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August 18, 2023

In accordance with the Constitution of Theatre Sarnia this is to inform the Membership that the

ANNUAL GENERAL MEETING OF THEATRE SARNIA

will be held on **Wednesday, September 20th, 2023 at 7:00 PM In Person in the Main Auditorium at the Imperial Theatre.**

As per the Theatre Sarnia By-laws (as amended September 2021)

By-Law #23, Voting of Members for Annual and Special Meetings

"Subject to the provisions, if any, contained in the Letters Patent of the Corporation, each member of the Corporation shall at all meetings of members be entitled to one vote. No member shall be entitled to vote at meetings of the Corporation unless he/she/they has paid all dues or fees outstanding. By-Law #23, Voting of Members for Annual and Special Meetings."

** For your information the minutes of the 2022 Annual General Meeting are attached. **

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Agenda

1. Annual General Meeting

- a) **Call to Order** -- Steve Gelinias
- b) **Moment of Silence (Video presentation)**-- Marlene Kerwin
- c) **Motion to Accept the Agenda** -- Steve Gelinias
- d) **Certifying Statement** -- Amanda Wright
- e) **Declaration of Proxies** -- Amanda Wright
- f) **Motion to Accept [Minutes: 2022 Annual General Meeting](#)**

2. Annual Business of the Corporation

- a) **[Ratification of Bylaws](#) in compliance with ONCA**
- b) **Reports**
 - i) 2022-2023 Audit Presentation -- Scott McKay
 - ii) Executive Director's Report -- Brian Austin
 - iii) Chair's Report -- Steve Gelinias

Motion to approve 2022-2023 Audited Financial Statements

Motion to approve Executive Director's Report

Motion to approve Chair's Report

Motion to approve Committee Chair [Reports](#)

Motion to approve Department Head [Reports](#)

Motion to approve [Confirmation of Acts](#)

3. Presentation Honorary Life Member Drew Caldwell



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4. Board Elections:

[Review of Board of Director Application and Election Policy](#)

Three (3) available positions. Candidates and Bios

Candidates will give a 2 minute speech in alphabetical order by surname

5. Legacy Plan. 100th anniversary

Documentary, Coffee table book and Capital plan/ fundraising. Brian Austin

6. Adjourn Note:

A brief meeting of the Incoming Board members will be held immediately following adjournment



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APPENDIX "A"

PROXY FORM

Date:

Member Requesting a Proxy:

Name

Address

Signature

Reason for Proxy:

NOTE: Form to be given to the Board Secretary. Only one proxy per present member, as per By-Law 23. Please mail to the theatre (168 Christina St. N, PO Box 43, Sarnia, ON, N7T 7H8) or email a scanned fully executed copy to awright@theatresarnia.org received no later than September 18th 2023.

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**Minutes
AGM Meeting**

Wednesday, September 14, 2022 7:00 PM Nova Room

Call to Order: 7:00 p.m. by Marlene Kerwin

Moment of Silence: Marlene Kerwin paid tribute to the members we have lost this year.

Motion to Accept AGM Agenda: Marlene Kerwin was asked to do Moment of Silence, Board Elections has three positions open, Tara Johnson doing BDO presentation rather than Scott McKay. Motion to accept amended AGM Meeting Agenda by Mark McKelvie, 2nd Andrea Matthews – motion carried

Certifying Statement: read by Jay Peckham

Declaration of Proxies: Jay Peckham read out the proxies for the election

Motion to accept 2020/2021 AGM Minutes: by Ron Pask, 2nd Andrea Hughes Coleman – motion carried

Reports

Bob Wark introduced Tara Johnson from BDO who gave 2021-2022 Audit presentation
Motion to accept Auditors Report Mark McKelvie, 2nd Amanda Wright - motion carried

Executive Directors Report: Brian Austin gave an update on Theatre Operations and thanked his staff

Motion to accept Executive Directors Report Andrea Hughes Coleman, 2nd Henri Canino – motion carried

Chair Report from Marlene Kerwin - Thanks to Brian Austin, Board Members and Committee Chairs and Members

Motion to accept Chair Report Mark McKelvie, 2nd Ruth Francoeur - motion carried

Committee Chair Reports:

Motion to approve Committee Chair Reports Gord Bristo, 2nd Norm Francoeur – motion carried

Motion to approve Department Head Reports Andrea Hughes Coleman, 2nd Amanda Wright – motion carried

Motion to approve Confirmation of Acts – Jay Peckham made a motion to approve, ratify and

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confirm, 2nd Ron Pask – motion carried

Honourary Life Members:

Honourary Life Memberships were presented by Marlene Kerwin to Tony Hughes (posthumously) and to Jean Simon.

