

**ADC ANNUAL GENERAL MEETING**  
**Saturday June 1, 2002 – 9:30 am**  
**National Arts Centre, Ottawa, Ontario**

**MINUTES**

**Attending:**

Elizabeth Asselstine  
Kairiin Bright  
Paul Court  
Sholem Dolgoy  
Robert Gardiner  
Alex Gazale  
Scott Henderson  
Dennis Horn  
Kathleen Irwin

Ken MacDonald  
Martha Mann  
Sandra Marcroft  
Peter McKinnon  
D'Arcy Poultney  
Robert Shannon  
Allan Stichbury

[37 members in good standing by proxy]

**Staff:**

Sherri Helwig

**Guest:**

Deborah Pirie (intern)

---

Horn welcomed everyone to the 2002 ADC Annual General Meeting and called the meeting to order.

Horn stated that he suspected that the meeting should be “reasonably compact” because the last AGM was held just the previous November, and the main bit of news and business for this meeting would be to ratify the new PACT contract.

Horn suggested that everyone take the time after the meeting to view the ADC/CITT design exhibition in the lobby of the National Arts Centre (NAC). Horn thanked Bright and everyone who worked on the mounting of the exhibition.

All attending members introduced themselves.

MOVED by McKinnon, SECONDED by Gardiner to approve the agenda. CARRIED.

MOVED by Marcroft, SECONDED by Shannon to approve the minutes (with grammatical amendments) from the 2001 Annual General Meeting. CARRIED.

**President's Report**

Horn reported that it has been an interesting time since the 2001 in November. At the federal level, ADC had been through the CAPPRT Tribunal under the Status of the Artist Act, and the Tribunal's edict had been handed down. Horn said that the hearings were quite interesting: despite APASQ appearing unprepared, the Tribunal gave them additional opportunities to correct the situation and improve their lot. The final decision came close to maintaining the status quo: ADC was certified to represent designers with federal producers across the country (in both English and French), but unfortunately APASQ was granted the same right within the province of Quebec and for French language theatre at the National Arts

Centre. Horn said he was disappointed but not surprised that the Tribunal made the decision they made, and that the fight was not over – the larger fight (of jurisdiction within the province of Quebec) was still to come.

McKinnon and Dolgoy asked for some clarification of the decision. Helwig explained that a rather weighty document was written to explain the rationale, but that she felt from the beginning that APASQ would be granted something no matter what. Gazale (who also attended some of the Tribunal meetings as a representative of the NAC) stated that part of the reason would have been the number of members of Quebec (APASQ had significantly more).

In response to a question about whether or not ADC could or would challenge the Tribunal's decision, Helwig and Horn explained, first, that except for Quebec, the decision was a good one (with ADC winning more of the NAC than APASQ had wanted us to), and second, that the idea of a challenge was discussed with legal counsel and tabled, at least until a decision at the provincial level was made.

Bright stated that at a Quebec regional meeting, the Quebec members stated that they wanted an agreement made between APASQ and ADC so that jurisdiction could be shared provincially and that perhaps a joint dues could be paid so that designers could be members of both (and said that it was a financial difficulty to remain a member of both). She said she would be bringing this up again during her Regional Report. Bright said that some theatres weren't sure what to do and were nervous and not used to being bullied by APASQ (APASQ is threatening to charge for "back filing fees" – fees that would have been paid to APASQ since 1993 if that had been negotiated as APASQ should have asked for, but didn't). Helwig said that PACT theatres have been informed, both by PACT and by ADC's lawyer (through ADC) of what to do, and as for the filing fee issue, this is one of the major issues that ADC included in the challenge to the Commission. Gazale stated that, in his work at the NAC, he works with 9 different unions plus Equity, and can say with authority until an agreement is signed, everything else is just a threat and is bargaining in bad faith. He stated that ADC could file a "bargaining in bad faith" charge – that happened with another group at the federal level, and the Tribunal put them in mediation (every meeting had to be done with mediation).

