDGEMENT EXAMPLE

Hello and Welcome!

I am Andrew Ritchie, my pronouns are he/him and I am the artistic director of Thou Art Here Theatre.

I am thrilled to welcome you all to today's event: A workshop on Directing. Before we begin I want to welcome everyone to this place and space. I have been involved with Thou Art Here since 2011 and was born and raised here in Amiskwacîwâskahikan also known as Edmonton on Treaty 6 territory. I am a 4th generation Edmontonian with family roots in Winnipeg and rural central Alberta with Scottish, Irish, Welsh, and Polish heritage. I have had the opportunity to work and travel across Turtle Island (Canada) and am so lucky to choose to call this place my home.



This territory is the traditional gathering place of many Indigenous people including the Nehiyawak (Cree), Saulteaux, Metis, Papachase, Stoney, Nakota Sioux, and many more. We honour and respect the history, traditions, and culture of First Nations, Metis, and Inuit who have cared for this land and called it home. On behalf of Thou Art Here I want to acknowledge our treaty obligations and our commitment to working together in peace and friendship with the community.

One of Thou Art Here's core values is education. You have joined us today for our directing workshop and we believe it is integral to ground our teaching in the space we gather on and with the people in the room. So we encourage everyone here to reflect for a moment on this space we are in today, where you come from, and why you are here today. Today's workshop is Pay What You Will in order to increase access to marginalized artists in our community who can not afford it. Only through action can we increase representation on and off our stages and in our spaces. One of the actions we as a company are taking is to support the development of new work by indigenous artists.

WRITTEN LAND ACKNOWLEDGEMENT EXAMPLE

Thou Art Here Theatre acknowledges that the land we gather and work on is Amiskwacîwâskahikan on Treaty 6/Métis Territory colonially known as Edmonton. This territory is the traditional gathering place of many Indigenous people including the Nehiyawak (Cree), Saulteaux, Metis, Papachase, Stoney, Nakota Sioux and many more. We honour and respect the history, traditions, and culture of First Nations, Metis, and Inuit who have cared for this land and called it home. We acknowledge our treaty obligations and are committed to working together in peace and friendship with the community. Thou Art Here is actively examining its hiring practices and programming to include and uplift indigenous voices and people.

*** The acknowledgement is not static. It can and will transform over time**

2.3 TATAWAW POLICY

Tatawaw is a Cree phrase meaning "welcome, there is room."

Thou Art Here Theatre wants to welcome everyone exactly as they are. Thou Art Here was founded by Neil & Andrew to create opportunities for emerging artists to perform Shakespeare. As we have grown this has expanded to welcome artists from all walks of life to learn, create, and share their art. We are still learning and are committed to continuing to learn how to create safe(r) spaces for our volunteers, artists, and audiences. We take responsibility for this ongoing relationship and strive to provide community for everyone, as we are all Treaty People.

2.4 LAND ACKNOWLEDGEMENT RESOURCES

Websites:

- [A Culture of Exploitation](#) – By Lindsay Nixon. This report considers the historical relationships between Indigenous artists and the Institutions of Canadian art. The report offers 15 Standards of Achievement that can guide institutions and governments to begin reversing exploitation and renewing the relationship.
- [Native Land](#) – This interactive site explores the traditional territories, Treaty territories, and linguistic territories of Indigenous peoples.
- [Online Cree Dictionary](#) – This site is an excellent resource for looking up and learning Cree words.
- [Indigenous Canada Course](#) – By the University of Alberta. A 12-lesson Massive Open Online Course (MOOC) that explores Indigenous histories and contemporary issues in Canada.

Books:

- [Research is Ceremony: Indigenous Research Methods](#) – By Shawn Wilson. This book describes a research paradigm shared by Indigenous scholars in Canada and Australia and demonstrates how to put it into practice.
- [Spirit and Intent of Alberta's Indian Treaties](#) – Edited by Richard T. Price. This book explores the Indigenous understanding of Treaty and is a favourite of ours.
- [A Metaphoric Mind: Selected Writings of Joseph Couture](#) – Edited by Ruth Couture and Virginia McGowan. This book explores Indigenous worldviews through a non-Indigenous perspective.