Board Elections

There are three available positions and 5 candidates. Each candidate took 2 minutes to introduce themselves:

Henri Canino
Beryl Devere - absent
Doug Hakala
Jay Peckham
Joyce Veenstra

Ballots were distributed.

Marlene Kerwin gave a presentation of the 2022-25 Strategic Plan.

New Board Members elected for 2022-2023 Board:

Henri Canino
Doug Hakala
Joyce Veenstra

Ron Pask made a motion to destroy the ballots, 2nd Charmaine Jackson - motion carried

Motion to adjourn Gord Bristo, 2nd Charmaine Jackson - motion carried



**THEATRE
SARNIA**

168 N. Christina Street, Sarnia, ON
(519) 332-6591
www.imperialtheatre.net

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Ratification of Bylaws in Compliance with ONCA

[Current Bylaws 2021](#)

[Proposed ONCA Compliant Bylaws 2023](#)

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2022-2023 Finance & Capital Projects Committee**Annual Report**

2022-23 was financially a very successful year for Theatre Sarnia in the operation of the Imperial Theatre. In fact, it was the second-best year in our history in terms of Net Revenue.

With our Centennial Anniversary on the horizon in 2027, the not-for-profit charitable organization is excited with the strong position the organization is in. The 2022-23 season, which opened with *War of the Worlds* and closed with Disney's *Tarzan*, exemplified the outstanding quality this Theatre company is capable of.

FINANCES

Total Revenue \$1,779,518

Expenses \$1,577,040

Net Income before Amortization \$202,478

We have been very diligent in monitoring our ongoing expenses and comparing our financial performance against the budget on a monthly basis. For 2023-24 a Budget has been prepared and was approved by the Board in April 2023. The Executive Director and his staff should be commended for a job well done.

Secured Funding to May 31, 2023

Canada Cultural Spaces	\$55,742
Ontario Trillium Foundation Capital Grant	\$149,600
Factor Support Grant	\$60,000
Total	\$265,342

The total Assets and Liabilities of Theatre Sarnia will be detailed in the Auditor's Report on the year's operations.

Currently, Theatre Sarnia has \$41,000 in an Investment Account with Scotiabank.

Net Revenue for our major operating segments were:

Theatre Sarnia	\$194,203
Imperial Presents	\$232,238
Third Party Rentals	\$170,494

Theatre Sarnia Season productions performed well both financially and artistically. For a breakdown of individual show contributions please contact Brian Austin.

CAPITAL PROJECTS

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As many people are likely aware, Theatre Sarnia has been conducting a 50/50 online cash lottery that started in October 2020. Up to and including May 2023, the cash lottery has raised approximately \$1,841,748 after expenses. We have awarded over \$2,500,000 in prizes to some very lucky winners and additional dollars in early bird prizes. The success of these draws has advanced our long-term Capital Project Plan and fast tracked much needed capital renovation projects that would have originally taken over a decade to complete. The support we have received from the community for this cash lottery has been amazing. Our lottery licence only allows us to use these funds for specific projects and expenses that are approved by the AGCO.

Completed projects include:

- Security Cameras
- House lighting upgrade to LED
- Dressing room upgrade
- Front door replacement
- Stage lighting upgrade
- New wireless microphones
- New communications system
- Youth space renovation

There are no current projects.

These are upgrades that we have desperately needed for years and never knew when it would be possible for them to happen. We continue to have discussions on future capital projects as we put the lottery proceeds to good use.

It truly is an exciting time to be part of our theatre community. We have surpassed our pre-pandemic goals for capital projects that we originally thought would remain pipe dreams. Now we have a theatre that is a completely new venue.

This is my third year as Treasurer and serving on our Board of Directors. It certainly has been three interesting years with the COVID-19 shutdown and all the activity with capital projects at the Theatre.

