



Welcome to the Membership Handbook of the Associated Designers of Canada!

ADC was founded in the 1960's - a time of great theatrical expansion in Canada - by a dedicated group of designers who wanted to ensure that the art of design and the role of the designer were a significant part of that expansion.

As you will read in Pat Flood's excellent history of ADC, over the years we have tried to stay true to those fundamental goals.

On the "art" side, we are dedicated to the importance of quality set, costume, lighting, sound and projection design in Canadian theatre practice.

And on the "career" side, we are also dedicated to improving various aspects of designers' careers, through our agreements with producing companies, in areas such as fees, RRSPs and health benefits. The handbook contains more specific information on each of these.

ADC is a member-led organization. Our ability to succeed in our mission is based on the volunteer time and energy which each member can contribute to the association's activities on behalf of design and designers in Canada. Please consider whatever you can do to be a part of our activities.

Members of the Board of ADC are always pleased to respond to your comments and questions. The current members of the board are listed on the association's website at www.designers.ca and comments can be forwarded to them at adc@designers.ca

With all good wishes,

A handwritten signature in black ink, appearing to read 'Phillip Silver', written over a large, stylized flourish that starts with a large loop on the left and extends across the top of the signature.

Phillip Silver
President, ADC
president@designers.ca

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ABOUT THIS HANDBOOK

The Associated Designers of Canada Membership Handbook was originally prepared by Pat Flood with assistance from Chuck Homewood, Martha Mann and Les Lawrence. It was updated in November 2008 and again in 2010.

ABOUT ASSOCIATED DESIGNERS OF CANADA

ADC's objectives are:

1. To protect the professional interests of theatrical designers working within Canada.
2. To provide professional assistance to Canadian independent design artists.
3. To promote theatrical design as an art form and an artistic profession in Canada.
4. To raise professional and public awareness of theatrical design and its role within Canadian theatre.
5. To significantly contribute to the vitality of the creation, production and presentation of theatre arts in Canada.

ADC strives to achieve these goals by dividing its energy between three distinct but integrated initiatives:

1. Labour

ADC negotiates collective agreements with federal producers under the federal Status of the Artist Act and standard contracts with theatres and theatre associations. These agreements provide the foundation upon which ADC's advocacy is built.

2. Services

ADC offers Members many benefits designed to support individual designers and, in the process, the field of design. These benefits include:

- RRSPs
- Accident Insurance
- Professional Development
- Mentorship Program
- Confidential Fee Database (contact Jaime or STAF)
- Member Database
- Assistant Database
- Producer Non-Compliance Registry (contact Jaime)

3. Information

ADC acts as a knowledge hub for designers, producers and the interested public. ADC provides the following sites of information and inquiry:

- ADC's website: www.designers.ca
- Designers.ca Newsletter
- Professional Development

- Member Handbook
- Standards and Procedures

OPERATING STRUCTURE

ADC functions as a federally incorporated non-profit with standing as an artists' association under the *Status of the Artist Act* (link to <http://www.capprt-tcrpap.gc.ca/eic/site/capprt-tcrpap.nsf/eng/tn00098.html>). ADC is headed by a volunteer Board of Directors that is supported by a financial/business office and a Director of Member Services and Communication.

The Board consists of seven to ten members who represent the design disciplines and Canada's regions. The Board meets four to six times a year via teleconference and twice in person, before and after the Annual General Meeting. Board members are elected by the membership at the AGM and have a term of two years.

The Board is headed by an executive made up of a President, Vice-President and Secretary/Treasurer. The President is elected directly by the membership but the Vice-President and Secretary/Treasurer are appointed by the Board following the AGM.

The Board's responsibilities include:

- Attending all meetings of the Board of Directors and, when appropriate, the Executive Committee of the ADC.
- Ensuring that the administration of the organization is professional and accountable and meets the members' needs.
- Participating in the running of the organization through discussion, presentation of ideas and voting on issues at all ADC meetings.
- Taking on responsibilities outside of ADC meetings that help to further the cause of the organization, including but not limited to fundraising, chairing committees, organizing exhibitions or participating actively in other ADC activities.

MEMBERSHIP CATEGORIES

Full Member - A designer with a minimum of three production credits with a recognized professional theatre company.

Full Members are required to pay annual dues and the filing fees relevant to each contract.