Videos:

- [The Sacred Relationship](#) – This documentary, created by Native Counselling Services of Alberta, explores Indigenous worldviews, Reconciliation, and the common ground between Indigenous and western science.
- [Indigenous Law](#) – Dr. John Burrows, Canada Research Chair in Indigenous Law, University of Victoria, provides an insightful overview and exploration of Indigenous law.
- [Treaties, Reconciliation and Indigenous History in Canada](#) – This was a CBC moderated panel discussion in 2017 which brought together Indigenous leaders, educators, and advocates to discuss Indigenous-related issues like Treaties, Reconciliation, and Indigenous history.



3. COMMITMENT AND FAIRNESS TO YOUR WELLBEING

3.1 EMPLOYEE CONDUCT AND DISCIPLINE

It is Thou Art Here Theatre Company's goal to set standards of acceptable conduct and performance of job duties to ensure orderly operations and protect the rights and safety of all members of the Thou Art Here community.

During an employee or volunteer's employment with TAH, it may become necessary, under certain circumstances, to assist the employee or volunteer in correcting unsatisfactory performance or addressing violations of any of the rules, policies or procedures contained in the Guidebook and any other Company policy or practice.

Employees are expected to cooperate fully, truthfully and candidly with all investigations of theft, fraud, misconduct, harassment and other violations of our rules, policies, or procedures.

One of TAH's primary goals is to have open dialogue with employees and volunteers regarding matters of unsatisfactory conduct or violation of company policies. This policy is in place to support growth and healthy interpersonal relations for all members of TAH, rather than move to involuntarily terminate employment prematurely.


However, TAH, holds the right to determine if a violation adversely affects or is otherwise detrimental to the interests of the Thou Art Here Theatre Guild, TAH community, other employees, volunteers or patrons and constitutes grounds for immediate termination.

Based on TAH's evaluation of the violation and the surrounding circumstances, TAH may determine, in its sole discretion, that one or more of the following types of discipline (or other actions that we deem appropriate) will be imposed, not necessarily in this order:

- Verbal Warning
- Written Warning
- Suspension
- Termination

Misconduct may include acts conducted outside the workplace and outside of work time.

Termination for misconduct may be immediate and without notice. Individuals whose employment is immediately terminated for misconduct without notice will not receive termination pay in lieu of notice.



Employees may be suspended in lieu of termination for incidents that merit termination if the employee or volunteers's misconduct is suspected, but unclear. Under these circumstances, Thou Art Here can suspend the employee with pay while an investigation is conducted. An employee who is suspended will be given written notice of the reasons for the action.

We encourage you to report such improper conduct, and we have established a procedure to facilitate such reporting.

3.2 RESPECTFUL WORKPLACES POLICY

Thou Art Here Theatre is committed to fostering authentic collaborative relationships with all stakeholders through challenging theatre, education, sustainable engagements, and camaraderie. Authentic and challenging engagement requires trust, accountability and a mutual understanding of expectations from everyone involved. With this goal, TAH has established guidelines and processes to establish and maintain safer and respectful working environments.

TAH working environments must be free from disrespectful and harmful behaviour, including but not limited to violence, harassment sexual harassment, bullying, discrimination, microaggressions and other unwelcome behaviour for all artists, arts workers, audience, contributors and volunteers. Conduct intended to undermine the safety, dignity or self-esteem of any individual, and behaviours that create intimidating, hostile or toxic work environments, will not be tolerated.

We want all people who engage within our contexts to know that they are safe to speak up about inappropriate behaviour and feel confident that their voice will be heard. We will provide support for those who have experienced, witnessed, or been harmed through inappropriate behaviours. We will take prompt action to investigate problematic behaviour and mitigate behaviour deemed inappropriate.


Thou Art Here defines healthy behaviour as respectful, safe, reciprocal, consensual, and when all these conditions exist: playful.

Thou Art Here defines problematic behaviour as disrespectful, dangerous, unilateral, controlling, abusive, or violent (see prohibited conduct, see appendix A).

This policy applies to all workspaces, extensions to workspaces and any additional work-related spaces, and where interactions or their repercussions have a strong potential to impact the workspace (ex. transportation and accommodation on tour; organized social events; auditions).