My thanks go to all members of the committee for their valuable input, advice, and assistance during my three years as Chair of the committee. It is greatly appreciated.

Respectfully submitted,

Bob Wark

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Production Committee **Annual Report**

The Production Committee, consisting of nine voting members and three Imperial Theatre staff members (executive director, production manager and youth coordinator), is an advisory committee of the Theatre Sarnia Board of Directors. Its main function is to make recommendations to the Board of Directors regarding programming and to monitor and report the progress of current in-season productions. Other responsibilities in the Terms of Reference of the Production Committee include Youth Programming support, volunteer development, membership education through workshops and maintaining the policies and procedures in regards to production including the review and updating of the Production Manual.

The 2022/23 Theatre Season began with high hopes of a return to fully attended productions and it didn't disappoint! We opened with a unique reenactment of The historical *War of the Worlds* radio broadcast in September. In November, we had a very successful run of *Beauty and the Beast*. In April, the comedy caper, *Clue*, had a successful run, and we ended on a high note with Disney's *Tarzan*, in May. The casts, crews and staff are to be commended on the high production values and professionalism adhered to this season. It was a very successful year in terms of not only box office sales but the calibre of talent and quality of the shows.

The Production Committee conducted 12 meetings throughout the 2022/2023 season. Each meeting received reports from the Executive Director, Production Manager and youth Coordinator (for the first few months). As well, each meeting received and discussed a report from the Play-Reading subcommittee. The proposed season playbill for the 2023/2024 season was presented and revised a number of times before it was accepted by the board in January, 2023. The season playbill for 2024/2025 (which added our October slot back in) was presented and accepted by the board in July of 2023, as well, which puts us ahead of most other years. Now we just need to make sure we secure all the rights to the plays for that season. As a result, the upcoming season consists of *Little Shop of Horrors*, *White Christmas*, *Halfway There*, *The Wolves* and *The Little Mermaid*. The Play-Reading subcommittee continues its diligent work of reviewing plays and setting tentative playbills for the upcoming seasons.

This past season a full time Youth coordinator was employed by Theatre Sarnia to offer programming and education for youths varying in ages from 9-16 years old. Unfortunately due to personal reasons, our youth coordinator only worked up until Christmas. We now have hired a new youth coordinator who will be starting in September. A Youth Scholarship for post-secondary education was awarded to Noah Leonard this past July.

In another endeavor to develop our youth programming, the production committee put together

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a “High School Project” subcommittee to organize and plan an “all youth” (consisting of High School students) opening show to start in September of our 2024 season. This subcommittee will keep going so as to support the director of the show and any new directors going forward who want to take on the project.

A Workshop subcommittee was put together to focus on organizing workshops that the membership feels is needed. This was successful as we have booked 6 instructors to facilitate 6 workshops starting this October and ending in June.

The Production Manager and Production Committee chair are continuing to receive the post-production survey results for all shows. The process for obtaining feedback post-production has been greatly streamlined with an on-line survey and results can be quickly summarized for all participants. This post-production survey is a permanent fixture for forthcoming shows.

The Production Committee continues to work closely with the Governance Committee and Community Engagement committee in developing and updating procedures and policies to help our volunteers. This year we worked on a Mentor Director policy for helping new directors take on full shows. We worked on an Assistant Director policy for those new directors who want to learn from experienced directors. We worked on “booklets” for actors and crew to learn the ins and outs of theatre etiquette, vocabulary, and stage geography. We created a new and efficient “Director Proposal Form” for new directors to apply to the theatre to direct. We have also worked hard to make sure we are using inclusive language so that all volunteers feel comfortable, are recognized, and feel welcome.

I really enjoyed my first year as Chair of the Production Committee and look forward to next year as we continue to break new ground as a community theatre.

Henri Davis Canino

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Governance Committee Annual Report

The Governance Committee is a committee created as part of the Theatre Sarnia governance model. Its duties are varied and require a great deal of diligence, expertise and commitment on behalf of its members. This past year the committee was composed of seven people: Steve Gelinias (chair), Joyce Veenstra, Andrea Matthews, Amanda Wright, Ron Pask, Phil Bedard and ex-officio member, Executive Director, Brain Austin. Other sub-committees of the Governance Committee had members such as Mark McKelvie and Henri Canino included in their attendance. The Governance Committee wishes to thank all these individuals and any others who have contributed to the work this past year.