Benefits include: Listing in the ADC Members Directory as a Full Member; Attendance and Voting Privileges (in person or by proxy) at AGM and Special Meetings; Newsletter; Mediation Services; Contract Counseling; Mentoring; RRSP Plan; Insurance Coverage; the ADC Standards Booklet; Access to Health Plan Coverage; Access to Assistants Bank Listing; Access to “Members Only” Information which may include Contract Forms, Schedule of Design Fee Minimums and Design Fee Database.

To apply as a Full Member fill out the application form, which includes two standard references forms for two ADC Member referees, and send \$25 to ADC’s business office (201, 192 Spadina Avenue, Toronto, ON, M5T 2C2).

Associate Member - A person who is in the early stages of a design career and who has not yet achieved the minimum of three professional productions.

Status as an Associate Member is limited to a maximum of two years during which time the designer should achieve the requisite three professional productions and therefore move to Full Member status. Extension of Associate Membership will be considered by the Board upon written request and based on extenuating circumstances.

Associate Members are required to pay the filing fees relevant to each contract but are not subject to annual dues until achieving Full Member status following their third professional production credit.

Benefits include: Listing in the ADC Members Directory as an Associate Member; Attendance and Voting Privileges (in person or by proxy) at AGM and Special Meetings; Newsletter; Mediation Services; Contract Counseling; Mentoring; RRSP Plan; Insurance Coverage; the ADC Standards Booklet; Access to Assistants Bank Listing; Access to “Members Only” Information, which may include Contract Forms, Schedule of Design Fee Minimums and Design Fee Database.

To apply as an Associate Member fill out the application form, which includes two standard references forms for two ADC Member referees, and send \$25 to ADC’s business office (201, 192 Spadina Avenue, Toronto, ON, M5T 2C2).

Student Member - A person who is a registered student in a design program and who intends to pursue a design career, but is not currently engaged in any professional design.

Status as a Student Member is limited to a total of five years.

Student Membership is granted by the Board based on an application accompanied by a \$25 non-refundable application fee, which includes dues for first year of membership. Student members are required to pay annual dues of \$15 in subsequent years.

Benefits include: Attendance without Voting Privileges at AGM and Special Meetings; Newsletter; Mentoring; the ADC Standards booklet and access to listing in an ADC Assistants Bank.

To apply as a Student Member fill out the application form, which includes two standard references forms for two ADC Member referees, and send \$25 to ADC's business office (201, 192 Spadina Avenue, Toronto, ON, M5T 2C2).

Member on Honourable Withdrawal - A member who has temporarily withdrawn or permanently withdrawn (i.e. retired) from design activity.

Honourable Withdrawal status is granted to members who are in good standing (not in arrears for dues or fees) at the time of his/her written request to the Board to be granted such status. During the period of Honourable Withdrawal, the Member will not be charged dues and will not receive any membership benefits.

A Member on Honourable Withdrawal can request and will be granted reinstatement as a Full Member at any time, by notifying the ADC office by phone or email and submitting the current dues and fees as applicable.

Benefits are a non-voting invitation to the AGM and the ADC newsletter.

To request Honourable Withdrawal send an email to adc@desginers.ca indicating your wish to be withdrawn.

Honorary Member - An individual who has been recognized by the Association as having made a significant contribution to design and designers in Canada. Status as an Honorary Member is achieved through a written nomination including the rationale for the honour, submitted to the Board by an ADC member in good standing, seconded by the Board and approved by a vote of the membership at the AGM.

Honorary Members who are maintaining active design careers may also continue to be Full Members upon payment of relevant dues and fees.

DUES AND FEES

Membership Level	Annual Dues	Filing Fee
Full	\$208	2% per contract
Associate	None	2% per contract
Student	\$15	None
Honorary Member	None	None

RRSPS

Full and Associate members have access to a personal, self-directed Registered Retirement Savings Plan (RRSP).

When you sign an ADC contract, the theatre will deduct 3% of your design fee from the first installment for your RRSP, match this with 3% of its own money, and forward the total (6%) to the ADC office on your behalf. This contribution is mandatory for all producers signing ADC contracts.

Once the ADC office has received the RRSP contribution, the funds will be forwarded to Manulife (ADC's group RRSP company), where it will be deposited in the designer's own personal RRSP account. The money will be invested as received in an option that the designer chooses in advance with the help of a qualified Manulife advisor.

INSURANCE

All ADC members are covered by ADC's Accident Insurance Policy, whether or not the designer is working under a contract filed to ADC. The premiums on this policy are paid by the producer. This is subject to change (see above).