PROCEDURES For Making a Complaint

Our primary goal is to prevent improper conduct, violence, discrimination, harassment, sexual harassment, and bullying from occurring in the first place. Where



issues do arise, the protocol outlined in this policy will be followed to address allegations of inappropriate behaviour. This protocol will follow due process. All parties will be treated fairly, without bias or prejudice. Those who have experienced inappropriate behaviour must feel free to bring their workspace issues forward. Equally, those against whom allegations are made must have a full and fair opportunity to respond. We will hear both sides of a complaint, investigate or mediate as appropriate, and apply remedies as needed.


1. If you are comfortable doing so, tell the person causing offence, either in person or in writing.
2. If you are comfortable doing so, find someone to facilitate a conversation between yourself and the person causing offence, and mediate if necessary.
3. If you have attempted to resolve the problem without success or are not comfortable addressing the problem on your own, bring the situation to the attention of your production's stage manager, lead producer or their designate as soon as possible.

For matters not involving the the Director of current production or Artistic Director:

1. An employee reports the suspected improper conduct to the Director of the production, or Andrew Ritchie, Artistic Director.
2. The production's Director would then present the report to Andrew Ritchie, Artistic Director, or if reported to the Artist Director Andrew Ritchie, he would present the report to the current Artistic Council. Together they will collectively evaluate the report of alleged improper conduct.
3. The evaluators then may (i) take action to resolve the situation, (ii) refer the matter to the HR Committee of the Board of Directors or (iii) determine that no further action is required.
4. At least once during each fiscal year, the Artistic Director will report all complaints received under this protocol to the Board of Directors.

For matters involving the Production's Director or Artistic Director:

1. An employee reports the suspected improper conduct to the production's Stage Manager or the Chair of the HR Committee of the Board of Directors.
2. The production's Stage Manager will present the report to the The Chair of the HR Committee. If first reported to The Chair of the HR Committee, they would present the report to the President of the Board. Together the two will evaluate the report of suspected improper conduct.

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3. The evaluators then may (i) take action to resolve the situation, (ii) refer the matter to the HR Committee, or (iii) determine that no further action is required.
 4. At least once during each fiscal year, the Chair of the HR Committee will report all complaints received under this procedure to the entire Board of Directors.

Provide all pertinent details in writing, including the identity of people involved and any witnesses, time, location, actions, evidence and preferred outcome. After making the complaint, you are expected to refrain from discussing the situation with anyone else.

Thou Art Here Theatre is responsible for prompt and thorough investigation, as well as necessary corrective actions and remedies, which may include penalties and/or restorative justice.

Anonymous complaints cannot be considered within a formal process. At any time you may contact your professional association / union or a lawyer for further information. In cases of assault, sexual assault or violence, please contact a lawyer and/or the police.

All parties are expected to fully cooperate with any necessary investigations, while maintaining respect for the confidentiality and privacy of all parties involved. Allegations of reprisal or threat of reprisal against persons making use of this policy or participating in its proceedings (retaliatory conduct) will not be tolerated. Allegations found to be frivolous, vexatious or made in bad faith are subject to sanctions.

Thou Art Here Theatre and/or investigator GUIDELINES for responding to complaints

Thou Art Here Theatre will ensure necessary investigations are undertaken promptly, objectively and thoroughly, while maintaining confidentiality and privacy.

Prompt: Thou Art Here Theatre will complete the investigation as soon as reasonably possible, within 90 days or less unless there are compelling reasons why a longer investigation is needed (e.g. there are multiple witnesses, a key witness is unavailable due to illness, etc.).

Be objective: The investigation shall be conducted by an individual not involved in the incident and not under the direct control of the alleged person causing offence.

Be thorough: Reasonable efforts shall be made to interview complainant (harassed, discriminated against, etc.), the respondent and any witnesses, as appropriate in the circumstances. When interviewing, we will ask specific questions about the incident or complaint. For example, what did the person see, hear or experience? Detailed interview notes, including relevant documents from the person allegedly harmed,



the person who allegedly caused offence, witnesses and the employer will be collected and reviewed.

Maintain confidentiality and privacy: Information about the incident or complaint, including information about the people involved, shall not be disclosed to the appropriate authority unless the disclosure is necessary to protect persons or is needed to investigate the incident or complaint, take corrective action and/or is otherwise required by law.

Report Outcome: Thou Art Here Theatre will advise the Complainant (person making the complaint) and Respondent (person against whom the complaint was made) in writing of the outcome, including penalties or other actions to address the situation.

