

# **Guidelines for The Jessie Richardson Awards**

The **JESSIES**

*Updated July 1, 2021*

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# INTRODUCTION TO GUIDELINES

This document provides Guidelines for the Jessie Richardson Awards, whose purpose is to encourage excellence in the theatre and advance the public's understanding of live professional theatre. These Guidelines aim to provide general rules and principles for the administration of The Jessie Richardson Awards, including (but not limited to) Juries and organizational structure, production and company eligibility, award categories, and more. If you have any questions, comments, or concerns about these Guidelines, please do not hesitate to contact the Jessie Review Committee (JRC) at [jrc@jessieawards.com](mailto:jrc@jessieawards.com) or The Jessie Richardson Award Society (JRAS) Board of Directors at [info@jessieawards.com](mailto:info@jessieawards.com). Both the JRC and JRAS understand that these Guidelines require ongoing review, restructure, and change to meet the needs of the professional community in the Metro Vancouver Regional District (MVRD). We encourage feedback and appeals to promote inclusion of all professional theatre artists in the MVRD.

## SECTION 1. ORGANIZATIONAL STRUCTURE

The Jessie Richardson Awards are organized on an annual basis by The Jessie Richardson Award Society (JRAS).

### 1.1 The Jessie Review Committee (JRC)

#### 1.1.1 Composition:

- I. The JRC is a committee of The Jessie Richardson Award Society.
- II. The JRC membership is to be composed of a minimum of six (6) people. Typically, this will include the JRC Chair and the Liaisons for all 5 Juries.
  - i. Jury Liaisons are assigned to each Jury (see *Section 2.1 Juries*) for leadership and guidance.
  - ii. Jury Liaisons are selected from previous Jury members or Jury Chairs.
  - iii. See Appendix A for an organizational chart of the JRC.
- III. The JRC members should represent diverse artistic interests and equity deserving groups, and have experience sitting on the Jury with which they liaise.
- IV. The JRC members are expected to commit to a minimum of two years on the committee; it is encouraged that terms are staggered to ensure continuity from year-to-year.

#### 1.1.2 Relationships:

- I. The JRC reports to the JRAS Board of Directors, to whom they recommend policy and procedures regarding nominations, voting, eligibility, and more for The Jessie Richardson Awards.
- II. The JRC informs the Juries, via the Jury Chairs, of relevant changes to policy or procedure.

### **1.1.3 Functions and Responsibilities of the JRC:**

- I. Upon beginning their role, all JRC members, Jurors (including Special Award Juries), and members of the Board of Directors must complete the mandatory training on equity, diversity, and inclusion (EDI) with focus on (un)conscious bias and anti-oppression.
- II. Administer the application process for Juries; make Jury member selections that reflect various community and artistic interests and equity deserving groups (gender identity, race & ethnicity, age, ability, etc.).
- III. Monitor and advise the Jessie Juries.
- IV. Assist Jury Chairs in replacing withdrawn or dismissed Jury members.
- V. Determine and confirm production eligibility with the Jury Chairs and (as needed) the JRAS Board of Directors.
- VI. Arrange for a JRC representative at each initial Jury meeting and keep open communication with Jury Chairs throughout the season particularly for a mid-season check-in and in the run up to the final vote.
- VII. Moderate discussions with the Juries and their Chairs about defining “Outstanding” for the Jessie Awards (see *Juror Handbook*).
- VIII. The JRC Jury Liaisons are expected to see all of the productions that are registered in their Division; Jury Liaisons will vote along with their Juries, by secret ballot, but their votes will only be used if there is a lack of attendance for a show and/or season.
- IX. Review *Guidelines for the Jessie Richardson Awards*, as needed (including nomination and voting procedures).
- X. Towards the end of a season, collect ballots and coordinate tabulation of nominations for all categories and determine winners with a third party accounting firm.
- XI. Produce the list of nominees to provide the Marketing committee, Publicist, Events Committee, and Producer.
- XII. Coordinate with the Special Awards Liaison for Special Awards (see *Section 4.9 Special Awards*).
- XIII. Produce list of winners to send to the Events Chair, Marketing Chair, Publicist, Statue Officer and Producer.