The main duties of the Governance Committee include the following: policy creation, by-law revisions, recruitment and succession planning for the Theatre Sarnia Board of Directors, the Executive Director's Performance Review, risk management, Ontario Not-for Profit compliance, documentation and internal communication. All these duties are harnessed into the Governance Committee's Strategic Initiatives and Objectives which is documented in October and reviewed in June. Both of these reports are presented to the Board of Directors and are aligned with the overall Theatre Sarnia Strategic Plan. The Governance Committee has provided leadership to other committees by providing them with these templates for this documentation and review process.

Policy Development:

The committee created and/or revised the following policies that were approved or are pending approval by the Board of Directors:

- Membership Fee policy
- Youth Representation on the Board of Directors
- Board Skills Assessment
- On-line Voting
- Succession Planning and Recruitment Package
- Executive Director's Remuneration

By-Law Revisions:

The Governance Committee created a sub-committee, referred to as the ONCA (Ontario Not-For-Profit) group. The goal of this group was to review ALL of Theatre Sarnia's by-laws and have them in compliance with the updated Province of Ontario ONCA Act. Through a regular set of weekly meeting dates that began in October and ended in April, this working

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group reviewed, amended and reorganized the by-laws of Theatre Sarnia and created a new version that was passed by the Board of Directors in April. This group has further expanded their mandate and has begun a review process of ALL Theatre Sarnia policies. This will continue as a new goal for the upcoming 2023/24 season.

New Policies:

Three new policies have been or are in the process of being created:

Procurement Policy: a small sub-committee, which began its work in October and finished its final draft in March, created a working document that ensures accountability and safeguards our organization when it involves purchases of \$25,000 or more. This document, which was requested by the Finance Committee, was approved by the Governance Committee, Finance Committee and Board of Directors. It will become the tool used by our staff to mitigate any risks that our organization may encounter in large purchases of equipment, capital projects and tendering contracts.

Inclusion Policy: a small sub-committee has now created a draft of the beginning of a new policy for Theatre Sarnia that embraces our philosophy of including all communities of race, genders, sexual orientations, etc. Currently this policy is in a draft form and continued development for our next season.

Code of Conduct: this policy is still in its initial stages of discussion and development

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Board Development:

At the beginning of the year, the committee updated the Board orientation package for new Board members. The committee also created a committee performance review template for each sub-committee to use to set committee goals each year and review performance against those goals at the end of the year.

The committee also worked on succession planning and surveyed existing board members to identify any gaps in our skills matrix.

The committee prepared the recruitment package for new potential board members and committee members met with all potential candidates.

Internal Communication:

The Governance Committee's secretary has created a Summary of Roles/Responsibilities that outlines ALL positions, jobs, board members, committees, chairs, standing sub-committees, departments and major events for the Theatre Sarnia organization. As Theatre Sarnia continues to grow in complexity and diversity, this document will serve as a guideline to help not only those currently doing work for the organization but those who will follow in the future.

Executive Director Performance Review:

As the person in charge of the day-to-day operations of Theatre Sarnia, it is vitally important that a yearly review be completed and the process for its implementation be embraced by the Board of Directors and the Executive Director. In September, two members of the Board of Directors and the Executive Director created the Goals/Initiatives template for the 2022/23 season. In June, this same group held their review and evaluation and laid the groundwork for the Executive Director's new goals and indicators of success for 2023/24.

Phil Bedard
Governance Committee

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Community Engagement **Annual Report**

The Community Engagement Committee members for 2022/23 were Kristen Lannan, Denise McMillan, Doug Hakala, Alexa De Carolis, Colleen Vasey-Smith, Kelly Barrington, Felicity Langford, Andrea Matthews and Eve Vritsios. The chair of the committee was Amanda Wright.

CEC organized the following events:

Christmas Parade Entry
Lambton College International Students Information Session
Family Movie Day
Anthony's Hope
Red Carpet Gala
Canada Day Parade Entry

Anthony's Hope raises money for the Inn of the Good Shepherd. We had 1,100 pounds of food donated and \$3,917 in monetary donations from the silent auction and cash donations.