No Retaliation: Thou Art Here Theatre Company will not tolerate retaliation against employees who report concerns in good faith regarding suspected improper conduct. Any employee who engages in such retaliation will be subject to discipline up to and including termination

POLICY ADMINISTRATION

Thou Art Here Theatre will review this policy and procedures on an annual basis, or as required, and will make necessary adjustments to ensure that it meets the needs of all workers and volunteers covered by this policy.

Enquiries about this policy and related procedures can be made to the Chair of the Human Resources Committee.

Effective Date: March 2022

3.3 EQUAL OPPORTUNITY EMPLOYER


Thou Art Here Theatre is an equal opportunity employer. We strive to hire and encourage applications from individuals of all backgrounds.

35//50 Initiative

Thou Art Here Theatre is proud to commit to the 35//50 Initiative. This commitment will result in 35%+ of staff and contractors who identify as Indigenous, Black, and People of Colour, and 50%+ of staff and contractors who identify as female and non-binary, by the 2024/2025 theatre season.

We are committed to making a lasting and positive change in the way we produce and facilitate theatre. We are so proud to live and work in a community that takes this change seriously and holds us accountable for making positive moves in the right direction for inclusivity in our industry.

Thou Art Here was founded with the priority of giving opportunities to emerging artists who may have otherwise been overlooked. Over the past twelve years we have



worked to clarify our priorities: Immersion, Intersection, Collaboration and Education. We recognize that the 35//50 initiative speaks powerfully to the heart of these priorities.

This is an ongoing process, and we intend to evaluate and examine our company regularly to ensure our mandate, hiring strategies and core-values align with anti-racist and inclusive methods and procedures. We posted our statistics for our seasons starting in 2019. They are available here:

<https://thouartheretheatre.com/about/35-50-initiative/>. We aim to publicize our statistics yearly to keep our organization transparent and accountable.

3.4 DISABILITY ACCOMMODATION

Thou Art Here Theatre Company is committed to complying fully with the Canadian Human Rights Act (CHRA) which prohibits discrimination on 13 grounds, including disability. We are committed to following all applicable federal, provincial and municipal laws, and to ensuring equal opportunity in employment for qualified persons with disabilities.

All employment practices and activities are conducted on a non-discriminatory basis. Hiring procedures are designed to provide persons with disabilities meaningful employment and volunteer opportunities. Pre-employment inquiries are made only regarding an applicant's ability to perform the duties of the position.

We commit to providing reasonable accommodations for qualified individuals with known disabilities unless to do so would be an undue hardship for TAH, taking into account health, safety, and cost. All employment decisions are based on the merits of the situation in accordance with defined criteria, not the disability of the individual.


Qualified individuals with disabilities are entitled to the same terms and conditions of employment as other employees and volunteers of TAH. We also will not discriminate against any qualified employees or applicants because they are related to or associated with a person with a disability.

TAH will follow any provincial or local law that provides individuals with disabilities greater protection than the CHRA. This policy is neither exhaustive nor exclusive.

We are committed to taking all other actions necessary to ensure equal employment opportunity for persons with disabilities in accordance with the CHRA and all other applicable federal, provincial, and local laws.

3.5 SAFETY, SECURITY AND EMERGENCIES

Thou Art Here Theatre Company provides information to you about workplace safety and health issues primarily during the rehearsal process through your Stage Management team. As rehearsal spaces and performance spaces change so do the



specific workplace hazards, requirements and safety practices. Your Stage Management team or your Supervisor will be responsible for providing you with the current and applicable safety, security, and emergency information you will need on a contract by contract basis.

Having said that some of the best safety improvement ideas come from you. Those with ideas, concerns, or suggestions for improved safety in the workplace are encouraged to raise them with their Stage Manager or Supervisor, or bring them to the attention of the Human Resources Committee. Reports and concerns about workplace safety issues may be made anonymously if you wish. All reports can be made without fear of reprisal.

You are expected to obey safety rules and to exercise caution in all work activities. We all must comply with all federal, provincial, and local occupational safety and health standards and regulations. You must immediately report any unsafe condition to the appropriate Stage Manager, Supervisor, Artistic Director and/or the Human Resources Committee.

Employees who violate safety standards, or cause hazardous or dangerous situations and fail to report, or, where appropriate, remedy such situations, may be subject to disciplinary action, up to and including suspension and/or termination of employment.