Dolgoy asked whether the Board had a sense from the membership about "when to fish or cut bait", and a discussion ensued about the financial implications of this issue. It was reiterated by a number of people (Horn, Henderson, Helwig) that the APASQ challenge is a national issue, not a regional one... not fighting for its Quebec members would effectively make ADC's jurisdiction not national any longer, and more than half of the entire membership of ADC has worked at one time or another in Quebec and would be affected by the outcome of the challenge (or lack of challenge). A further discussion ensued about the history of the situation in Quebec, the jurisdiction of IATSE in Quebec, etc., and various members were able to add to the discussion.

### **PACT Contract Report**

Dolgoy stated that the PACT negotiations were conducted in a spirit that was more congenial than ever before, and that we accomplished considerably more than in previous years. Our Committee at the table consisted of: Sholem Dolgoy, Debra Hanson, Dennis Horn, Peter McBoyle and Sherri Helwig along with input and thanks to Robert Gardiner, Phillip Silver, Rob Thompson and Leslie Wilkinson. The PACT Committee was: Cherry Karpysyn (General Manager, Prairie Theatre Exchange), John Raymond (Production Manager, Citadel Theatre), Kevin Ryan (Production Manager, Lorraine Kimsa Theatre for

Young People – formerly Young People’s Theatre) Lucy White (Executive Director, PACT) and Hugh Neilson (Contract Manager, PACT).

Horn thanked Dolgoy for his work on this and for taking it on despite saying no when first approached to take the chair of the committee. Horn also thanked the rest of the committee, and said that “all of those individuals gave of themselves to make things better for all designers”.

A few members suggested that perhaps some of the “business” of the meeting could be concluded quickly and therefore leave more time for discussion on the PACT contract closer to the end of the meeting. It was generally agreed to table this discussion to after the Regional Reports.

### **Executive Director’s Report**

Helwig reported that all went relatively well with the planning of the Theatre Conference (explaining that she was on the Steering Committee along with representatives from CITT, PUC, PACT and Equity), and that ADC’s small contribution was within budget. She said she hoped that members have and would have the opportunity to take advantage of some of the conference offerings.

Helwig reported that ADC has the opportunity to continue to take advantage of interns from York University and that a few former York students had already signed up to want to work with ADC during the coming school year. Helwig stated that she had an excellent music student intern (from her senior Arts Administration class at York) who wants to work on Sound Design related issues for ADC in the fall; she stated that she would get in touch with ADC’s Sound Design members for input on a course of action that would be most beneficial to the Sound Designers and to ADC. Other work could involve research, salary surveys, and other things of importance to ADC.

Helwig reported that work on the Canadian Theatre Record was moving along, albeit slowly. She explained that she and the other partners in the endeavour (primarily the Toronto Public Library and the National Theatre School) had to wait until funding was indeed received, and now are pushing to meet the deadline imposed by the funder (basically two months from the time the cheque was received for what was supposed to be a 12-month project). Helwig stated that invitations would soon be sent out to ADC members – some specific, to designers who have work that the Library already has in its collection, and general invitations to all ADC members who may want to participate. Other related work, including information for a Learning Module about theatre professions, is waiting as the NTS has taken the lead and hasn’t yet requested input from ADC on design professions. Helwig stated that more work on this might need to wait until the second year of the project (beginning this summer).

Helwig stated that she would like to see new contracts go out this summer (on the heels of a ratified PACT contract, she would like a digital version of the PACT contract and an updated Inde and Dance contract worked on and out before the fall), and said that, at the last Board meeting, Gardiner stated that he and McAllister would try to work within that timeframe for the Inde contract.

Helwig stated that she is still in touch with the Siminovitch Prize people, and that more information will be forthcoming about nominations and etc. for next year’s designer prize.

Helwig reported that the rubber stamps which can be used to mark designs are ready and that she has them with her to be given out during a break or after the AGM. She apologized for them taking so long to be done – they were ordered in time for the 2001 AGM, but 225 were ordered, and her contact in the

print shop assumed that ADC wanted one stamp that could make 225 impressions...! Helwig reported that there is also a digital version of the stamp available, and that she would e-mail it to anyone who requests it.