This season was a year of metamorphosis for this group. The organizational focus has shifted for this group from not only focusing on targeted events, but also communications. Stagestruck was resurrected as a monthly newsletter. The newsletter is a great tool to get information out to our members about productions and the inner workings of the organization. CEC also spearheaded the concept of a volunteer video outlining the different aspects of theatre involvement for teens. We will continue working towards exploring different communication paths during the upcoming season.

While I believe this committee is still finding its place within the organization, I am confident that this path will become much clearer over the next year.

Respectfully Submitted,

Amanda Wright
CEC Chair

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Wardrobe Annual Report

Thanks to the leads of this season's one acts and shows: Janet Shrumm, Jackie Chate, Ruth Atyeo, Willi Beckers-Locke, Lynn Cogswell, Lisa Johnson, Jane Mulligan, Karissa Teskey and Debbie Rice, and the multitude of volunteers who assisted them. The results on stage were fantastic!

As in previous years, some wardrobe volunteers continued to meet Monday mornings to organize the wardrobe room and the holdings in Studio B.

In October items that were hanging in Studio B along with several boxes were moved to the 'green room' upstairs at Campbell Street which resulted in a lot more space in Studio B. Thanks to the theatre staff who helped immensely with the move.

This year we continued loaning costumes to groups and individuals as community engagement. Thanks to everyone for making my job so much easier.

Lynn Cogswell
Wardrobe Mistress Theatre Sarnia

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Scheduling Space

The studios were busy this year being used for 218 days .

After our second shutdown because of the pandemic ended , Barefoot In The Park began rehearsals again, the beginning of June to the 19th of the month. Theatre Sarnia's One Acts began rehearsals at the beginning of June to August 18th , three days a week.

Great Lakes Dance Academy, used the Studio's for two nights in June.

War of the Worlds held auditions for two nights in June. Beauty and the Beast used the Studio's for three nights in June for auditions.

War of the Worlds began using the Studio's July 3rd, to September 22nd, for rehearsals.

Beauty and the Beast started rehearsal's August 27th through to November 13th.

Clue held auditions for three days in September. Clue began using the Studio's to rehearse on November 6th to January 22nd.

Our final production Tarzan held auditions for three day's January 4th,5th, and 6th. Tarzan began rehearsing on January 22nd through April 30th.

The Youth group began using their new space in September through May.

The studio's were used for various meetings from September to May, by Theatre Sarnia committee's and Creative Teams during the year.

Respectfully,

Ron Pask

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Properties Annual Report

Linda Johnson, Rachelle Lacroix, Darcie Keane and I have been moving all the props at Campbell Street.

Making designated areas for kitchen stuff, linens, electronics, etc. so that it will be easier to find an item when needed.

Will try to work on getting props on a computer list in the near future.

There is still some work to be done, but areas are looking so much better. Hope to have the job done in a few weeks.

Mary Jo Webber (MJ)

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Set Construction Annual Report

The past year was a great success for proving that the Theatre Sarnia build crew can really pull through when it counts. We did the best we could with the resources we have. The crossover between set, props, decor, and even costumes created some unique challenges but proves it takes a village to raise a show. There are still lingering communication issues between the units especially in clearing the shop of finished pieces to make for more room.

Everyone in the crew has their own talents and abilities. Thankfully there is some movement for others to take greater leadership roles. I believe in the saying “volunteers aren’t paid because they are worthless but because they are priceless.”

There have been some significant changes in how we build sets which should standardize the process and leave lots of room for creativity. Standard flats and beam supports should make assembly and takedown more efficient. Also we no longer are using fully assembled risers because of the weight concerns and the fact they vary in size and shape for each show. Reorganizing and reshelving within the shop should help going forward.

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Makeup and Hair Annual Report

Season involved a great deal of regrouping and reorganizing following the lifting of Covid restrictions.

The makeup room was cleaned thoroughly and was purged of outdated and contaminated products and refurbished with fresh products, many donated. Items were labelled and sorted to make makeup access more user friendly.

Several new volunteers stepped up and participated in styling actors for shows and they are talented!

I advocated on behalf of my committee for higher budgets to be provided for hair and makeup for shows with consideration for the size of cast and needs unique to each show. This discussion was met with much positivity from the Production committee.