In the case of accidents that result in injury, regardless of how insignificant the injury may appear, you should immediately notify your Stage Management Team, appropriate Supervisor and/or the Human Resources Committee. Such reports are necessary to comply with laws and initiate insurance and workers' compensation benefits procedures.

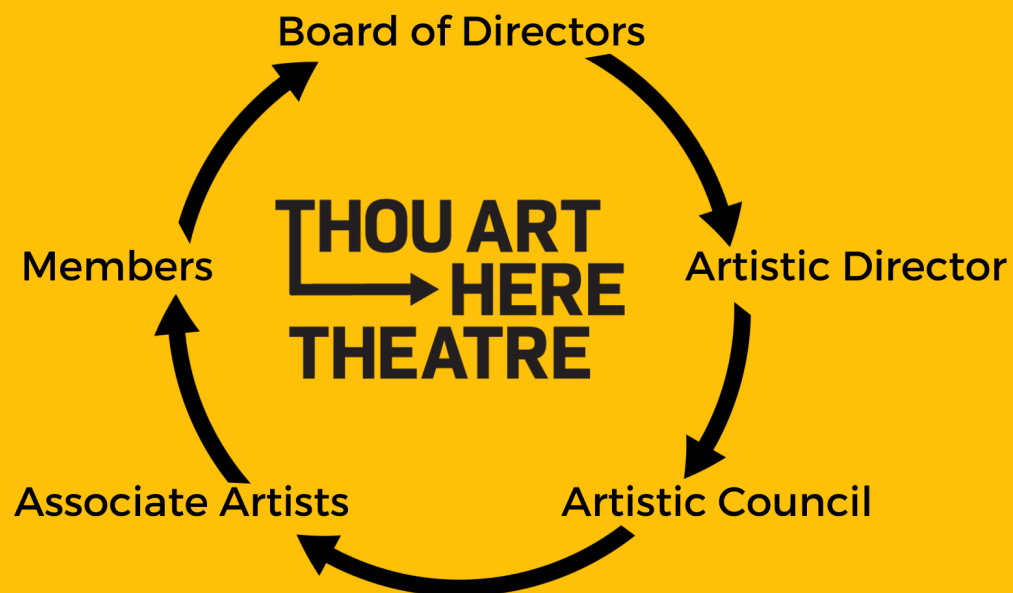
4. EMPLOYMENT

4.1 EMPLOYEE & VOLUNTEER CATEGORIES

MEMBERSHIP

Membership is open to any individual over the age of 18 who wants to be part of the TAH Guild. At this time, there are no membership fees.

To learn more about Membership please read our Society Bylaws.



THE BOARD OF DIRECTORS

The Board of Directors consists of at least 5 members including the following roles: President, Vice President, Treasurer, Secretary, and General Director.

Responsibilities:

- Determines the direction and strategic priorities of Thou Art Here Theatre.
- Creates policies and procedures.
- Approves the annual budget.
- Appoints other officers or employees of TAH to the Board.
- Strikes committees to help carry out the work of the board. Committee members can be Board Directors, ensemble artists, or individuals from the community. Anyone can join a committee if the Board of Directors makes a motion to approve them. Committee membership can be reviewed, amended or terminated by the Board of Directors at any time.



All other details regarding the Board of Directors are available in our Society Bylaws.

THE ENSEMBLE

ARTISTIC DIRECTOR

The Artistic Director is the executive officer responsible for conceiving, developing and implementing the artistic vision of Thou Art Here Theatre. The Artistic Director reports to the Board of Directors and works in collaboration with the Artistic Council.

Responsibilities:

- Creates Thou Art Here's annual programming (productions, educational programs, workshops, and other events).
- Oversees the schedule of programming, hiring of staff, and the development of new work.
- Manages the annual budget, applies for grants, and researches new funding opportunities.
- Directs or produces in the Thou Art Here Theatre season when appropriate.
- Acts as a representative of Thou Art Here Theatre to the community and an ambassador when attending productions and events.

ARTISTIC COUNCIL

With the goal to broaden the scope of influence of Thou Art Here Theatre and to fulfil our mandate, we engage Artistic Advisors from different artistic backgrounds. The Artistic Council is chosen by and reports to the Artistic Director, and serves on a year-to-year basis.