Helwig reported that the work on the “charitable status” idea is still moving forward, although more slowly than first anticipated. She explained that the work had been done to “wind up” the operations of CADC as earlier discussed, and that we just had to wait one year from the publication of the notice (which has happened) for the dissolution to be official. Helwig said that ADC does not have to wait for this to be official before moving ahead itself with its application for charitable status, and stated that she and the Toronto lawyer continue to work on this.

Helwig reported that there were some problems with APASQ right before the conference. She explained the background by stating that APASQ had sent some English-language theatres notices of negotiation early last year; they had asked for more time to respond (until after they spoke with ADC and after the PACT conference in 2001). Nothing was heard from APASQ after this until just a week or so before the Canadian Theatre Conference. APASQ wrote to the theatres again and gave them a May 31<sup>st</sup> deadline to respond to their notice or, they threatened, they would get the law involved. Helwig said she couldn't help but think that APASQ was being at least a little bit underhanded – they knew that most if not all of the theatres, as well as ADC and PACT representatives – would be at this conference for the second week of their two week notice period, and they knew that because Helwig made the gesture of having them officially invited to the conference. She noted that the letter to the theatres from APASQ was sent three days after they would have received their invitation to the conference. Helwig reported that she and the Montreal lawyer scrambled and, with help from PACT and the Quebec Drama Federation, sent letters to the theatres with an update of ADC's progress toward challenging APASQ's certification and reminding PACT theatres that the ADC/PACT contract remained in effect and supersedes APASQ's certification when ADC designers are hired.

Helwig reported that the Theatre Museum has contacted ADC to attempt to restore the relationship between the two organizations after ADC reconsidered its support of the Museum in the wake of the Board “coup” which saw the departure of ADC members and colleagues and the apparent change in the direction the Museum was taking (away from what ADC had supported). It seemed unfortunate timing that this contact from the Theatre Museum came only after a major potential funder of the Theatre Museum contacted the ADC to ask if the Museum had ADC's support. Helwig stated that a response had been discussed at the Board level, but asked if anyone at the AGM had any additional comments to make.

## **Regional Reports**

Shannon stated that, as usual, much of the report information would be included in the upcoming newsletter. However, some members wished to report:

Atlantic Provinces Report: Poultney stated that things were “pretty usual” in the Atlantic provinces; to his knowledge, there was only one production currently using an independent designer from the Maritimes. He said the ATF was very strong and summer stock looked good, but the PTF was “in the throes of dying”. Dolgoy asked about the situation at Charlottetown; Gazale stated that they are trying to totally change it (sweeping house, recreating everything) but that it will really never change. Horn stated that the cast of “Anne” was new as well. Poultney said that some designers (who are in-house staffers) thought if they joined ADC they might lose their jobs; Dolgoy said it was worth an informal conversation and suggested Poultney investigate further.

## **Break 11:25 am**

Quebec Report: Bright stated that Jennifer Cooke was on a kind of “special status” with ADC to help with francophone issues in Quebec, and she translated the exhibition materials for the NAC and has done other work for the office. Bright said that her husband, who is native Francophone, proofread the exhibition work.

Bright stated that, at a regional meeting she called a few weeks ago, there were a few points that the Quebec members wanted brought up at the AGM: first, to mention again what was briefly discussed during an earlier portion of the meeting, that the biggest issue was that the members were “adamant” that there should be some kind of subsidy, dues reduction, different level of membership, or other way of dealing with the fact that it was expensive to belong to both ADC and APASQ. Poultney asked if there was a temporary measure that could be suggested as it had been to encourage Sound designers to join; Helwig said that it would be considered by some to be unethical to reduce the actual dues, which is why this was not used for Sound Designers. A number of people at the meeting stated that they would have a problem in principle with reducing the dues for Quebec members: because ADC is a professional association with relatively low dues in the first place, because many thousands of dollars of ADC’s already tight budget was already being spent on this issue (legal fees etc.), and because many ADC members are also members of other associations (IATSE, DGC, etc.) and they don’t get a break in dues. Helwig stated that ADC’s Quebec lawyer also made it very clear that a reduction in Quebec members’ dues at this time would hurt ADC tremendously regarding ADC’s legal challenge of APASQ’s provincial certification (it would appear as though we were “buying members”).