## **SECTION 2. JURIES, NOMINATING, AND BALLOTING**

### **2.1 Juries**

#### **2.1.1 Composition:**

- I. LARGE BUDGET DIVISION: Composed/Comprised of a minimum of 8 people, including the Chair.
- II. SMALL BUDGET DIVISION: Composed of a minimum of 8 people, including the Chair.
- III. EMERGING DIVISION: Composed of a minimum of 8 people, including the Chair
- IV. THEATRE FOR YOUNG AUDIENCES (TYA) DIVISION: Composed of a minimum of 8 people, including the Chair.
- V. SCRIPT READING JURY: Composed of 3 to 5 qualified persons, including the Chair.

Note: See *Section 4.2 Production Divisions* for additional details.

### **2.1.2 Functions and Responsibilities of Juries:**

- I. Selected from applicants by the JRC; composed of individuals from the professional theatre community and supporters, representing diverse artistic interests, and informed by the JRC Diversity Mandate (careful attention to representation of diverse genders, age groups, race and cultural backgrounds, abilities, etc.)
- II. Monitored and advised by the JRC.
- III. Appointed for approximately one year, as determined by the JRC, and until the final selection of nominees is made.
- IV. Upon beginning their role, all JRC members, Jurors (including Special Award Juries), and members of the Board of Directors must complete mandatory training on equity, diversity, and inclusion (EDI) with focus on (un)conscious bias and anti-oppression.
- V. Jurors of LARGE BUDGET, SMALL BUDGET, EMERGING, and TYA are expected to see all of the productions that are registered in their Division.
- VI. Barring extenuating circumstances approved by the JRC, any Juror who attends less than 85% of the productions registered in their Division will not have an eligible voting ballot.
- VII. The Script Reading Jury is required to read all the submitted scripts.
  - i. Jurors will consider submissions from all Divisions (Large Budget, Small Budget, Emerging, and TYA) for Outstanding Original Script nominations. All voting will be by secret ballot.
  - ii. Jurors are encouraged, but not required, to see the productions of eligible scripts.

**2.1.3 Conflict of Interest:** To protect the Juries and the Jessie Awards against conflict of interest and to allow for free discussion, Jury members are required at meetings (including the final meeting) to leave the room during discussion of any production with which they have been directly involved; this does not exclude said Jury members from voting for elements of the production with which they have been directly involved.

## **2.2 Jury Chairs**

### **2.2.1 Composition:**

- I. Each Jury will have a Chair assigned to support Jury members.
- II. To assist with continuity of administration, policy and procedure, Jury Chairs for each Division are to be chosen from among the previous season's Jury members, if possible.

### **2.2.2. Functions and Responsibilities of Jury Chairs:**

- I. Jury Chairs are voting members in their respective Juries, and see all productions that are registered in their Division.
- II. Manage the communications for their juries, including forwarding information regarding upcoming productions to all members, collecting attendance information, and organizing and chairing discussion meetings.
- III. Provide lists of eligible productions as approved by JRC to Jury members and retain registration forms and playbills for all shows. If necessary, contact the producers for a production team list and retain.

- IV. Using JRC-approved templates, monitor and report on Jury attendance; submitting to the JRC quarterly reports of Jury attendance at eligible shows.
- V. Determine and clarify eligibility of nominees for Jury members, with reference to information received from the producing companies and in consultation with the JRC, as needed.
- VI. Enforce proper conflict of interest procedures at all meetings and oversee and clarify any issues related to conflict of interest, in consultation with the JRC, as needed; Jury Chairs are to remain impartial during all discussion meetings.
  - i. If necessary, recommend to the JRC removal of Jury members for lack of attendance or misconduct.
- VII. Keep a running list of all elements, individuals, or productions that the Jurors have put forward as “Outstanding” in their Jury meeting discussions to be included in the final ballot, taking care of proper spelling and crediting as listed in the playbills.
- VIII. In collaboration with the JRC, create the ballot for the final vote at the end of the season.
  - IX. Hold final meetings of Juries to complete secret ballots, cooperating with the JRC.
  - X. Be available to consult with the JRC in final determination of nominees.
  - XI. Assist in identifying a potential Chair for next season’s Jury.
- XII. The Script Reading Jury Chair ensures that eligible scripts are distributed to the Jury members for reading and facilitates the balloting and voting for the Jessie Award for Outstanding Original Script.