Responsibilities:


- Meets regularly with the Artistic Director and provides feedback on all aspects of programming including productions, budget, scheduling, hiring, new work development, and education.
- May attend Board of Directors meetings to provide programming updates as they wish.
- Attend the Annual General Meeting
- Developing a new play for future production with Thou Art Here.
- Creating and implementing programming with our presenting partners

ASSOCIATE ARTISTS

Artists from a variety of artistic backgrounds are engaged in the development of a specific project that aligns with Thou Art Here's mandate and mission. Artistic Associate's responsibilities and expectations will vary depending on the nature of their artistic work.

MEMBERS

- CONTRACT ARTISTS



Any artist hired for programming or projects produced or presented by Thou Art Here Theatre. This includes but is not limited to: actors, playwrights, directors, fight directors, stage managers, designers, technicians, production managers, photographers, videographers, and graphic designers.

- **VOLUNTEERS**

Any individual who freely offers to assist in Thou Art Here Theatre programming. This could include box office, front of house, ushers, set-up/take-down, site-management, concession, committee member, etc.

- **AUDIENCE**

Any individual who attends one of our events.

4.2 WORK HOURS AND CONTRACT

Hours are based on each project and will be detailed in an artist's contract. Please refer to your Artist's Contract for details relating to your specific work hours.

4.3 ATTENDANCE & PUNCTUALITY

Attendance and punctuality are vital to the ongoing programming of Thou Art Here Theatre. We recognize there are many reasons individuals may need to be absent or late. Thou Art Here regards work/life balance as important and an integral aspect of keeping all individuals healthy and safe.

If you are unable to be at a rehearsal or meeting you are scheduled for, it is your responsibility to personally notify your Supervisor as defined in your Artist's/Work Contract, with as much notice as possible.

There are exceptions and events that are out of everyone's control, if such an event occurs please notify your Supervisor as soon as possible.

Notifying a co-worker is not an acceptable substitute for notifying your Supervisor.

In the rare instances when you cannot avoid being late, you should notify your Supervisor before the time you are to report for work.

Please note that absenteeism or tardiness is considered in performance reviews and job advancement or future opportunities with Thou Art Here.

COVID POLICY

Due to the ongoing health restrictions of the Covid-19 pandemic and in order to increase accessibility, Thou Art Here will strive to provide alternative digital and online options for programming when available.

4.4 COMPENSATION



ARTISTIC WORK (Productions, Workshops, Readings):

All artistic pay will be based on industry standards set out by Canadian Actor's Equity Association (CAEA), the Associated Designers of Canada (ADC) and the Playwright's Guild of Canada (PGC). Both Equity and non-Equity artists will be engaged in paid positions. We will endeavour to pay above the minimum fee set out in order to pay a more livable wage for artists.

Currently, the majority of our artistic work falls under:

- Equity's Indie 2.2 Policy
- Equity's DOT Policy
- Equity's Festival Policy
- ADC's Indie Rate

EDUCATIONAL WORK (Classes, Workshops, etc.):


Artists teaching classes will be paid a competitive industry standard based on other arts education teaching opportunities in Alberta, e.g. Theatre Alberta's ArtsTrek, The Citadel Theatre's Foote Theatre School.

4.5 PAY SCHEDULE

All TAH Work (artistic, educational & staff) will be paid depending on the type and length of the work. We maintain industry standards and pay via cheque or e-transfer.

4.6 COMPANY PERKS

Every contract artist, volunteer, staff member, committee member, and board member receives the following perks:

- Become a member of the Thou Art Here Theatre Guild.
- Subscription to our quarterly newsletter which will keep you up to date with all Thou Art Here activities, events, announcements and opportunities (unsubscribe at any time).
- Early bird ticket sales and information.
- Volunteer opportunities = New friends!
- Invitation to our Annual General Meeting with an opportunity to voice concerns and vote on important decisions.
- Invites to fun Members only events!
- Our everlasting love and gratitude 

SHARE YOUR IDEA

Two of the core values of the company are Education and Collaboration. We want to support the development of artists who have worked with us. We invite anyone to reach out to a TAH Staff Member with any ideas for future productions, new works, or new programming that aligns with our mission.

Interested in deepening your connection to Thou Art Here? Consider joining one of our board committees! They usually meet once a month.

Current TAH Board Committees include: Finance, Human Resources, Governance, Social/Fundraising & Communications.