MOVED by Dolgoy, SECONDED by Shannon that the issue of the status of dues of Quebec ADC members be tabled to the Board and that they recommend a course of action at the next AGM.  
CARRIED unanimously.

Bright continued with her report, saying that Quebec members voiced dissatisfaction regarding the fact that phone calls to the office were not returned. Asselstine stated that she had heard that a producer with whom she had worked, Opera Saskatchewan, had the same difficulty. Helwig stated that she was aware of the problem and reiterated what was told to the Board at earlier meetings, what was left on the outgoing voicemail message, and what was printed in the last newsletter: that Bell Canada was having problems with its computers in ADC’s area and that some voicemail messages were very unfortunately lost; Helwig said that she had apologized and done what she could to make things right for the few people who were affected by this problem, and that she had assurances from Bell Canada that this would not happen again.

Ontario Report: Helwig reported that Brad Trenaman was unable to attend, but had written a report. The text of this report follows:

First off, I would like to congratulate the following members who received nominations for this year’s Dora Mavor Moore Awards: Susan Bensen, Astrid Janson (2), Steve Lucas (5), Kevin Lamotte, Michael Levine, Paul Mathiesen, Teresa Przybylski and Victoria Wallace. Andjelija Djuric, who is currently on withdrawal from ADC, not only garnered a Dora nomination but also walked away as winner of the Pauline McGibbon Award.

There have been a couple of interesting projects designed by our membership in Toronto recently, namely, a ballet without wings and a play without actors.

The former, the National Ballet's new production of "The Contract" was an excellent example of a box set for a full length ballet. Designed by Michael Levine with lighting by Kevin Lamotte, the massive set resembled a huge school gymnasium or community centre complete with a small stage at the far end for the play-within-a-play production of "The Pied Piper".

The latter, "Breath[e]", is billed as "a sensual experience" and was conceived, designed and directed by Steve Lucas. Using Samuel Beckett's 30 second piece "Breath" as a starting point, Steve created a half hour show using little more than smoke, lights and a soundtrack of a person breathing. The media response to both of these projects was mixed yet both certainly made people sit up and take notice. Lets hope more of our membership gets opportunities like this to create unique and engaging art.

Although the weather in most of Ontario has been noticeably cooler, summer theatre season is officially into full swing now that the large festivals, Shaw and Stratford, have opened. Both had extremely healthy advance box office and, so far, both have received relatively good press. This year marks the Stratford Festival's 50<sup>th</sup> anniversary and I'm sure a successful season is the one present on everyone's list.

In my last report I mentioned the idea of having regional meetings for the Ontario members. If all goes according to plan, the first of these will be held in either late July or early August, somewhere in the Toronto area. In the meantime, if anyone has anything to add to these regional reports, please don't hesitate to contact me. Anything that our membership might find interesting or informative is welcome.

Alberta Report: Shannon stated that he would write a report with details, but noted that co-productions had gone down significantly in the region, and that things seemed to be on a general downward trend. Court stated that there seems to be an increasing move toward self-production, and wondered if ADC needed to investigate that trend...

British Columbia Report – Gardiner stated that the reverse (to AB) is true in BC; there has been phenomenal growth of the Arts Club (500-700 seats), they are doing fairly well, received an Arts Stabilization grant, etc. He said that a difficulty he has found (regarding membership in ADC) is getting young people to be interested in joining; he said the most interesting shows he saw in the last year were designed by people he has been working on to join. He stated the main news is that he would be stepping down from the Board, and Charlie Richmond will be taking his place.

He stated that his members felt that "it would be a good thing" if ADC could publish the Board minutes, or at least have a news page or announcements page or FAQ to get information out. Helwig stated that Board minutes are confidential, but that the other ideas would be feasible. McKinnon stated that ADC could consider doing what CITT did: they greatly improved their website, and created something like a "phone tree" to get information out. Gazale reported that a volunteer organization he knows about has the users of their website enter their e-mail to retrieve a password automatically. Gardiner said that more web-related work would be very important to the BC members. Helwig said that this kind of thing had been discussed at length at the Board level, but there had been no volunteers to work on the content. Dolgoy expressed some concern about moving entirely to electronic communications; Helwig agreed, stating that many ADC members do not have e-mail addresses and therefore ADC may not want to move entirely away from print communications.