### **2.3 Voting, Nomination, and Tabulation Procedures**

- I. All Juries cast secret ballots provided to them by their Chairs at their end-of-season meetings.
- II. Juries will vote using a five-point weighted scale in each award category. Each Juror may vote for up to five choices for each award category; each Juror’s first choice receives five (5) points, second choice receives four (4) points, third choice receives three (3) points, fourth choice receives two (2) points, and fifth choice receives one (1) point.
- III. Jurors’ nomination ballots will be tabulated by an accounting firm chosen annually by the JRAS Board of Directors, in cooperation with the JRC. The resulting nominations will remain secret until the Announcement of Nominations.
- IV. In addition to the Juries’ completed ballots, the accounting firm shall be provided with an attendance record for each Jury.
- V. For Large Budget, Small Budget, Emerging and TYA Divisions: final Nominees in each award category are those which receive the highest average scores, after the total number of points from all Jurors’ ballots have been calculated; this number is then divided by the number of jurors who attended the production.
- VI. For the Jessie Award for Outstanding Original Script: final Nominees in the category are those which receive the highest scores, after the total number of points from all Jurors’ ballots have been calculated.
- VII. There is no minimum number of nominations in a category. If no nominations are received for a category, that category will not stand.
- VIII. There are to be a maximum of five (5) nominations in each category, except in the case of an unbreakable tie.

- IX. In all categories, ties are to be broken as follows:
  - i. The Nominee that receives the most first-place votes (five-point scores) receives the nomination.
  - ii. If two Nominees receive an identical number of five-point scores, the tie is broken by determining which achievement received the most four-point scores, and so on.
  - iii. If everything is identical, the Jury Liaison's ballot will be counted.
  - iv. If the tie is not broken by the Jury Liaison's ballot, the tie is declared unbreakable and both Nominees remain on the ballot for a total of six (6) nominations in the category.
- X. To appear on the final ballot, a nomination must receive a vote from at least 25% of the Jury, or a minimum of 2 Jurors, whichever comes first.
- XI. All tabulation shall follow the guidelines established above. The winner in any of the general categories shall be the nominee with the highest score.
- XII. All winners shall remain secret until they are announced at the Awards Ceremony.

### **SECTION 3. ANNOUNCEMENT OF NOMINATIONS**

A list of nominees will be produced for all award categories and made public at the Announcement of Nominations. The list of nominees will be distributed to the media at the Board's discretion.

At the time of the Announcement of Nominations, all nominees will be encouraged to become involved with the Jessie Awards in future seasons (e.g. serving as a Juror, Board member, Committee member, event volunteer, etc.).

### **SECTION 4. AWARD ELIGIBILITY, DIVISIONS, AND CATEGORIES**

#### **4.1 General Eligibility Rules**

- I. Eligible theatre productions must open within the dates of the season, as determined by the JRAS Board.
- II. Eligible theatre productions must meet the Eligibility Criteria for Producers (*Section 4.1.1*) and Eligibility Criteria for Productions (*Section 4.1.2*), as detailed below.
- III. Productions must be registered at least 21 days prior to the first public performance.
  - i. LATE REGISTRATIONS: In the event that the registration deadline is missed, a production may still register IF there are BOTH (A) a minimum of 21 days before the final public performance AND (B) a minimum of six performances available for Jurors to attend.
  - ii. In the case of a late registration, there will not be a guarantee that a minimum number of Jurors (25% of a Jury or 3 Jurors, whichever comes first) will be able to attend, though every effort will be made.

- iii. In the case of a late registration where a minimum number of Jurors are unable to attend, resulting in an ineligible production, the registration fee will not be refunded (see *Section 4.2.3 Registration Fees*).

#### **4.1.1 Eligibility Criteria for Producers:**

Eligibility will be determined by representatives of the JRAS Board, in consultation with the JRC where necessary. Productions must satisfy all the criteria for COMPANIES or COLLECTIVES, as follows:

- I. COMPANIES: (must satisfy ALL the following criteria)
  - i. a minimum of 51% of all production participants must be engaged under a professional form of agreement or contract including but not limited to CAEA/UdA/FIA (Note: Non-Equity professional contracts are also accepted); and
  - ii. a minimum of 51% of all \*APPLICABLE ROLES must be receiving the equivalent to the minimum fee of a CAEA Indie 2.2 contract (<https://www.caea.com/Portals/0/Documents/Theatre/ITAMinimumFees.pdf>); and
  - iii. a minimum of 51% of all designers must be receiving the equivalent to the minimum fee of an ADC Indie 2 contract (<https://www.designers.ca/independent-producers-agreement>).

OR

- II. COLLECTIVES: (must satisfy ALL the following criteria)
  - i. ALL production participants must be receiving a share of net box office profits; and
  - ii. a minimum of 51% of the \*APPLICABLE ROLES are filled by FULL members of CAEA/UBCP ACTRA/UdA/FIA member unions or other professional artistic associations.