5. LEGEND

HARASSMENT means engaging in a course of vexatious comment or conduct that is known or ought reasonably to be known to be unwelcome. Harassment may include comment or conduct toward another person(s) causing humiliation, offence or embarrassment, or has the effect of unreasonably interfering with the person's work, and/or creates an intimidating or hostile environment. Repeated comment or conduct is ordinarily required to demonstrate harassment; however single acts of sufficient severity may also constitute harassment.

Harassment may include:

- physically intimidating behaviour and/or threats;
- inappropriate or insulting remarks, gestures, jokes, innuendo or taunting; ridiculing, belittling or humiliating another person; derogatory name-calling; spreading rumours
- unwanted personal/private queries or comments; posting or sending offensive or intimidating messages through social media or email
- posting materials, articles, graffiti, etc. (including online) that may cause humiliation or offence.
- deliberate misgendering (i.e. referring to a person using terms or pronouns that do not align with the person's affirmed gender)
- taking away work or responsibility without cause

What is not harassing behaviour?


- offering constructive feedback, guidance, or advice about work-related behaviour and performance;
- reasonable direction of the work / performance;
- making legitimate, good faith complaints about someone's conduct through this complaint procedure.

BULLYING is a distinct form of harassment and may include: loud, abusive behaviour; shunning behaviours such as withholding information, ganging up, deliberate isolation from colleagues or exclusion from joint activities; deliberately setting the individual up to fail and repeated delegation of demeaning tasks. Bullying can also be called Personal or Psychological Harassment.

SEXUAL HARASSMENT means engaging in a course of vexatious comment or conduct because of sex, sexual orientation, gender identity or gender expression, where the course of comment or conduct is known or ought reasonably to be known to be unwelcome. Further, when a person makes a sexual solicitation or advance that is known or ought reasonably to be known to be unwelcome, their behaviour may constitute sexual harassment, particularly when a person is in a position to confer, grant or deny a benefit or advancement to a worker.

Sexual harassment may include:

- unwelcome remarks, jokes, innuendo or taunting about a person's body, attire, gender or sexual orientation;

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- unwelcome enquiries or comments about a person's sex life or sexual preference; inappropriate comments about clothing, physical characteristics or activities;
 - unwanted touching or inappropriate physical contact, ex. kiss, pat, hug, pinch;
 - leering, whistling or other suggestive or insulting sounds;
 - posting or display of materials, articles, graffiti, etc.(including online) that is sexually oriented;
 - requests or demands for sexual favours that imply promises and/or threats;
 - or, reprisal or threat of reprisal for the rejection of a sexual solicitation or advance.

DISCRIMINATION is an action or a decision that treats a person or group badly for reasons described in federal or provincial human rights legislation. Grounds for discrimination include: race; ancestry; place of origin; colour; religious beliefs; age; sex; sexual orientation; gender identity or expression; marital status; family status; mental or physical disability; source of income, etc.

MICROAGGRESSIONS include statements, actions, or incidents regarded as indirect, subtle, or unintentional discrimination against members of a marginalized group (ex. women, transgender, nonbinary; LGBTQ2S; racialized; ethnocultural; people with disabilities) that may cause harm or distress over time. Microaggressions may contribute to an individual's experience of harassment, bullying and/or discrimination.

TOXIC / POISONOUS / UNWELCOME WORK ENVIRONMENTS are situations where any or all of the above conditions can have the effect of poisoning or making the work environment harmful for everyone. A person does not have to be a direct target of harassing or discriminatory behaviour to be adversely affected by a negative environment.

VIOLENCE, whether at a work site or work-related, is the threatened, attempted or actual conduct of a person that causes or is likely to cause physical or psychological injury or harm, and includes domestic or sexual violence regardless of intention.

IMPROPER CONDUCT: This policy is designed to address situations in which you suspect another employee, volunteer, board member, officer, or trustee has engaged in improper, illegal, or questionable conduct involving Thou Art Here's property or business practices. This conduct includes but is not limited to violations of federal, provincial, or municipal laws and regulations, suspected violations of internal policies or procedures, or the misappropriation of Thou Art Here's property. Examples of such conduct include outright theft (of equipment or cash), fraudulent expense reports, misstatements of any accounts, or even an employee's conflict of interest that results in (or threatens) financial harm to Thou Art Here. For the purposes of this policy, all of the above-described conduct shall be described as "improper conduct."

