

## President's Report

by Phillip Silver

As I write this, I am coming to the end of the first year of my term as President. It's been a busy year with a good start on a number of initiatives which the Board had set as goals. ADC has ratified the ADC-National Arts Centre Agreement. We have brought our membership criteria up to date and we have increased our membership. The Education Caucus is in its early formative stages with William Mackwood (York University) and Kathleen Irwin (University of Regina) at the helm. And we are well into the development of a new health plan. We have improved internal board and staff communications through a new more extensive (and less expensive) conference call service.

But of course there are a number of initiatives with which we haven't made the progress we would like. Chief among those is the current state of our ADC-PACT agreement, which will be the subject of discussion at the AGM weekend, during the "Business of Design" Roundtable 2:00-4:00 MDT on June 12. I hope that members across the country will take advantage of the opportunity to join us via conference call for this session.

(More information on that will be emailed to you in the next few weeks.)

The business of the AGM includes the nominations and election (or acclamation) to the ADC Board of Directors. At time of writing, we have several nominees who, if elected/acclaimed, will be serving on the board for the first time. We welcome them. Their presence on the Board will continue our practice of ensuring design discipline representation but will also significantly increase regional representation.

But, as we will be welcoming new members to the Board, we will also be saying farewell to Renee Brode and Ereca Hassell, who have decided not to serve additional terms. In addition to their service as Directors, both have taken on additional roles. Ereca has served as Vice President and has also been the voice of the regional reps at Board level. Ereca has also been very active - indeed, forceful - in representing the views of our West Coast members. Renee has served as Secretary-Treasurer and also worked on the ADC team in the NAC negotiations. The Board

has benefitted from their efforts and their wisdom on the issues confronting ADC. And personally, I have always felt that I could depend on them for the wisest of advice on working through our challenges as an Association. I thank them on behalf of the membership, their fellow Directors and myself for their dedication to ADC..

This AGM will also be Jaime Mellott's last with ADC. Jaime has told us that she won't be renewing her contract as Director of Membership Services and Communications in the fall, as she has some very important personal items she wants to take care of. I've met them both and they are absolutely adorable. I don't blame her for wanting to spend more time with them and less with us!! Many of ADC's accomplishments over the past years could only have been made with the ongoing support and perceptive advice which Jaime has provided. Jaime, we all thank you so very much!

I look forward to seeing (or hearing via conference call) as many members as possible at the Edmonton AGM, June 12th.

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## So Long

by Renée Brode

I am stepping down from my position as Treasurer/Secretary in the midst of exciting and volatile times for ADC. We find ourselves once again at a crossroads.

More than 40 years ago, ADC was formed to answer the call from the design community for an organization to represent the needs of Canadian designers on a national level – an ambitious undertaking! It evolved quickly beyond networking and a forum for a sharing of information. It was called on to draw attention to an eroding economic situation within the design community. There arose a need for a system of benefits that would address our proud free-lance membership. A “bond” was forged between two membership driven organizations: ADC and PACT.

Success demands continued success! The membership wanted more.

The membership continues to want more. We find ourselves today as an organization contemplating the impact of potential new alliances. This will need active and thoughtful participation from the entire membership.

Some years ago, I joined ADC as a Professional Member. My decision later to become involved at the board level was due in large part to an observation made by a colleague: “ADC is an organization of members. It is only as strong as its membership. If you aren’t getting something, the answer is to become more involved, not less.”

Brilliant. I volunteered to serve on the board. I am grateful to have been re-elected. If we all heeded the wisdom of the words said to me, we should all participate as much as possible. Only in this way will the “right” decisions be made regarding our future.

ADC is criticized for being “out of

touch” with a struggling design community. It is criticized for not being national enough. It is criticized for being incapable of addressing regional concerns appropriately. ADC has federal jurisdiction to speak for designers and yet we haven’t the resources to dedicate personnel to an effective level of lobbying or political involvement.

There is only one solution. We are only as strong as our membership. We will only be “relevant” if voices are raised and heard.

As you may know, ADC is in the exploratory stages of re-forging alliances. There are positive and negative aspects to this new direction. I encourage you to step forward with your experience, considered opinions, and your time so that our organization can continue to be a strong advocate for the needs to Canadian designers. You will make us relevant.

## Farewell

by Ereca Hassell

As I’ve chosen to not seek reelection to the board for another term, I’d like to take this opportunity to express my appreciation to those members who supported me, and communicate my hope that in some small way, I was able to contribute to the development of some positive initiatives within ADC.