#### **\*APPLICABLE ROLES**

- Actors
- Directors
- Stage Managers
- Assistant Stage Managers
- Choreographers
- Fight Directors

Note 1: In productions meeting these criteria, ALL artists involved are eligible.

Note 2: For purposes of eligibility, self-producing entities (e.g. individuals or groups) that do not identify as a collective may be considered as COMPANIES as indicated above in *Section 4.1.1: Eligibility Criteria for Producers*. If there are additional questions, contact [jrc@jessieawards.com](mailto:jrc@jessieawards.com).



Note 3: Members of a children’s chorus, as defined by the Canadian Theatre Agreement (definition below), do NOT factor into the Jessies’ 51% eligibility quota.

- CTA Definition: A “Children’s Chorus” is a group of six (6) or more children in a non-musical production or ten (10) or more children in a musical production, who appear as part of an ensemble, whose part is essentially that of a member of such group or ensemble, and is in no way individual in its character and/or necessary to the continuity of the plot. Children in such a group may speak a few lines, sing or do a dance routine.

#### **4.1.2 Eligibility Criteria for Productions:**

- I. Professional productions are defined through the Eligibility Criteria for Producers (see *Section 4.1.1 Eligibility Criteria for Producers*); no elements of non-professional productions are eligible.
- II. Eligible theatre productions must provide Juries with AT LEAST six (6) public performances to choose from in the Metro Vancouver Regional District (MVRD); this is to provide enough opportunities for volunteer Jurors to view the performance, given their busy schedules of seeing shows (in addition to work and personal commitments).
  - i. Under special circumstances, the six-performance rule may be waived. The producing company must provide rationale to the JRC in writing ([jrc@jessieawards.com](mailto:jrc@jessieawards.com)) with a special request at least one calendar month prior to the first public performance(s).
- III. A production must be seen by a minimum of 25% of a Jury or 3 Jurors, whichever comes first, in order to be deemed eligible.

#### **4.1.3 Additional Notes on Eligibility Criteria:**

- I. Remounts: In the case of a remount, only elements significantly different from the original production will be eligible for nomination (e.g. replacement performers, new design, etc.). A remount within the same award year is NOT eligible for consideration.
  - i. Remounts are not eligible for Outstanding Production, even if the remount production is being considered in a different Division from the original production.
  - ii. A remount is defined as a production which, once closed, is remounted using the stage manager’s prompt book and/or archival video AND at least one of the following:
    - utilizes 2 or more design elements from the original production (i.e. set, costume, video, lights)
    - 51% of the actors in speaking roles are returning to the production in their original role
    - is being produced within 2 years from closing of the previous production
- II. Replacement Performers: Only the cast credited in the opening performance playbill is eligible for consideration. Replacement performers are NOT eligible.
- III. Double Cast Roles/Performers: Performers that are double-cast in a role are both considered part of the opening night cast. Theatre companies with shows that feature double-cast actors are required to provide enough tickets to jurors to allow them to see both performers in the double-cast role.

- IV. Touring: No touring theatre productions originating outside of the Metro Vancouver Regional District (MVRD) are eligible.
- V. Co-Productions and Joint-Productions: productions that originate outside the MVRD are eligible when involving an MVRD-based company.
- VI. Virtual & Live-Stream Productions: Virtual live-stream productions that meet all other criteria are eligible; for the purposes of Jessie Award eligibility, a "live-stream" production is a work that is presented 100% live and in real time, and is only available to audiences on a digital platform during that one time frame.
  - i. If a virtual theatre production is rebroadcast (i.e. not performed live and in real-time) for purposes of accessibility, this will be considered alongside the live regular performances. It is expected that no post-production editing to the broadcast will take place.
  - ii. Please contact [jrc@jessieawards.com](mailto:jrc@jessieawards.com) with particular questions pertaining to virtual & live-streamed productions.
- VII. Production Language: There are no limitations to eligibility based on the language(s) spoken in a production; for productions where English is not the primary language spoken, companies are welcome (but not required) to send the script with English translations to [jrc@jessieawards.com](mailto:jrc@jessieawards.com).

**4.1.4 Appeals:** Productions that are deemed ineligible may appeal to the JRC by submitting a written request to [jrc@jessieawards.com](mailto:jrc@jessieawards.com). The JRC, in consultation with the JRAS Board where necessary, will make a final decision based on the rationale provided. Once the decision is made, it will be final.