RESOURCES

- Canadian Actor's Equity Association - [Not In Our Space!](#)

- Cultural Human Resources Council - RespectfulWorkplaces.ca
- [Canadian Creative Industries Code of Conduct](#)
- Canadian Human Rights - [A template for developing an Anti-Harassment Policy](#)
- National Theatre School - [Commission Policy to Prevent Harassment and Promote a Safe Environment](#)
- Artist Producer Resource: [Creating a Harassment Policy - Generator \(ON\)](#)
- ActSafe Safety Association (BC) - [Bullying and Harassment](#)
- Union des artistes- [Harcèlement : services offerts](#)
- [Alberta Occupational Safety Act, Regulations and Code](#)
- [Alberta Human Rights Act](#)

SPECIAL THANKS

We have worked with so many amazing artists and volunteers including:

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 Tynan Boyd
 Billy Brown
 Melanie
 Bye-Kuefler
 Nyssa Beartsto
 Mhairi Berg
 Elena Eli Belyea
 Geoffrey Simon
 Brown
 Sydney Campbell
 Tracy Carroll
 Nadien Chu
 Alexandra Caprara
 Roxanne Côté
 Trent Crosby
 Kim Craig
 Skylar Campbell
 Hunter Cardinal
 Aaron Casselman
 Cody Carver
 Taylor Chadwick
 Ellen Chorley
 Josie Cole
 Liam Coady
 Griffin Cork
 Kate Couture
 Melissa
 Cunningham

Brett Dahl
 Patricia Darbasie
 Alex Dawkins
 Ivy DeGagne
 Braydon Dowler -
 Coltman
 Oscar Derkx
 Kiidra Duhault
 Patrick Errington
 Chariz Faulmino
 Sarah Feutl
 Vincent Forcier
 Murray Farnell
 Rob Fothergill
 Kijo Gatama
 Even Gilchrist
 David Di Giovanni
 Bobbi Goddard
 Al Gadwosky
 Jesse Gervais
 Beth Graham
 Perry Gratton
 Julia Grochowski
 Jim Guedo
 Penny Gullion
 Sarah Karpyschin
 Ryan Kuefler
 Antony Hall
 Evan Hall
 Philip (Lin)
 Hackborn
 Kristi Hansen

Kathleen
 Hemsworth
 Morgan Henderson
 Claire Hill
 Ainsley Hillyard
 Jacob Holloway
 Dayna Hoffmann
 Paula Humby
 Lana Hughes
 Janine Hodder
 Anthony Hunchuck
 Georgia Irwin
 Sarah Jackson
 Cassie James
 Kris Joseph
 Elise Jason
 Sam Jeffery
 Brianna Kolybaba
 Mariann Kirby
 Madelaine Knight
 Megan Koshka
 Deedra Ladouceur
 Louise Lambert
 Marguerite Lawler
 desirée leverenz
 Perri Lo
 Abigail LaForest
 Tammy Lamouche
 Josh Languedoc
 Marc Ludwig
 Patrick Lundeen
 James Macdonald
 Monica Maddaford



Lianna Makuch
Nancy McAlear
Jameela McNeil
Lauren McCarthy
Taliesn McEnaney
Jenny McKillop
Demaris
Moonwalker
Andrés Moreno
Bryce Morin
Erik Mrakovic
Wayne Paquette
Joe Perry
Larissa Pohoreski
Elena Porter
Andrew Ritchie
Shima Robinson
Andrea Handal
Rivera
Lara Schmitz
Abhay Sharma
Amy Shostak
Evan Smith
Colby Stockdale
Sheldon Stockdale
Candice Stollery
Stephanie
Swensrude
Rebecca Sadowski
Tessa Stamp
Hannah Spear
Jack Tkaczyk
Luc Tellier
Brendan
Thompson
Vern Thiessen
Gianna Vacirca
Katie Vetsch
Michael Vetsch
Alex Vieira
Demaris Walker
Nikolai Witschl
Emma Wilmott
Malachi Wilkins
Millie Winzinowich
Ashley Wright
Ella Wieckowski
Kiana Woo

Jamie Medicine
Crane
Doug Mertz
Grace Miazga
William Mitchell
Tori Morrison
Erik Mortimer
Dan Moser
Rose Napoli
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Laura Nichol
Lisa Xenzova
Katie Yoner
Bill Yong
Marlee Yule

Christina Nguyen
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