I’m particularly grateful to the board for supporting my proposal to introduce the Regional Committee, and I’d like to thank the Regional Representatives for their commitment, patience and hard work over the past year and a half: Jaime Mellott, April Viczko, Kelly Wolf and Leigh Ann Vardy. I’m thrilled that April Viczko has been chosen by the board to take on my responsibilities as

Chair of the Regional Committee, and I’m sure with her energy and passion, she will do great work with the new committee members.

I’m also very pleased to see the Mentorship Program begin to flourish, am very optimistic about the much needed development of an extended health benefits plan for those members who need it most, and am hopeful that the organization will continue with a strategic plan that should clarify its mission, core values and future direction.

My greatest hope is that the new board of ADC will look to the future with imagination, vision and foresight, when addressing the difficult challenges that professional designers are facing now and in coming years. The modern

Canadian theatrical landscape has changed and evolved. It no longer resembles the days of substantial government subsidies of the arts which led to the creation of a flourishing regional theatre system in the 1960s and 1970s. I believe that our survival as a relevant and progressive association is dependent upon our ability to adapt and respond to change by creating new and innovative solutions, rather than clinging to models of the past. I think it is essential for us to build partnerships with other organizations, and to work alongside theatre companies, craftspeople and fellow theatre artists, in order to build a sustainable arts and cultural sector for the benefit of all. I wish the board all the best in their efforts over the next two years.

## Meet me in Suchitoto

by Michael Walsh

Recently I had a wonderful experience in El Salvador I'd like to share.

About a year ago, the Stratford Shakespeare festival became involved in a project with [CUSO-VSO](#). The purpose of the project is to help a small community in El Salvador to develop and grow the local economy by starting a theatre company/school in a town called Suchitoto, a wonderful little historic town with a few hotels and artists and a burgeoning post-war arts economy.

Over all the project is hoping to accomplish many things. All of which are being developed as we speak. There is a trade school in town, which currently turns out carpenters and electricians. Now they are looking at a textiles program as well. There will be an acting conservatory and technical and design program to hopefully eventually become a training centre for professional development in The Performing Arts for South American while simultaneously creating jobs and opportunities for the local youth in a war torn country with a major gang problem.

I heard about this project through working at Stratford, and attended an information night last December where I signed up to volunteer thinking that I would be helping with fundraising or stuffing envelopes or something.

Well the next thing I know, I was being asked to go to El Salvador for three weeks with my wife Melissa (who is currently the

head of Audio at the Studio theatre in Stratford and a former head of wardrobe) to get the launch event happening. Needless to say we were a little bit stunned but it didn't take long to decide that this was an opportunity we could not pass up.

The entire crew was seven in three waves. Frank Holte, Ted Derry, and Eric Ball went down first to get the shop at the school set-up and build a set. The venue for the performance was an old chapel, which



had been deconsecrated during the wars and was now rented out for events. So the idea was to build a modular set of risers in different levels that could be re-arranged for different performances in the future because the chapel isn't the permanent home for the project.

Next Ed Duranyi from the education department at Stratford went down to help create the show and guide the writing process. He went down for 6 weeks and half way through his stay, the last three of us showed up. Rounding out our team was Sean Mulcahy, who many of you may know as he is also an ADC designer.

The whole idea is not to simply start a franchise of the Stratford Shakespeare Festival but to share resources and talent to help them to tell their own stories. Ed was

tasked with taking over 50 youths raging in age from about fourteen to mid twenties and help them write a show and then put it on stage. In six weeks. I was very glad that all I had to do was design the lighting and sound. Sean designed the costumes, props and some set elements and Melissa kept us all in line. Oh, and drafted and built 80 costume pieces in a week!

In the end, the cast ended up at 36 and there were other eager helpers from the community. I had a crew of five guys who were keen and smart. The show went off without a hitch and it was a wonderful experience for all involved. We were there for over three weeks and developed some great friendships and became very connected to the project. You can follow the whole story on one of the [blogs](#) and see what's new on [Facebook](#).

To get back to basics with minimal resources, a story to tell, an eager cast and a welcoming audience is always very exciting. But to experience the birth of this project was extra special. It really focused my perspective and reminded me how powerful and important the arts are to communities and Countries. I feel re-energized to fight the good fights we fight. I encourage everyone to check out the web information and [CUSO-VSO](#) to donate or even volunteer for your own project, And if you are planning a sunny vacation this year, go to Suchitoto.