**4.1.5 Multiple Nominations:** Individuals may receive more than one nomination per season; however, no individual may receive more than one nomination for the same specific piece of work.

## 4.2 Production Divisions

**4.2.1 Division Determination:** Production Divisions are determined as follows:

- I. Companies (1) with an annual operating budget over \$300,000; AND (2) that are presenting productions in their third or subsequent Jessie Awards seasons (consecutive or nonconsecutive) are considered by the JRAS in the **Large Budget Division**.
- II. Companies (1) with an annual operating budget under or equal to \$300,000; AND (2) that are presenting productions in their third or subsequent Jessie Awards season (consecutive or nonconsecutive) are considered by the JRAS in the **Small Budget Division**.
- III. Companies that are presenting productions in their first or second Jessie Awards season (consecutive or nonconsecutive) are considered by the JRAS in the **Emerging Division**.
  - i. The Emerging Division does not have a minimum or maximum annual operating budget requirement.
  - ii. If a company's eligibility is within the Emerging Division but is better suited for the Small Budget Division, please contact [jrc@jessieawards.com](mailto:jrc@jessieawards.com) (as noted in *Section 4.2.2: Appeals*).

- IV. Companies that are presenting productions primarily for presentation to preschool, elementary, or secondary school age audiences are considered in the **Theatre For Young Audiences (TYA) Division**.
- i. This Division does not have a minimum or maximum annual operating budget requirement.

Note 1: for Co-Productions between companies in the Large Budget Division and Small Budget Division, the JRAS will use the average annual budget of all producing companies to determine the final Production Division.

Note 2: for Co-Productions between companies in the Emerging Division with Large Budget Division and/or Small Budget Division, the JRAS will use the larger annual budget to determine the final Production Division.

**4.2.2 Appeals:** Companies can appeal their Division, as stipulated by *Section 4.2.1: Division Determination*, by submitting a written request. The JRC will make a final decision based on the rationale provided. Once the decision is made, it will be final.

**4.2.3 Registration Fees** are:

- I. \$55 +GST for each production registered in the Emerging and TYA Divisions.
- II. \$75 +GST for each production registered in the Small Theatre Division.
- III. \$110 +GST for each production registered in the Large Theatre Division.

These fees are current as of July 2021 and may be subject to change.

### **4.3 Award Categories – Large Budget Division & Small Budget Division**

The following is a list of nomination categories to be considered by both Large and Small Theatre Divisions. Other than Outstanding Production, there are no separate categories for Play and Musical.

#### **4.3.1 Outstanding Performance in a Leading Dramatic Role**

An individual leading performer or a leading ensemble of performers from the opening night cast who are named by the producer in a dramatic performance.

#### **4.3.2 Outstanding Performance in a Leading Comedic Role**

An individual leading performer or a leading ensemble of performers from the opening night cast who are named by the producer in a comedic performance.

#### **4.3.3 Outstanding Performance in a Supporting Dramatic Role**

An individual supporting performer or a supporting ensemble of performers from the opening night cast who are named by the producer in a dramatic performance.

#### **4.3.4 Outstanding Performance in a Supporting Comedic Role**

An individual supporting performer or a supporting ensemble of performers from the opening night cast who are named by the producer in a comedic performance.

Note 1: A production will register different performances in Lead/Support and Dramatic/Comedic categories (*Sections 4.3.1 through 4.3.4*), as the producer, company, and/or collective see fit.

Note 2: If the Jury deems it warranted after attending the production, they may decide, by majority vote of the Jury members, to re-categorize the artists (as Lead/Supporting or Dramatic/Comedy).

Note 3: Performances may not be nominated as both an individual and as part of an ensemble for the same production.

**4.3.5 Outstanding Lighting Design**

**4.3.6 Outstanding Set Design**

**4.3.7 Outstanding Costume Design**

**4.3.8 Outstanding Sound Design or Original Composition**

**4.3.9 Outstanding Direction**

**4.3.10 Outstanding Production – Play**

**4.3.11 Outstanding Production – Musical**

**4.4 Award Categories – Emerging Division & TYA Division**

**4.4.1 Outstanding Performance**

This category might include acting (individuals or ensembles), music (singing or playing an instrument), dance, juggling, clown work, or other.

**4.4.2 Outstanding Design**

This category might include design of sets, costumes, lighting, slides, video, sound, design teams/ensembles nominated together, or other.

