

**ADC ANNUAL GENERAL MEETING**  
**Saturday June 3, 2000 - 1 pm**  
**Tarragon Theatre, Toronto, Ontario**

**MINUTES**

**Attending:**

Kairiin Bright  
Alan Brodie  
Sholem Dolgoy  
Kevin Fraser  
Robert Gardiner  
Gene Gibbons  
Tracey Glas  
Louise Guinand  
Debra Hanson

Scott Henderson  
Dennis Horn  
Kathleen Irwin  
Vadim Klotts  
Edward Kotanen  
Michael Kruse  
Brock Lumsden  
Kevin McAllister  
Peter McKinnon  
David Morrison  
D'Arcy Poultney

Aisling Sampson  
Robert Shannon  
Carolyn Smith  
Mark Stevens  
Brad Trenaman

[21 members by proxy]

**Staff:**

Sherri Helwig

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Horn welcomed everyone to the 2000 ADC Annual General Meeting and called the meeting to order. All attending members introduced themselves.

MOVED by Bright, SECONDED by Smith to approve the agenda. CARRIED.

MOVED by McKinnon, SECONDED by Kruse to approve the minutes from the 1999 Annual General Meeting. CARRIED.

**President's Report**

Horn reported that, overall, the past year has been uneventful and quiet as far as big projects and negotiations and issues are concerned, but he noted that the Board and staff has been very busy behind the scenes, working on behalf of the membership on a number of fronts.

Horn reported that the Board has decided to enforce a new vigilance to dues and fee payments by members, fee payments by theatres, and the governance of the organization. He gave as an example the Apprentice member category, stating that many Apprentice members are remaining Apprentices long after their allowed term is complete; he stated that the Executive Director is working to aggressively enforce the rules of the organization in all areas.

## **Executive Director's Report**

Helwig stated that she is very pleased to be working with ADC, and thanked the Board and members for their warm welcomes and offers of help and suggestions during her first nine months with the organization.

Helwig reported on ADC's Canadian Artists and Producers Professional Relations Tribunal (CAPPRT) situation, and ADC's relationship with the Association des Professionnels des Arts de la Scène du Québec (APASQ). Helwig explained that ADC applied for certification a number of years ago; certification would allow ADC to become the official negotiating body for designers at the federal level. APASQ, the Quebec designers' body, has submitted a competing application. CAPPRT has suggested to Helwig that they would prefer if ADC and APASQ worked out their jurisdictional differences before a CAPPRT hearing; to this end, APASQ sent ADC a draft agreement for the two parties to sign, but because ADC did not agree with what APASQ was suggesting, ADC is working on a revised contract to send back to APASQ for consideration. Discussion ensued about the rights of APASQ regarding exclusivity and its status as an association or union, and the fact that even if APASQ had exclusivity rights, some producers and PACT would not agree; Bright offered to look into APASQ's official status and to get copies of or information about their agreements with theatre associations in Quebec.

Helwig noted that there has been interest expressed by sound designers in joining ADC should ADC be able to offer adequate benefits; work has been done over the years to have sound designers join, but one of the stumbling blocks seems to be the lack of PACT recognition of sound design and therefore the inability to offer sound designers a solid reason to join that is equal to that of designers within other design disciplines. Helwig stated that she and one or two others, including Dolgoy, have been invited to Stratford to speak to a number of sound designers who would like to learn more. Dolgoy stated that sound designers need to make this their own issue – and that if there is a groundswell of support and interest among them to join ADC, it would help ADC to approach PACT again on the issue of sound design recognition. Dolgoy further suggested that a sound designer should be on the Board; it was generally agreed that a Sound Design Membership Committee should be formed that reported to the Board.

MOVED by Dolgoy, SECONDED by Shannon THAT ADC enlist the aid of several recognized sound designers to work with ADC on a sound design committee which will formulate policy necessary to represent sound design in the ADC. CARRIED.

MOVED by Dolgoy, SECONDED by Kruse THAT, in order to enlist members from the sound design community, ADC will, upon payment of first year's dues, waive the second year's dues, (as well as the initiation and application fees); this policy will continue until PACT officially recognizes ADC's representation of sound designers, or until otherwise superseded by a vote of the members. CARRIED.

Concern was expressed about judging "good" and "bad" sound designers; McAllister noted that the current membership criteria for other design disciplines concentrates on interaction and communication with the director. It was generally agreed that ADC would encourage the Sound Design Membership Committee to include the ability to working with and communicate well with directors as a requirement for sound designers to be accepted into ADC.

Helwig reported that work continues on the new Virtual Resource Centre, funded by a \$20,000 grant from Human Resources Development Canada and the Cultural Careers Council Ontario.