MOVED by Gardiner, SECONDED by Henderson THAT the Board investigate utilizing the website to improve Board-to-Member communications. CARRIED unanimously.

### **PACT Negotiation Report**

Dolgoj reported that, during the negotiations with PACT, there was an “extraordinary change in tone and flavour” – he said they were neither antagonistic nor paternal. He explained that the difference may have come in part from the previous “interest-based negotiations” between Equity and PACT; Dolgoj explained that it was his understanding that they each spent some time up front just talking and trying to understand each others issues, and then afterward they just went ahead as usual and “beat each other’s brains out”. He said he thought this had “freaked them out” at PACT.

Dolgoj reported that at the ADC/PACT negotiations there was a lot of good dialogue. PACT had come out earlier with the argument they always had about instituting a late design penalty; at the table, the ADC side explained why designs are often late through no fault of the designer. Dolgoj reported that Horn asked a very germane question: “Who is on your board?” The ADC side got a chance to think about the people with whom they were dealing, and got a real sense of a changed tone on their side.

He explained that it was unfortunate that there seemed to be no collective memory on the PACT side and that much needed to be re-explained to them, but that this was also good because there seemed to be a greater openness. The PACT side stated upfront that they had been given the mandate to discuss minimum fees, although there was a misunderstanding regarding whether or not ADC’s original proposal was still on the table. When it became clear that PACT was unwilling to accept the current suggested minimums as “official” minimums, Dolgoj started pressing for improved costume design fees and asked PACT for a commitment to improve them on an agreed schedule (to raise costume fees by 10% for the next three years); PACT came back to the table with a proposal to form a Working Group to look at fair compensation. Dolgoj said that a part of him was still deeply suspicious about this.

Dolgoj stated that he had talked to John Raymond (of the PACT team), members Ereca Hassell, and Robert Gardiner about some issues – for example, Hassell raised a concern about a section of the contract that mentioned using only house equipment; Dolgoj checked with member Kevin Lamotte who explained it wasn’t a problem.

These discussions led to an idea: Dolgoj suggested that, because the current contract was built over many years, layering one thing over another, and based upon a formerly very paternalistic history, it may be time to start from scratch since PACT seems to be looking at a different way of doing things. We may want to take this opportunity to really look at the needs of all kinds of theatres including the small producer. Dolgoj said that “if we really want to do this, everyone at the table would really have to understand the reality of working in this country”.

In response to questions, Horn and Helwig reported that the PACT team was being quite candid about what has been going on at their AGM; they had said that there were “some rumblings” from the expected people, but PACT’s Negotiation Team Chair, said she would be “very surprised if it doesn’t go through”.

Because the Working Group will discuss minimum fees, Dolgoj then explained some of the problems PACT had with the current ADC suggestions. Our team spent some time explaining what designers do (and particularly what costume designers do) and what their responsibilities are in order to explain the idea behind the current ADC suggested minimum fees.

Horn stated that, with the addition of Sound to the contract and the improvements to the “scope and scale” areas, there seemed to be a real show of understanding from PACT. Dolgoy stated that he would be willing to continue working on a committee related to this Working Group idea, but only if someone would be there to whom the “torch” could be passed. Horn thanked Dolgoy for his excellent work.

MOVED by Gardiner, SECONDED by Poultney THAT the ADC Board form a Working Group to work with PACT as per the joint statement agreed to at the negotiations. CARRIED unanimously.

A discussion ensued about positive financial changes in some theatres over the last few years (including Carousel Players and a small TYA).

Helwig read out a number of minor but necessary changes agreed to by the teams since the mailing of the contract to the membership.

MOVED by McKinnon, SECONDED by Court THAT the proposed PACT contract be accepted as amended. CARRIED.