My Committee is planning a workshop in the fall, date to be determined, in which we will be inviting TS members to come and learn basic makeup techniques for the stage. More information to follow.

A few years ago, our committee created some documents for the Production binder outlining our goals, duties, protocols, etc. We have decided that we are going to be changing the list of makeup we would like actors to provide for themselves. After consulting with expert MUAs, we discussed how the makeup we have can be shared safely using basic protocols of sanitization such as creating palettes and kits for individual actors. These protocols were followed for Tarzan and were very successful. We all agreed that actors shouldn't be asked to purchase their own makeup to be in a play. Other than actors wanting to bring their own makeup due to allergies, skin sensitivity, etc. requiring actors to bring their own mascara is all that will be needed for subsequent shows. We will draw out these changes on paper to update the Production Manual.

Our committee is also dedicated to continuing to promote volunteers to join our hair and makeup teams for shows. Each lead designer for each show is encouraged to take the time to communicate clearly what they want their volunteer team to do and to take the time to meet with them, share the designs and make sure they are comfortable doing what is asked of them. Doing hair and makeup for a show should be fun after all!

I also discussed at a production committee meeting the idea that directors and producers should consider having hair and makeup teams for their shows, even if they think they don't need them. Sometimes it's an after thought and that component of a production gets forgotten or is requested last minute. I have even heard horror stories of wardrobe people being asked about how to do makeup and hair looks. That's too much pressure and takes away from the professional look for a show when folks are stretched too thin. With our



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productions becoming grander and increasingly technical, my committee feels getting the hair and makeup looks perfect is even more important. We have talented people anxious to show what they can do artistically. Some of our volunteers do hair and makeup styling for a living, let's use their creativity!

Lastly, the wigs for the theatre are in the process of being reorganized and sorted thanks to some new storage being provided. This process will begin on August 22nd.

That's the season in a nutshell for the hair and makeup committee. Looking forward with excitement to the 2023-2024 season. It's going to be fantastic!

Sincerely,

Margaret Dupuis

Hair and Makeup Chair

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Motions of the Board of Directors

June 1st, 2022 - May 31st, 2023

Date	Motion	Made/Seconded	Resolution
11/08/2022	Motion to approve the Strategic Plan for 2022/23	Godfrey Stevens/ Janet Shrumm	Carried
21/11/2022	Proposal to have the Theatre Sarnia Facebook page fall under CEC	Amanda Wright/Godfrey Stevens	Carried
19/12/2022	Motion to accept By-Law 19 as amended	Steve Gelinias/Amanda Wright	Carried
23/01/2023	Motion from Governance to have background checks done on creative team, CEC and participants in Tarzan	Amanda Wright/Godfrey Stevens	Carried
23/01/2023	Motion to accept revised Youth Representative Policy	Joyce Veenstra/Henri Canino	Carried
23/01/2023	Motion to accept Theatre Sarnia Website Proposal	Joyce Veenstra/Mark McKelvie	Carried
23/01/2023	Volunteer Storyboard proposal presented by Doug Hakala.	Carried by Consent	Carried
23/01/2023	Gala date moved to July 15th, 2023	Amanda Wright/Mark McKelvie	Carried
23/01/2023	Proposed season playbill 23/23	Joyce Veenstra/Janet Shrumm	Carried
21/02/2023	Microphone capital purchase proposal	Mark McKelvie/Henri Canino	Carried

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21/02/2023	Clear-Com capital purchase proposal	Godfrey Steves/Henri Canino	Carried
21/02/2023	Motion to accept Electronic Voting Policy	Amanda Wright/Phil Bedard	Carried
17/04/2023	Motion to accept revised ONCA By-Laws with 2 amendments to Articles 1 and 9	Joyce Veenstra/ Godfrey Stevens	Carried
17/04/2023	Motion that the Board accept the revised Playbill with The Little Mermaid being the final show of the season	Henri Canino/Mark McKelvie	Carried
15/05/2023	Motion to accept Directors Application and Election Policy	Carried by Consent	Carried
15/05/2023	Motion to use ONCA By-Laws as our most current By-Laws	Joyce Veenstra/ Amanda Wright	Carried
15/05/2023	Motion to approve the concept of the Young People's Project musical for September 2024 as the opener on the Playbill	Joyce Veenstra/Bob Wark	Carried

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Board Elections

Election Process

Election of Board members is completed each year as part of the Annual General Meeting.