BONDS

ADC's Independent and Dance standard contract contains a clause requiring that the signing producer submit a bond to ADC. As written, the bond is 34% of the design fee but it is free to the designer of negotiate a higher bond.

The bond is forwarded to ADC by the producer in the form of a certified cheque or money order. If you chose to require a bond from the signing producer it is your responsibility to ensure the bond is received by ADC. You may make it a condition of your contract that you will not commence work until the bond is submitted and received.

ADC holds the bond until the production closes and the designer has informed the office that all fees, royalties and other expenses have been paid. At this time ADC releases the bond back to the producer.

CONTRACT PRIMER

Currently, ADC offers its members three contract templates:

The first contract is the ADC - PACT contract. While not a collective agreement, per se, the ADC-PACT contract provides a foundation upon which to negotiate fair and equitable terms with PACT members. Only PACT members are obliged to sign the ADC-PACT contract. If a theatre is an affiliate or not a member offer them the Independent/Dance contract (see below). To find out the status of a given theatre check <http://www.pact.ca/who.cfm>.

The contract consists of two parts: the cover sheet, which details the specifics of the agreement between you and the producer and the standard clauses, which provides the basic terms and conditions all ADC members enjoy. In addition to detailing working conditions and benefits, the standard terms oblige the PACT member to contribute 3% towards your RRSP and a \$50 insurance premium.

You may negotiate better terms than the ADC-PACT contract provides but may not alter the standard clauses (nor, importantly, may the PACT member).

The second contract is the Independent/Dance contract. Use this contract when you are negotiating with an independent or PACT affiliate theatre. The Inde/Dance contract has two parts consisting of a cover sheet and standard terms. Both are similar in form and content to the ADC-PACT contract. However, there are important differences and therefore the Inde/Dance standard terms must be used with the Inde/Dance cover sheet.

Perhaps the most important difference between the ADC-PACT contract and the Inde/Dance contract is that the latter contains a bond clause. This clause requires that the producer remit to ADC a bond of not less than 34% of your total design fee. If the producer fails to pay all or part of your fees ADC will release the difference to you. Otherwise the bond goes back to the theatre. You may waive the bond clause but it is important to be sure that the theatre can and will pay you all that you are owed.

The third contract is the ADC-National Arts Centre contract, which ADC members have just ratified. The ADC-NAC contract is the result of ADC's status as an artists' association under the Status of the Artists Act. The Act obliges all federal bodies (i.e. government institutions) to negotiate agreements with recognized artists' associations. As such, the contract is more detailed and has more heft than the ADC-PACT contract because there is no law that forces PACT to the table.

Use this contract only if you are negotiating with any department of NAC other than English Language Theatre. In a rather confusing turn, English Language Theatre is covered by the ADC-PACT agreement.

ADC's History by Pat Flood, ADC Member

Our Association was started by designers working at the Canadian Broadcasting Corporation in Toronto in the early sixties. Incorporated in 1965, the names on the letters patent are Murray Laufer, William Zaharuk, James Jones, Robert Lawson, and Robert Hackborn. Many of these designers worked in both television and theatre, and joined together to form a group that would speak out for the cause of designers in Canada. They were looking for recognition of our profession with improved working conditions, and their initial plan was to form a union. This created enormous interest amongst designers, and pulled in over 100 members right away. The group managed to get as far as having hearings in Ottawa before it was made very clear that another union was not welcome at the CBC. After much talk and negotiation, the CBC designers eventually joined CUPE.

As the concerns of television designers were now being met to a large extent by CUPE, the focus of ADC shifted to entirely theatrical activity, and our group struggled along with diminished membership. A period of inactivity followed as getting the organization going was proving to be much more difficult than anyone had anticipated. Without the efforts of Les Lawrence, a theatre and television designer at the CBC and one of our founding members, ADC would most likely have quietly folded at this point. Les got on the phone and organized a meeting in Toronto at a space provided by Toronto Arts Productions. Several designers attended this meeting who were interested and enthusiastic enough to keep the organization going, and they formed the basis of ADC's membership today. Ed Kotanen was elected ADC President at this time. He was preceded by Mark Negin, our first President, and followed by Tom Doherty, Rob Thomson, Reg Bronskill, Peter McKinnon, Pat Flood, Allan Stichbury, and Dennis Horn.

Membership was very small at this point and meetings were held in people's homes. A note of thanks goes to Frances Dafoe for the use of her basement, which became a prime meeting location. It was here that our first contract was forged with the volunteer assistance of her lawyer husband, Norman.