### **Financial Report**

Helwig explained that audited financial statements for 2001 were not available at this meeting as she was not able to schedule the bookkeeper for year-end work in time for the auditor to do his work before the AGM (primarily because this year’s AGM is a month or so earlier than usual due to the Conference, and it is difficult to book the usual people during tax time for obvious reasons). There was general agreement to wait for such a time as the bookkeeper and auditor would be available, and Helwig stated that the 2001 statements would be made available to members upon request and would be properly voted upon, either in a mail-in vote or at the next meeting of members.

McKinnon spoke about Enron and the issues related to audits, noted that there may be an increase in the amount that auditors will have to charge due to the fallout from such problems, and recommended that it might be prudent for ADC to approve the potential for an increase in case it is mandated.

MOVED by Gazale, SECONDED by Asselstine to approve Robert Hambley as ADC’s auditor for another year and to approve the remuneration of the ADC auditor at the current rate plus the potential for an increase of not more than 50% of the current rate (if a higher rate has to be charged). CARRIED.

### **Other Business**

McKinnon asked that the ADC Board investigate the price of a printed directory; while he appreciated the fact that the information is available online, he liked the idea of having a printed version to put in people’s hands and to refer to himself at his desk. Horn agreed, but said that ADC put things online partially as a significant cost-saving measure, and that ADC may not be able to afford the printing costs. Helwig said that she could probably design something “quick and dirty” as a printoff from the online database... it wouldn’t be beautiful, but the content would be there and expenses would just be the paper and the mailing costs.

Bright mentioned the ADC/CITT exhibition again, and thanked the designers who contributed their work. She said the response to the exhibition had been good so far, and that the curator of the NAC was

enthusiastic about it and disappointed that it was only here for a short time. Bright said that she especially wanted to thank those designers who will pick up their designs to save the association some money, Jennifer Cooke for the French translations, to the NAC for the space, security, insurance, etc., to York University for hosting the materials both before and after the exhibition, and to Irwin and Gardiner, the other members of the committee. Helwig mentioned that the NAC also waived the IA fees for setting up the exhibition, and said she would send an official note of appreciation from ADC for that.

Bright mentioned that CITT was exclusively responsible for the Canadian professional exhibition in Prague in 2003, and that this exhibition in Ottawa was designed to be the English language theatre contribution to Prague. In further discussions with CITT, she learned that CITT might like to consider an “all Canadian play” theme rather than going just with what was provided for the Ottawa exhibition. She stated that Ron Morrisette is the Commissioner, that “lots of funding has been applied for”, but that everything is pending funding. Helwig added that CITT proposed that the Canadian professional exhibition will be comprised of a “tribute” to Cirque du Soliel (20%), Francophone Quebec designers, decided by APASQ (40%), and English Canadian designers decided by ADC (40%); she said that the Board’s discontent with this breakdown will be expressed to CITT. Helwig also said that a response to CITT’s “all Canadian play” idea would be made as well; Horn stated that while he understood the idea behind it, it would be very unfair to the designers who submitted to the Ottawa deadline to now be denied the right to exhibit in Prague, and that CITT had the opportunity to suggest this theme before now, as the Ottawa exhibition was a co-production between ADC and CITT.

### **Election / Acclamation of Board Members**

Horn stated that there were to be some changes to the Board. Horn thanked David Morrison for all of his work – he has a growing family with which he would like to spend some more time; Brock Lumsden has moved and will no longer be able to be on the Board; Robert Gardiner has recently been named the Chair of the Theatre, Film and Creative Writing department at UBC, and Charlie Richmond will be taking his place as BC Representative. The remainder of the Board would be remaining in their current terms or beginning another at the request of their region. The Board slate proposed was as follows:

Kairiin Bright  
Chris Dennis  
Scott Henderson  
Dennis Horn  
Kathleen Irwin  
Sandra Marcroft  
Martha Mann  
Kevin McAllister  
D’Arcy Poultney  
Charlie Richmond  
Aisling Sampson  
Robert Shannon  
Allan Stichbury  
Brad Trenaman

MOVED by McKinnon, SECONDED by Gardiner, to accept the slate as proposed. CARRIED.

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