**4.4.3 Outstanding Artistic Creation**

This category might include direction, musical direction, choreography (dance, physical movement, fight/combat, intimacy, etc.), composition, translation, adaptation, or other.

**4.4.4 Outstanding Production**

Note: This category does NOT include playwriting; plays should be considered under Outstanding Original Script (see *Section 4.5 Award Category - Original Script*).

**4.5 Award Category - Original Script**

Original scripts must be produced as a world premiere in the MVRD to be eligible for this award, no matter what category the performance takes place in. As noted in *Section 4.1.3*, co-productions that originate outside the MVRD are eligible when involving an MVRD-based company.

**4.5.1** To be eligible, the Script Reading Jury must receive script submissions within 30 days AFTER the opening date of the production.

- I. Producing companies must provide the playwrights' contact information upon registration and the JRC Script Reading Jury Liaison will contact the playwright directly with submission guidelines and deadlines.
- II. It is the playwrights' responsibility to submit the final version of their script for review.
- III. For productions that are scheduled to close within 1 month of the end of the Jessie Awards season, the PDF of the script must be received no later than 2 weeks before the end of the season in order to be eligible for consideration. Late submissions will be ineligible.
- IV. Eligible scripts must be submitted with the following criteria:
  - i. PDF format only (not Word)
  - ii. Minimum 12-point font size
  - iii. Pages numbered
  - iv. Playwright's name and title of play on the first page
  - v. Sent via email with the subject line "Original Script Submission to JRAS"
- V. Adaptations from pre-existing theatrical scripts (e.g. a Shakespeare play) are not eligible. Adaptations from other media (e.g. tv show, ballet, epic poem, painting, web series, etc.) are eligible.
- VI. In the case of a musical, the book writer, librettist and/or lyricist can be nominated, however a composer can NOT be nominated. Composers are eligible under the award for Outstanding Original Sound Design or Original Composition.
- VII. The Winner of the Outstanding Script Award will be determined by the Script Reading Jury who will read all eligible new original scripts of the season.

## **4.6 Awards Categories - Significant Artistic Achievements**

Awards for Significant Artistic Achievement are to recognize work of an artistic nature that does not fit into existing Award Categories or Special Awards (see *Section 4.8 Special Awards*).

**4.6.1** A maximum of one Significant Artistic Achievement Award will be given out in each Division (Large Budget, Small Budget, Emerging, and TYA).

**4.6.2** At the discretion of the Juries for Large Budget, Small Budget, Emerging, and TYA, nominations can include, but are not limited to, the following: Musical Direction, Choreography, Fight Choreography, Video/Slides, Scenic Painting, Masks, Sound Operation, community contributions, etc.

**4.6.3** Winning individuals will receive a Jessie Award. Members of winning teams or groups/ensembles will each receive individual recognition, and the Jessie Award will be given to the producing company.

**4.6.4** Large Budget, Small Budget, Emerging, and TYA Juries may each nominate a maximum of five (5) Significant Artistic Achievements in their Division.

**4.6.5** A designer may be nominated either for their specific design achievement or for being a member of a design team within the Significant Artistic Achievement category.

**4.6.6** An artist may be nominated twice in the same category for different accomplishments.

## **4.7 Total Number of Awards**

The total number of Jessie Awards (not including Special Awards) to be given in the combined Award Categories and Significant Artistic Achievements shall not exceed 35. For the process of creating a new award category, see Appendix B.

## **4.8 Special Awards**

- I. The total number of Special Awards shall not exceed 11.
- II. Special Awards are not required to be awarded every year.
- III. Special Awards have their own criteria and eligibility, as detailed below.
- IV. For purposes of transparency, the committees for each Special Award will be posted on the Jessie Awards website.
- V. Upon beginning their role, all JRC members, Jurors (including Special Award Juries), and members of the Board of Directors must complete mandatory training on equity, diversity, and inclusion (EDI) with focus on (un)conscious bias and anti-oppression.

### **4.8.1 Sydney Risk Award for Outstanding Original Script by an Emerging Playwright (SRA):**

- I. The administration, criteria, and selection of a winner of this award is currently being reviewed by the JRC Board of Directors. Please contact [info@jessieawards.com](mailto:info@jessieawards.com) with questions or inquiries.
- II. The winner receives a cash prize and certificate.

### **4.8.2 Gordon Armstrong Playwright's Rent Award**

- I. Origins Theatre's Board of Directors administers this award and selects the winner.
- II. The winner receives a cash prize and certificate.