See you there.

## ADC's New Board Members

### Wes. D. Pearce, Director



Wes D. Pearce is currently an Associate Professor (Theatre) at the University of Regina where he teaches a variety of design and general interest theatre classes (including survey courses in Canadian Drama and gay and lesbian theatre). He is on sabbatical this semester snooping around the image archives of Canadian regional theatres as he researches the historical visual representation of gay characters on the Canadian stage. Research interests include the intersection of homophobia (or at least the unease around deviant sexuality) and theatre, pedagogy and community response as well as contemporary Canadian scenography.

A member of ADC for over a decade he has designed extensively in Western Canada including: Alberta Theatre Projects, Western Canada Theatre and Prairie Theatre Exchange. He was thrilled to design the world premiere of "MacGregor's Hard Ice Cream and Gas" for Persephone as well as designing the costumes for "Disney's Beauty and the Beast" the first production in the "new" Persephone Theatre. He has designed costumes (and some sets) for nearly 20 productions at Regina's Globe Theatre and has twice been nominated for a Betty Mitchell Award for Outstanding Costume Design.

### Patrick Du Wors, Director

Training: BFA (Victoria), MFA (Alberta), Royal Shakespeare Company.

Design credits include: *Last Five Years* – the Grand (London, Ontario); *Hush* – Tarragon (Toronto); *Richard III* – Ryerson Theatre School (Toronto); *Death of a Salesman & As You Like It*; Blue Bridge Rep (Victoria); *Bird Brain* – LKTYP (Toronto), *Melancholy Play* – Project Undertow/Summerworks (Toronto); *Betrayal* – Theatre & Co. (Kitchener); *Chasing the Moment* - Arcola Theatre (London, UK), *Turn of the Screw & A Number* - Belfry (Victoria), *Hysteria, A Doll's House, Dialogue and Rebuttal & Trojan Women* - Studio Theatre (Edmonton); *Dark of the Moon & The Monument* - Phoenix Theatres (Victoria)

Assistant design credits include: *Henry IV pt. 1, 2 & 3, Julius Caesar, Antony & Cleopatra, King John, Merry Wives of Windsor the Musical, Coriolanus, The Cube @ the RST* - Royal Shakespeare Company; *Dirty Dancing & Cabaret*, London West End; *Un Ballo in Maschera* - Netherlands Opera; *Peter Grimes* - Norwegian National Opera; *Dr. Dolittle* - UK Touring; *Flying Dutchman* - Royal Opera Covent Garden

Upcoming: *Where's My Money* – Alley co-op (Toronto); *A Streetcar Named Desire* - Blue Bridge Rep (Victoria); *Metamorphosis* - the Globe (Regina)



## ADC's New Board Members (con't)

### David Roberts, Director



David is a Vancouver based scenographer, motion picture production designer and visual artist. As a theatre designer he has worked with most Vancouver companies across Canada and Europe.

He has received six Vancouver Professional Theatre Awards (Jessies) and many nominations. His work in film earned him a best production design nomination from the Academy of Canadian Cinema and Television for the feature *The Lotus Eaters*.

He is an honours graduate of Emily Carr University, Vancouver and received his Masters degree in Scenography from Central Saint Martin's College of Art and Design, London and DAMU, Prague.

David is a member of the Associated Designers of Canada and IATSE, local 891.

### Leigh Ann Vardy, Director



Based in Halifax, Leigh Ann has designed for theatres across Canada, including GCTC, Factory, Buddies in Bad Times, Soulepper, The Globe, MTC, Centaur Theatre, the Belfry, NAC, Neptune, Theatre New Brunswick, Theatre Newfoundland and Labrador. Favorite recent projects include *Three Sisters* (Stratford), *Copenhagen* (National Arts Centre, Neptune Theatre, and the Mirvishes), *Age of Arousal* (Centaur Theatre), *Frost/Nixon*, *Doubt* (Neptune Theatre), *The Way of the World*, *The Real Thing* (NAC, Soulepper), and *The Syringa Tree* (Globe Theatre).

Leigh Ann has received four Merritt Awards (Nova Scotia Theatre), and was nominated for the Siminovitch Prize. She is an instructor and coach at the National Theatre School of Canada.