In the AGM package, a section will be provided for publishing the biographies of all the candidates. This will be supplied to all voting members one month before the AGM.

The eligible candidates will be required to make a brief (2 minutes) verbal presentation to the membership at the AGM.

The election will be carried out by secret ballot. The ballots will be counted by two members of the Imperial Theatre staff, and two general members of Theatre Sarnia.

The ballot will list all candidates, in alphabetical order by surname. incumbent Directors will be identified by placing (incumbent) after their name.

Voting members will be given one vote per vacancy. For example, If there are five vacancies, members may vote for up to five candidates.

The candidates that receive the most votes will be elected to the board, provided they obtain votes on at least 30% of the ballots cast. For example, If there are 60 ballots cast, the successful candidate needs at least 18 qualified votes.

Overvoting will result in a spoiled ballot. A Nil vote will also be a spoilt ballot. Spoilt ballots will count towards the total ballot count.

In the event of a tie, a second deciding vote of the tied applicants will be determined by a majority vote of members present at the AGM. The vote will be by secret ballot.

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Brittany Jenkins



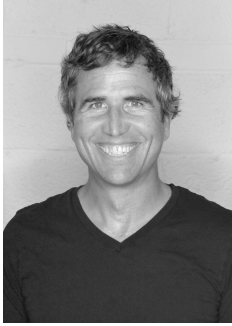
Brittany has a background in human resources, management, small office accounting, governance and leadership. Brittany trained with the Canadian Air Force and received special mention for her leadership skills, as well as gained a high respect for process and organization. Above all things, Brittany is a creative person who thrives at cultivating new ideas and can identify the steps it takes to put plans into action. She is currently the Chairperson for Bluewater Trails, a committee of council for the City of Sarnia, she has been a member of the Bluewater Trails committee for 7 years. Many of Brittany's ideas for the growing city have already been implemented throughout the city due to her flow of ideas being freely shared

with city engineers.

At the theatre, Brittany has worked in all ranges of volunteerism. She began with S.T.A.G.E III (youth group for ages 13-19 years old) and continues with the theatre doing backstage work for productions, properties procurement, scene changes, has traveled for WODL, worked-on/built set-pieces, recently attended Production Management courses, Stage Manager courses, and Directed a One-Act play.

Brittany is willing to dedicate time toward the continuing growth of the theatre due to the theatre's positive impact on the downtown of her hometown, Sarnia. She hopes for a successful term and is happy to join the group of existing Board Members who have been a strong and committed team throughout the past term of service. Brittany brings with her over 20 years of familiarity with the theatre, newly trained thinking on business functions and a keen eye for growth and potential, honed by years of work in boards and community dedication.

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Christian Dempsey

I am thrilled to be putting my name forward as a candidate for Theatre Sarnia's Board of Directors. Over the last 20 years, I have been involved in many productions both on and off the stage of the Imperial Theatre. In addition to being a performer, I have also served backstage in various capacities (props, curtains, mics etc) and have developed an understanding that productions are bigger than any one person: "It takes a village". I was involved in the early 2000s, when Theatre Sarnia struggled to fill seats. And since then, it has been exciting to watch, and to be a part of its growth and revitalization. This has led to cutting edge technical developments, innovation and sold out shows, drawing audiences from across the province. I would like to be a part of this continued success as a board member. In terms of personal attributes, I am a team-player with an optimistic approach to challenges and problems as they arise. With over 2 decades of experience in local theatre I have also developed a clear sense of audiences, and the types of content / shows which tend to work (and not work) in this unique city. As such, my depth of experience could be a valuable voice at the table when it comes to decision-making. And finally as an educator, and lifelong learner, I also bring with me a keen willingness to learn. I do not claim to have all the answers, but I am excited by the prospect of learning the inner workings of Theatre Sarnia at the Board level. Places everyone!