### **4.8.3 Sam Payne Award for Most Promising Emerging Artist:**

- I. For the purposes of the Sam Payne Award, an emerging artist is an individual who is within three (3) years of their professional debut in the field for which they are being considered.
- II. Nominations are submitted online via <https://www.jessieawards.com/awards> by the listed due date; previous winners of the Sam Payne Award cannot be nominated.
- III. Eligible disciplines include, but are not limited to, performance, playwriting, stage management and design.
  - i. Emerging directors should be considered under the Ray Michal Award (see *Section 4.8.7*).
- IV. The winner of this award is selected by the Jury Chairs and the JRC from the nominations submitted from the wider theatre community.

- V. The winner receives a Jessie Award statue.

**4.8.4 GVPTA Career Achievement Award:**

- I. The GVPTA administers this award and selects the winner.
- II. The winner receives a Jessie Award statue.

**4.8.5 Patron of the Arts Award:**

- I. The GVPTA administers this award and selects the winner.
- II. The winner receives a Jessie Award statue.

**4.8.6 Mary Phillips Award for Behind-the-Scenes Achievement:**

- I. Awarded to an unsung hero in the professional theatre community who goes beyond the call of duty but whose extra efforts are rarely acknowledged. The award was established by Mary's husband, David, after her death in 1988.
- II. Nominations are submitted online via <https://www.jessieawards.com/awards> by the listed due date.
- III. The award recognizes an individual who works or volunteers in one or more of the following areas: Theatre Administration, Publicity and Marketing, Fundraising, General Management, Front of House (including Ushering), Box Office, Accounting, Theatre Board Membership and all other areas of "Behind the Scenes" and not included in Significant Artistic Achievement (see *Section 4.6 Award Categories - Significant Artistic Achievement*).
  - i. Nominations for Excellence in Technical Theatre should be considered for the Colin Campbell Award (see *Section 4.8.9*).
- IV. The winner of this award is selected by the Phillips Family in consultation with the JRC from the nominations submitted from the wider theatre community.
- V. The winner receives a Jessie Award statue.

**4.8.7 Ray Michal Award for Outstanding Work and/or Body of Work by an Emerging Director:**

- I. Awarded to an emerging director, which is defined as an individual who is within the first five (5) years of their professional debut as a director, who has combined commitment, vision, integrity, and added a dash of daring to their artistic endeavours and body of work.
- II. Nominations are submitted online via <https://www.jessieawards.com/awards> by the listed due date; previous winners of the Ray Michal Award cannot be nominated.
- III. The winner of this award is selected by the Ray Michal Award Committee from the nominations submitted from the wider theatre community.
- IV. The winner receives a cash prize and a certificate.

**4.8.8 John Moffat and Larry Lillo Award:**

- I. Awarded to a mature theatre artist who resides on the West Coast (or is able to demonstrate a body of work on or related to the West Coast) who has a minimum of 10 years of professional theatre experience, in order to further their artistic development or to fulfill their heart's desire.

- II. Nominations are submitted online via <https://www.jessieawards.com/awards> by the listed due date.
- III. Applicable experience includes, but is not limited to, areas of performance, directing, technical, design, or stagemangement.
- IV. The winner of this award is selected by the John Moffat and Larry Lillo Award Committee from the nominations submitted from the wider theatre community.
- V. The winner receives a cash prize and a certificate.

#### **4.8.9 Colin Campbell Award for Excellence in Technical Theatre:**

- I. Awarded to an individual at any stage of their career who has displayed excellence and commitment to the field of professional technical theatre through their body of work.
- II. Nominations are submitted online via <https://www.jessieawards.com/awards> by the listed due date.
- III. Eligible areas of work for this award include, but are not limited to: Production Manager, Stage Manager or Assistant Stage Manager, Props Builder, Props Buyer, Set Builder, Scenic Carpenter, Scenic Painter, Stage Crew, Wig Maker, Cutter, Sewer, Technicians, Technical Director, Wardrobe Staff, Dressers, Milliners.
- IV. The winner of this award is selected by the Colin Campbell Award Committee from nominations received from the wider theatre community.
- V. The winner receives a cash prize and a certificate.

#### **4.8.10 Critics' Choice Innovation Award:**

- I. A committee of local theatre critics administers this award and selects the winner.
- II. The winner receives a certificate.