*Ed. note: Leigh Ann has been ADC's Maritimes Regional Rep .since 2008*

### Incumbent Board Members

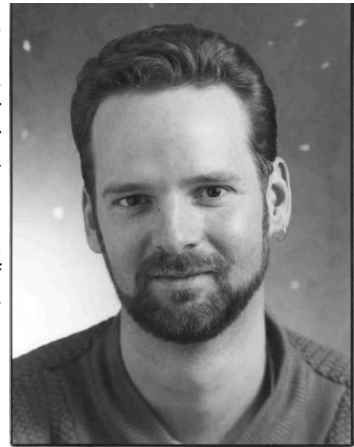
Phillip Silver, President  
 April Viczko, Director  
 Michael Walsh, Director  
 Sheila White, Director  
 Dennis Horn, Director (re-acclaimed)

## ADC's Regional Reps

Scott Henderson is a Winnipeg based Lighting Designer who has worked in theatres from Ottawa to Victoria including the Stratford and Shaw Festivals. In Winnipeg, Scott has designed over 40 Productions for the Manitoba Theatre Centre as well as numerous productions for Prairie Theatre Exchange, Manitoba Opera, Manitoba Theatre for Young People and most other theatre and dance companies in Winnipeg.

Scott is a graduate of Ryerson Theatre School (1990) and has been an ADC member since 1996. Scott was a member of the ADC board of directors from 1999-2006 where he acted variously as regional representative, member-at-large and vice-president.

### Scott Henderson, Prairies (Manitoba)



Rebekah Johnson has been a freelance lighting designer and technician since 1984, and an ADC member since 2002. Recent credits include *'kin Flicks* for Magnus Theatre, *Miracle Worker* for Western Canada Theatre, and *MacBeth* for Kaleidoscope Theatre.

Rebekah is a member of IATSE 168 on Vancouver Island, and a newly minted MFA (Visual Arts) UVic.

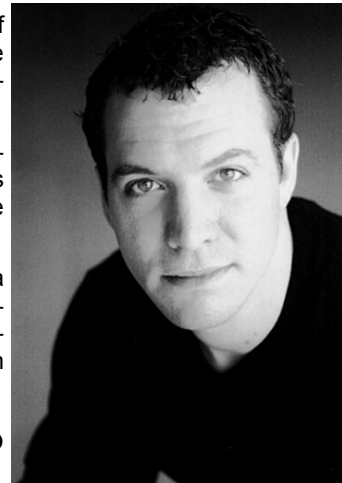
### Rebekah Johnson, British Columbia

Based out of Toronto, Sean Mulcahy has been described as one of "Canada's leading younger designers". Most recently, Sean was the Designer for the premiere production of Es Artes, the Stratford Shakespeare Festival/Suchitoto Initiative, in Suchitoto, El Salvador.

Selected Credits include: *Death and The Maiden* (Set), Osculum Productions; *Voces De Los Cerros* (Set and Costume), Es Artes (Suchitoto); *Romeo and Juliet*, *The Little Prince* (Set), Resurgence Theatre...(edited).

Sean received his formal training at York University, graduating with a BFA honours, and was also a Design Assistant/Associate for the Stratford Shakespeare Festival, (6 seasons) and The Canadian Stage Company (2 seasons). Sean has been awarded both a Guthrie and a Tom Patterson award from the Stratford Shakespeare Festival.

### Sean Mulcahy, Ontario



Robert Shannon is an award-winning designer who has been recognized with the Alberta Centennial Silver Medallion for Leadership, Hard Work and Commitment in Theatre, and twice recipient of Elizabeth Sterling Haynes Award for Outstanding Production, and Set Design.

He has worked extensively throughout Alberta, and has sat on the Board of Directors for the Associated Designers of Canada.

### Robert Shannon, Prairies (Alberta)

## Honorary Member Nomination: Ann Curtis

Dear Members of the Board,

I'm pleased to nominate Ann Curtis as an Honorary Member of the Associated Designers of Canada.

Ann Curtis had established a very strong costume design career in England, working with such notables as Peter Hall, John Barton and Trevor Nunn, prior to her first production at the 1980 Stratford Festival, *Virginia* directed by Robin Phillips and starring Maggie Smith. In the following years, Ann Curtis's career was both in the UK and in Canada with productions for Stratford, the Grand Theatre (London), the Canadian Opera Company and the Citadel Theatre. Her most recent Canadian production was *The Marriage of Figaro* for the COC in 2007.