She stated that this project stemmed from interest in having information available on the website that was before not available or only available by calling the office. The VRC will include information about ADC, designing in Canada, etc., and complemented by downloadable versions of the contracts, a searchable membership directory, a searchable design fee database (members only), and more.

### **Regional Representative Reports**

MOVED by Shannon, SECONDED by Henderson, THAT the regional reports listed on the agenda be given instead in written form in the newsletter. CARRIED.

BREAK.

### **Financial Report**

Helwig presented the available copy of the audited financial statements and answered questions about the figures. Helwig confirmed that there was a loss of more than \$6,000 for ADC's participation in the 1999 Prague Quadrennial (with amounts crossing over two categories – Prague and Grants – due to the way the accounting system was set up and administered in the past); she reported that the Board had agreed that the Prague exhibition was worth participating in and that ADC should participate in the future, but decided that the organization simply cannot go ahead unless funds were found to allow the organization to participate without losing money. There was a discussion about participation in the committee and about fundraising, resulting in general agreement that fundraising by the Prague Committee should begin immediately.

In response to a question about the fact that 1999 ended in a surplus when it was suggested at the 1999 AGM that 1999 would end with a deficit, Helwig stated that she and the Board decided to try one last time to pull in outstanding money from the past number of years before writing it off as unrecoverable – she said that ADC carried the overdue monies over to 2000 to allow for that time, which means that 1999 was able to finish in the black, but that 2000 is projected to end with a deficit of more than \$7,000. Dolgoy asked if this loss is expected to be a continuing trend; Helwig replied that this is potentially the case, but that if contracts were submitted and fees paid more consistently and quickly by members and producers, the situation would be somewhat eased. She stated that the Board is looking at fundraising and membership drives, as well as being more aggressive with pursuing money owed to the organization than in the past.

In response to a question about the RRSP process, Helwig explained the process, and stated that exceptions to the payment process were no longer allowed.

Dolgoy and McKinnon suggested that future budgets include money put away for the eventual necessity of changing and upgrading the accounting system. Morrison stated that he knew of government programs that fund hardware and software upgrades for arts organizations; he said he would investigate and report back to the Board.

Helwig reported that, while ADC has used the same auditor for many years, ADC has experienced problems this year including missed deadlines and not having the final signed

version finished in time to be available to the members at the AGM. It was agreed that the statements should not be accepted because they were not available for the AGM in final form.

MOVED by Morrison, SECONDED by Stevens, THAT the membership empower the Board to accept (or not accept) the corrected statements on behalf of the membership when the final audited statements arrive from the auditor. CARRIED.

MOVED by Morrison, SECONDED by Irwin THAT the membership empower the Board to seek out options regarding auditors on behalf of the membership. CARRIED.

MOVED by McKinnon, SECONDED by Morrison THAT the membership empower the Board to negotiate the remuneration of the auditor for 2000 on behalf of the membership. CARRIED.

### **Election / Acclamation of Board Members and Officer(s)**

Helwig announced the nomination slate for the 2000-2001 Board of Directors:

BC Rep –	Robert Gardiner
AB Rep –	Robert Shannon returning for another term – his nomination acknowledged with a Queenly wave (and a request that this wave be noted in the minutes)
MB/SK Rep –	Scott Henderson returning for another term
ON Rep –	No nominations were put forward before the AGM; Michael Kruse volunteered to return for another term at the AGM
QC Rep –	Kairiin Bright
Members at large:	Kevin McAllister, Kathleen Irwin, Aisling Sampson, and Brad Trenaman.

It was acknowledged that the work of the Ontario regional representative was greater than that of other representatives due to the concentration of members in Ontario. Poultney suggested that ADC consider having two representatives for Ontario in the future – one for Toronto and one for the rest of the province. Horn stated that an Ontario-based member at large should be able to help the Ontario representative in his responsibilities.

Dolgoy suggested he was uncomfortable about accepting the nomination slate with no Treasurer. Morrison volunteered to be Treasurer.

MOVED by Dolgoy, SECONDED by Bright THAT Morrison be nominated for the position of Treasurer. CARRIED.

Morrison's move to the position of Treasurer opened another at-large position; although no nominations were put forward at the meeting, it was decided to move ahead with the slate as presented.

MOVED by Dolgoy, SECONDED by Gibbons to accept the slate of nominations as amended. CARRIED.

## **Discussion of Upcoming Initiatives and Issues and Other Business**

McKinnon stated that he had been ADC's representative on a Health and Safety committee, but that he is now regrettably too busy to continue; he asked that a new member be considered to represent ADC on the committee. Stevens suggested he would be willing to act as the committee representative.

