



ANNUAL GENERAL MEETING 2016/17

Saturday, November 11, 2017

9:30 am-10:00 am

Friends House

60 Lowther Avenue, Toronto ON

MINUTES

Present: R. Baker, D. Baskerville, S. Lander, M. Filgate, N. Powell,
B. Pallomina, E. Mensah, O. Portillo*

Staff: F. Maltais-Bayda, S. Wright

Regrets: S. Rollock,

Public: Lo Bill, Fiona Griffiths, Jennifer Hum, Susan Wolf

1. Welcome and Call to Order

Meeting called to order by M. Filgate at 10:11 am.

F. Maltais-Bayda delivers a land acknowledgement.

2. Approval of Agenda

Motion to Approve the Agenda for the 2016/2017 Annual General Meeting on November 11, 2017: Moved by D. Baskerville, seconded by E. Mensah. Approved.

3. Approval of minutes from 2015/2016 Annual General Meeting

Motion to approve the Minutes for the 2015/2016 Annual General Meeting on November 11, 2017: Moved by B. Pallomina, seconded by N. Powell. Approved.

4. Business Arising from Minutes

No business arising from minutes.

5. Chair's Report

M. Filgate:

This year was my first serving as co-Chair of CADA-ON, and then suddenly, as sole Chair. We have had peaks and valleys! It has been a great exercise to look back over the year and take stock. I have learned so much and today I am feeling proud of what we have accomplished this year and optimistic about the future.

Last year before leaving Andrea asked the board to write about what we thought were CADA's essential services; what needed to stay, what could go. I feel strongly that we have kept these goals at the forefront. Amidst a lot of conversation around duplication of services and questioning the role of arts service organizations, I feel strongly about our importance in the community, namely our unique place as an organization run by artists who work in the field and understand the real and current challenges faced. I feel we are a voice for artists, that we truly represent diversity, and that we are responding actively to the needs of our membership and the changing dance sector.

Staffing

This year we encountered several disruptions in organizational stability and much of our focus and energy was directed towards these challenges. Due to illness, our Administrative Director, Larissa Taurins-Crawford started the year on a part-time basis with Corey Crawford stepping in to fulfill the other part of the job. Larissa eventually took full sick leave and Zita Nyarady was hired for several months as Acting AD. Zita was one of the strong candidates from the prior round of interviews. Larissa unfortunately was not able to come back when expected and Zita had other engagements so we underwent a full job search and Fabien Maltais-Bayda was hired as Acting AD. Larissa was not ready to return at the agreed upon time and it was mutually decided that for the sake of the stability of the organization we would part ways and Fabien was hired as AD.

At the beginning of the year we also welcomed Stuart Wright who joined CADA as the new Membership and Outreach Coordinator, as well as our new co-chairs, myself, Mairéad Filgate, and Catalina Fellay-Dunbar. Part way through the year Catalina was hired by the Toronto Arts Council and had to resign as chair due to conflict of interest.

After all undergoing a thorough learning process this year we are all feeling steady and things are running much more smoothly.

While this has been challenging, it has also pushed us to question and examine our organizational structure and has led to:

- Significant staff raises.
- Redefining roles and responsibilities: Membership & Outreach Coordinator became Membership Coordinator; AD increase in hours.
- Focus on collaborative working methods within the board – chair shadowing by all board members.

- Vision Meetings – on Toronto Island and Artists Play studio: celebratory spirit, dreaming – active questioning of current models and structures and sustainability of CADA-ON.
- Participation in CDA’s Decolonizing Dance Retreat – prior interviews with Gerry (facilitator) and Melissa (UK researcher).
- Reignited partnership with CADA-West – meetings in Vancouver with Jessica Wadsworth and in Toronto with Jessica and Sadira (consultant for PSD); national PSD document envisioned.
- Stronger Board diversity.