Her complete CV is available at [http://www.loesjesanders.com/clients/cvs/curtis\\_CV.htm](http://www.loesjesanders.com/clients/cvs/curtis_CV.htm)

One of her greatest strengths as a designer was her superb knowledge of cutting and period fashion detail, knowledge which she shared freely with other designers in the atmosphere of the Stratford design studios or in her work as a Lecturer in Costume History at the Motley School of Stage Design, London or in her guest lectures at several Canadian theatre schools, including NTS and York University.

Ann has been a staunch believer in the importance of a strong design community and is a long-standing member of the Society of British Theatre Designers. She joined ADC early in her career in Canada and has maintained that membership until the present, recently indicating her retirement from design and her wish to withdraw from ADC.

Ann's artistry was enjoyed by many Canadian audiences, but her greatest long term contribution to Canadian theatre will undoubtedly be the example to the rest of us she set as a designer who knew all aspects of her field, who dealt respectfully with all her fellow artists and who embraced the advance of our profession.

For all the above reasons, I have no hesitation in nominating Ann Curtis as an Honorary Member of the Associated Designers of Canada.

Sincerely,

Phillip Silver

## Honorary Member Nomination: David Lovett

Dear Members of the Board,

Recognizing that the Associated Designers of Canada plays the leading role in the recognition of the seminal influence and sustained and ongoing contribution of designers to the institutions of both professional theatre and theatre education in this country,

Recognizing the outstanding lifetime, career and artistic contribution of David Lovett to our community, its theatrical institutions and its artistic life,

Recognizing the pivotal nature of David Lovett's pioneering role as set and costume designer in Western Canada since the 1970's. His drive, his talent, and commitment to that professional career with his trade-mark style, flare and elan,

Recognizing as well the over three decades of meritorious service in the education and guidance of young designers principally at The University of Alberta, Department of Drama, as well as the University of British Columbia, and the Banff Centre, School of Fine Arts,

Recognizing his invaluable contributions as colleague, teacher, critic, and mentor,

Recognizing also his irrefutable example of dedication to the show, the production and the theatre,

I wish to nominate David Lovett for Honourary Membership in the Associated Designer of Canada.

Thank you.

Robert Shannon.

## ASSOCIATED DESIGNERS OF CANADA

ADC'S MAILING ADDRESS:  
201 - 192 Spadina Avenue  
Toronto, ON  
M5T 2C2  
c/o STAF

**Any minute now our new  
website will be up and  
running...**

### auf wiedersehen, good-bye...

As Phil mentioned I won't be renewing my contract with ADC in September. I'll write a good-bye with more emotional depth in the Fall but for now I'd like to list a few of my goals for the next three months:

1. Complete the website revisions (almost there...);
2. Initiate the Student Members promotion; and
3. Improve the Mentorship Program; and
4. Complete the Benefits program; and
5. Help transition my replacement; and
6. Get through the AGM!

As always, don't hesitate to contact me with questions or concerns.

Jaime

## Taxing the HST

by April Viczko

In April I spoke with David Robertson at Fasken Martineau regarding HST and freelance designers. If you would like to know more about David: <http://www.fasken.com/drobertson/>

Many of us work in a variety of provinces and will now be collecting various taxes. The rates depend on the province as well as the nature of the tax, Harmonized Sales Tax or Goods and Services Tax. It is always wise to consult your own accounting professional regarding these matters but below is some initial information to get you started.

You charge the tax (HST) based on where the client (theatre) is located. Therefore, you collect HST for any province with HST and collect GST in the rest. For event specific

work (i.e. theatre) the law requires the amount be charged according to the address of the paying client.

Royalties are charged where the client (theatre) is located. When in doubt, charge the highest rate. The client (theatre) will always be able to recover the tax if they overpaid.

If you operate your own equipment, it's not a rental fee it's an incidental. For example, you bring a sewing machine to your indie gig and are charging a rental fee for it, then you collect HST on the fee you charge for your kit. The theatre will recuperate it at the end of the tax year.

Ensure the theatre is adding the tax correctly. The onus is on

the collector of the tax to ensure the amounts are correct. Robertson cautions to beware of theatre companies or suppliers who operate out of one province but try to bill to another address to avoid paying extra tax. When in doubt, collect the tax at the higher rate. The theatre or supplier will get the tax back at the end of the tax year if they overpaid.

HST can be an advantage for us because we can now recuperate the entire tax. For example when purchasing equipment you can now recoup the entire amount of tax you pay, provincial and federal in the harmonized form (HST), on the model supplies, equipment, paper, etc. rather than only the 5% GST.