Helwig stated that there is also a National Harassment Prevention Task Force which was convened by Equity and PACT and which is working to set up standards for harassment prevention in the performing arts industry in Canada. Helwig has been attending meetings on behalf of the ADC, but she suggested that a working designer would be a better representative. Poultney expressed interest, but Helwig stated that the meetings take place in Toronto. Poultney stated that he felt it would be ideal to get regional reps involved in committee work, but he understood that many meetings are Toronto-based, which limits the ability for non-Toronto reps to participate.

Guinand opened discussion as to whether and when ADC removed the ceiling for filing fees. She stated that she and Fraser were unaware of a vote to remove the ceiling; Fraser gave the Executive a copy of a 1996 newsletter showing that the ceiling had been raised from \$500 to \$1,000. In response to a question about what the current perception was of the Board, Horn stated that the recollection of Board members who had participated in the discussions is that the ceiling had been removed. Hanson noted that, in her recollection of the debate, she was originally against the removal of the ceiling until Allan Stichbury presented a chart showing increased income and RRSP benefits balanced against the cost of filing fees, and proving that the filing fee cost was less than the increase in RRSP benefits gained. In response to a request by Dolgoy that the Board prepare a financial impact study, Helwig stated that five members paid more than \$1,000 in filing fees in 1999, 12 paid more than \$500, and that, if the ceiling was at the \$500 that people seemed to remember after the 1996 newsletter article, ADC would have been in a deficit position of \$6,600 for 1999 if fees were paid back to members. Horn stated that, regrettably, the official information available is sketchy due to the fact that the files of AGM minutes in the office only go back five years. Horn and Helwig stated that they would go to the Theatre Archives in Guelph to go through records to ascertain the answer.

Guinand presented a proposal to ADC members for a sliding scale of fees; it was suggested that this idea be considered, among others, when the Board comes back to the membership with a clarification of the ceiling policy and begins an assessment of options.

**MOVED** by Dolgoy, **SECONDED** by Guinand **THAT** the Board and Executive Director move with urgency to clarify the current ADC policy regarding filing fees and filing fee ceilings. **CARRIED**.

**MOVED** by Dolgoy, **SECONDED** by Fraser **THAT** the Board and Executive Director review the current and projected financial position, and formulate recommendations to propose to the membership for policy concerning filing fees within the overall financial plan. **CARRIED**.

Dolgoy acknowledged that much has changed since the last time filing fees were discussed, including increased RRSP contributions from producers and reduced membership numbers. Dolgoy also noted that, at the time of the previous discussion, ADC lost two members due to the filing fee issue. He stated that this is an excellent time to look at the matter anew.

Helwig notes that the membership numbers seem to be down because she “cleaned house”; unpaying members were much more aggressively pursued than in the past – while some paid and continued to be members, others paid their outstanding amounts and withdrew, and others, who did not pay, have had their membership terminated. Helwig stated that the actual paid membership is not down, but instead a number of people who weren’t paying and should not have been listed as members in previous years are no longer listed as members in the current year.

Shannon stated that he felt strongly that members should be more conscientiously contacting their regional reps about these issues of concern and not waiting to bring them up at the AGM.

Dolgoy stated that, while a negotiation with PACT is scheduled for the coming Spring, he did not know if there was anything left to negotiate and didn’t know if a full Negotiation Committee meeting was necessary if there was no “burning issue” to discuss. Helwig stated that there are small issues in the contract that need correcting, and that some members feel strongly about an increase in the producer’s RRSP contribution. She also stated that the Sound Design issue would be on the top of the “burning issues” list; Horn agreed, stating that if sound designers were not represented adequately by ADC soon, IATSE would move in. Dolgoy stated that he would continue on the Negotiation Committee, but only if there were other strong members willing to work with him; Robert Gardiner volunteered.

Guinand suggested that the Negotiation Committee could bring to the table the issue of the timing of contract signing – she stated that often it takes three to five months to get a contract signed. She (and others) suggested the initiation of a penalty for late signing. Dolgoy stated that PACT would either not agree, or agree only if the designer would also be penalized if s/he were late with the contract or with design submissions. Guinand suggested that a short standard form (like a letter of agreement) could be faxed out at the time of agreement that stipulates if the full contract were not back within an agreed-upon time, the theatre would be subject to a penalty.

In response to a question about discounted theatre tickets or other “perks” for members, it was noted that ADC members do not currently have a membership card as it once did in the past. It was suggested that the Board pursue the issue of having a membership card that has certain privileges that go along with it.

In response to a question from Brodie about the ADC stamp, Helwig stated that Kruse had designed a new stamp image and that she had received quotes about production. She stated that the Board had decided that, in addition to giving the stamp to all new members and those who had not received the old one, ADC would offer the stamp to all other members at or near cost.

As there was no further business to be discussed, the meeting was adjourned after a motion by Bright.