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E.D. Downie



A graduate of the Master of Arts degree from the Shakespeare Institute at the University of Birmingham, UK; the BA(H) Dramatic Art program and BFA(H) Acting program from the University of Windsor; and teachers certification from the Great Lakes Michael Chekhov Consortium (GLMCC) regarding the education of actors in the Michael Chekhov Technique. A classically trained actor and director with focus on Shakespeare, opera and musical theatre. Dissertation focus: The use of Shakespeare's works in witnessing, acknowledging and archiving traumas in marginalized communities or The Other, paying close attention to intersectional trauma and reflexivity within the performance of those traumas. Undergraduate education includes research alongside Lionel Walsh, former Director of the School of Dramatic Art (Windsor) and co-founder of GLMCC and Michael Chekhov Canada, investigating the techniques of Vaktangov's principles and practices of Fantastic Realism and Organic Acting. Graduate research supervised by world renowned Shakespeare scholars and practitioners with the Shakespeare Institute.

Participant in workshops with Michael Chekhov Canada, Stratford Festival (directing with Shakespeare; Lee Wilson) and Toronto's Shakespeare in the Ruff (acting with Shakespeare; Seanna McKenna).

Co-founder and creative director in residence with Seven Siblings Theatre, a Toronto based independent theatre company that helps develop young artists through the Michael Chekhov Technique. Opera directing debut (assistant) with the Glenn Gould School at the Royal Conservatory of Music, continuing this journey with Opera Laurier (Wilfrid Laurier University) and Abridged Opera (Windsor/Leamington).

Commencing fall 2023 a lecturer with Lambton College.

My passion remains in service to the arts and community engagement through performance art and education.

A ROLE FOR EVERYONE

Sheena Passingham-Johnston



My name Sheena Passingham-Johnston. I have been involved with the arts community in Sarnia Lambton since my teen years with Talent Ltd (Northern high-school's drama club).

I later moved to Ottawa where I studied Theatre Arts at Algonquin College. Afterwards I was offered the opportunity to help run my family's Insurance Brokerage in Brights Grove. I have now been a third-generation broker and financial security advisor for the last 18 years.

I feel I'd be a particularly good fit for the board as I did serve for about a year on the board for the Lawrence house about 10 years ago. Also coming from a business back ground I am very analytical and detail orientated.

I have been involved in multiple shows with Theatre Sarnia since 2013. The theatre will always be a love for me and bringing arts to our community is very important.

In 2019 I shattered my leg so I haven't been involved in much since then. Well, that and the combination of the pandemic. I am now looking to help as much as I could. I am co-producing The Little Mermaid as well in the upcoming season.

The theatre has always been my happy place and want to do what I can to protect it and help many others share in that same love.

Thank you for your consideration.

Sheena Passingham-Johnston

A ROLE FOR EVERYONE

Phil Bedard (Incumbent)



Greetings to all Theatre Sarnia Members and the Annual General Meeting. My name is Phil Bedard and I would like you to consider me for re-election for the Theatre Sarnia Board of Directors. Over the past three years, our Community Theatre has experienced a variety of situations, both globally and locally. Due to our strong membership, outstanding leadership, commitment to volunteerism and the immense talent in our community, we have managed not only to survive, but to thrive and become the envy of all community based theatre groups in Ontario. With your support, I wish to continue our hard work and over the next three years, see our Theatre continue to grow and produce quality productions.

Over the past three years, I have served on both the Production and Governance Sub-Committees and currently hold the office of Vice Chair. It has truly been an uplifting and inspiring experience to be part of the Board of Directors and it is a great honour to be amongst such dedicated colleagues who all share a common love of the Performing Arts. It is with both our collective similarities and differences that we, as a Board, have guided Theatre Sarnia and I wish to continue to offer my time and talents to serve our membership.

Personally, I am retired from the St. Clair Catholic School Board, where I had been employed for thirty years as teacher, Department Head and School Principal. I have been married to my beautiful wife Julaine, for the past twenty-five years and we have raised three children. All of whom had or still have connections to the Arts in their life experiences. My own connection has a long history with such groups as Polysar Glee Club, Bluewater Productions, Sumr Players, Nightingale Chorus, Imperial Presents and of course, Theatre Sarnia. I am an active supporter of the Performing Arts and wish to continue my role in participating in the delivery of top-notch entertainment to the residents of Sarnia-Lambton in our gem of the Imperial Theater. The future will be an exciting place and I hope I can fulfill all the expectations that a contributing and experienced Board member can bring.

Thank you.