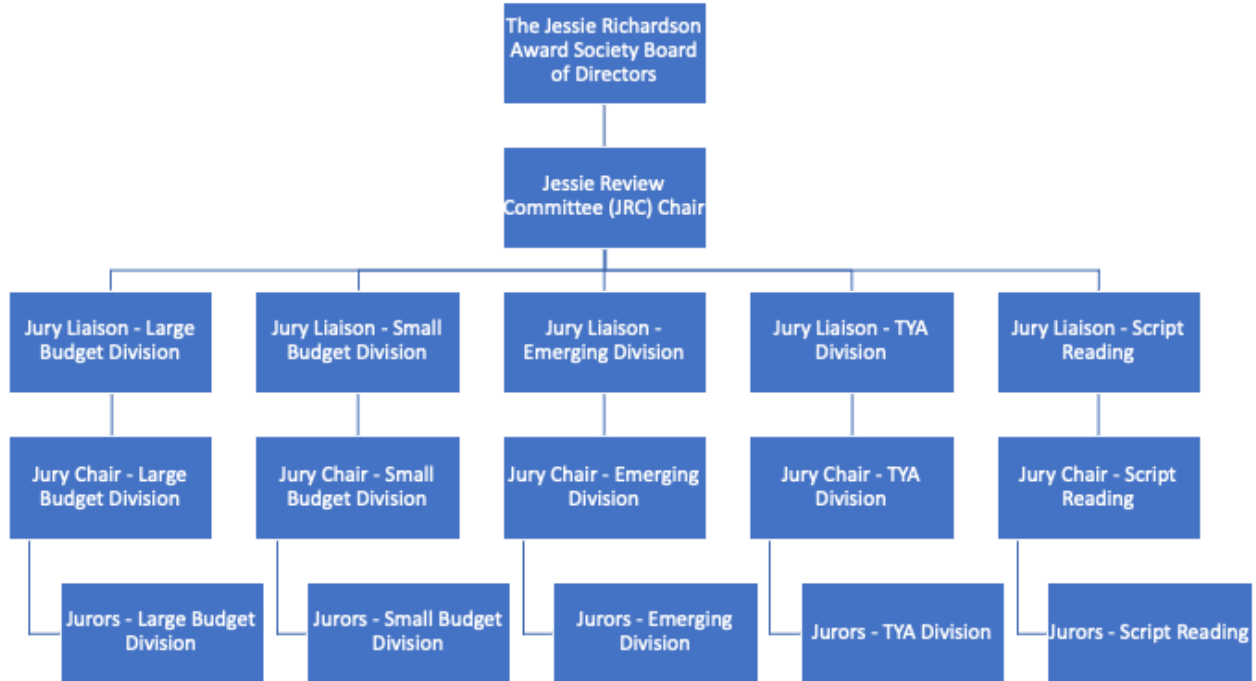
#### **4.8.11 Vancouver Now Representation and Inclusion Award:**

- I. Awarded to an individual, initiative or company who nourishes the values of empathy, reciprocity, compassion and responsibility, all while empowering the voices of those who have been historically silenced.
  - i. If awarded to an initiative or company, that full organization must also nourish the values of empathy, reciprocity, compassion, responsibility, and equity. This includes attention to diversity at all levels of the company, not only on a short term basis or special occasion contracts.
- II. Nominations are submitted online via <https://www.jessieawards.com/awards> by the listed due date.
- III. The work of a nominee should be as inclusive as possible, prioritizing the intersections of race, gender, ability, sexual orientation, gender identity, and age, and acknowledging current demographics in which marginalized genders and persons of colour represent more than 50% of the population, respectively.
- IV. The winner of this award is selected by the JRAS Diversity & Inclusion Committee from nominations received from the wider theatre community.
- V. The winner receives a cash prize and a certificate.



# APPENDICES

## APPENDIX A: JRC ORGANIZATIONAL CHART



## APPENDIX B: PROCESS FOR CREATING A NEW AWARD

Submit a request in writing to The Jessie Richardson Award Society, at least 12 months prior to the Jessies, identifying the name and nature of the new award. Include a rationale for the new award and an analysis of the segment of the community it would serve. This submission should be no more than 3 pages in length. Accompany the submission with no fewer than 10 letters of support from theatre community members and leaders. As well, accompany the submission with a petition with no fewer than 100 names of theatre community members who support the creation of the new award. All submissions will be reviewed by the Board of Directors of The Jessie Richardson Award Society, who will also grant or refuse the request. All awards can be revoked at any time at the discretion of the The Jessie Richardson Award Society.