The Seventies were boom years for the arts in Canada and, as time passed, more and more people came to the association who were seriously interested in theatre design as a career. We realised that a lot of work needed to be done to give ADC a more professional status. The first order of business was an improved contract that would be used by all the professional theatres that were rapidly establishing themselves across the country. Rob Thompson and Sholem Dolgoy initiated the process and, with the help of Judith Lee, Diz Marsh and Maxine Graham, they met and basically did a cut-and-paste job using the existing contract, the United Scenic Artists contract, The British Designers contract and their own personal contracts to come up with the basis of what we have today. This contract was then presented to Andis Celms who was then

President of the newly formed Professional Association of Canadian Theatres (PACT). Andis said that PACT wouldn't negotiate with ADC until we set standards. We agreed to do this and began the preparation of the Standards and Working Procedures booklet that was eventually written and published in 1987 by Reg Bronskill with the help of Sue Lepage, Bill Chesney, Michael Eagan, David Hewlett, Terry Nicholls, Cameron Porteous, Roy Robitschek, and Rob Thompson.

Early negotiations were very difficult as PACT felt that they had no real authority over their members. The first contract agreed upon was thus a guideline only and had very little power as management could change any clause they wanted. Members who were not involved in this early struggle may not appreciate the time and dedication it took to create this contract and then to get anyone to take it seriously. With some exceptions (notably the Canadian Opera Company under the direction of Herman Geiger-Torrel), most managements paid very little attention to the contract. Finally, members met and voted to show solidarity by not taking jobs unless an ADC contract was signed. They also agreed that they would not take a job if another designer had turned it down over failure to sign the ADC contract. This worked extremely well and, although the struggle continued, within a few years, all PACT theatres were using the contract. We were then able to sit down to renegotiate with them and make improvements to create the excellent contract ADC has today.

Later additions to the contract were the Accident Insurance policy, the RRSP, and the book of non-negotiable standard clauses, as well as many improvements to the body of the contract that have gone a long way to improving working conditions for designers. Another breakthrough was getting people to file contracts with the office, as many members were concerned about confidentiality. This enabled us to develop a minimum fee that we now use to assist designers in negotiations, and allows the office to offer mediation and other contract-related advice.

Much work has been done over the years to try to make ADC a truly national association. Due to the concentration of designers, we were originally incorporated in Toronto and our executive office is still there. However, since our inception, our constitution has provided for representation from across Canada. We have taken further steps to decentralize by ensuring the board represents members from all regions of the country. Our early vision also included designers working in French in Québec and, although they have chosen to form a separate organization, we still maintain a liaison with them.

It was Tom Doherty as president who realised that our business was beyond the resources of various volunteer committees, and our next leap forward was connecting the association with some kind of professional management. We were fortunate to find John Teeter and Associates. Bob Brown, a partner in this company, put the day-to-day running of the ADC into a truly professional

format and gave us our first office and a number in the telephone book! Mr Brown was succeeded by Ron Francis as our first Executive Director. He had his own theatrical production and management business and was able to take on ADC as a client. Ron was with us for many years and made a great contribution to ADC. His assistant, Lynn MacKay, took over as Executive Director when Ron became too busy to handle the volume of work we were creating. Lynn and Sheila Skye ran the office until Lynn moved to Vancouver. ADC then formed a search committee and hired Jim Clarkson of Clarkson Communications, later to be followed by his assistant, Chuck Homewood. Chuck worked with us for many years, and when it came time for him to move on, he recommended Sherri Helwig of S.L. Helwig & Associates, who served the business and technology needs of Canada's arts community for many years. Sherri resigned in 2006, and as a result ADC hired STAF to administer the continuing increase of work. As well ADC now has a Director of Advocacy, Jamie Lynne Mellott, a B.C. based lawyer, with experience. As we're a small organization, it's sometimes hard to find people to fill this position who are willing to do so much for so little. The business of the ADC has become a full-time job and we've been fortunate to have very competent directors who have done a lot to help organize a very disparate group whose strengths do not necessarily lie in business management. They've kept us organized and afloat since those first early years.

It is difficult to write a history without acknowledging the many designers who worked and continue to work so hard for this organization. The authors would like to thank these people who have supported our association throughout the years. Their numbers are too large to mention here and we risk offending those we may, inadvertently, overlook. ADC is a member-driven organization and its present strength is due entirely to designers who have volunteered their valuable time because they believed in the value of the organization. We were formed to give individual designers more strength and a voice in the theatre community. We hope this history has shown how far we have come, and the potential we have for the future.