Additional Accomplishments

- Increased Board involvement – prioritizing time for open discussion at board meetings.
- Focus on open conversation and transparency in all facets of our work.
- Working to build comprehensive calendar for the year of deadlines, activities, etc. to be shared with all board members.
- Updated Strategic Plan for next three years.
- Started using Slack, a shared information and communication platform.
- Reignited partnership with Love In (November workshop).
- Updated Professional Standards Document to reflect cost of living, diverse practices.
- Updated contract template to reflect diverse working practices & encourage transparency.
- Re-imagined PSD document to be fluid document reflecting the diversity and ever-shifting conditions of the sector.
- Identified the Indigenous Dance Community as our next focus of community consultations and developed a new approach to this endeavor.
- Plan for Community Workshop Series (identified as a priority at Island vision meeting).
- Record high membership numbers.
- Flamenco Community Consultations.
- Successful Blackwood Gallery contract negotiation using PSD.
- CC Operating Grant complete.
- Phased out Training Partnership Program –in response to community feedback, re-allotted funds to TSP (more inclusive).

In her report last year Andrea said: “My goal for 2015-16 was to tie up various administrative projects and obstacles in order to make way for a dedicated return to vision and mission-based work.” Despite challenges that we realize will always arise, we have stayed strong, malleable and committed. I have been reminded many times over what a passionate and dedicated group of people dance artists are. We have achieved much, have many exciting plans for the future, and a renewed commitment to continued questioning, both within and outside of the organization.

Motion to accept the Chair's Report from 2016/17 Annual General Meeting on November 11, 2017: Moved by B. Pallomina, seconded D. Baskerville. Approved.

6. Administrative Director's Report

F. Maltais-Bayda:

Funding

- In 2016/17 we benefitted from our very successful granting history.
- 2016/17 was the second-last year of our OAC grant, which for 2017/18 has gone from \$8 500 to \$8 849, due to the recent budget increase from the OAC.
- 2016/17 was the first year of our three year grant from the TAC for \$21 000.
- For 2016/17 we received a Canada Council Project Grant of \$37 000, which was used to fund the TSP.
- This year we also submitted our first multi-year operating grant within the CC's new framework, requesting \$55 000. We should have a response in December.

Training Subsidy Program

- In 2016/17, CADA-ON's primary goals were to maintain the impact of the TSP program, while ensuring its stability and sustainability. We were able to run a far reaching program, while staying generally within our allocated resources.
- While membership increased by 12%-15% each membership year from 2012-2016, we experienced a record increase of nearly 25% from 2015/16 to 2016/17, ending the year with 346 members. Clearly, amid the difficult topography of professional dance in Canada, the services and support that CADA-ON has to offer, like the TSP, are more valuable than ever. CADA-ON's membership is diverse and highly varied across artistic and geographic categories. Our members are engaged in professional practices spanning over 20 dance forms, including classical, folkloric, traditional, contemporary, interdisciplinary, and experimental genres. What's more, over 57% of members who used the TSP in 2016/17 identified forms outside the categories of contemporary or ballet as areas of active practice, an increase of 12% from 2015/16. This high proportion reflects the success of our targeted outreach and community consultations – projects we seek to continue and expand.

- This year we disbursed TSP funds to working dancers in 25 municipalities throughout Quebec, Newfoundland, Nova Scotia, Ontario, Prince Edward Island, and the Yukon. And while a bulk of our TSP claims came from dancers in the arts and culture hub of Toronto, about 20% of our reimbursements went to dancers in other parts of the country.

Membership

	2016/17	% of Total	Compared to 2015/16	% of Total
Total Members	346		279	
Category Breakdown				
Professional Artist	189	55%	164	58%
Emerging Artist	140	40%	100	37%
Associate	15	4%	13	4%
Lifetime	2	1%	2	1%
Geographical Breakdown				
Members In Toronto	258	75%	208	75%
Members Outside Toronto	88	25%	71	25%
Members In Ontario	329	95%	267	96%
Members Outside Ontario	17	5%	12	4%

TSP Use

2016/17 TSP Usage	Projected	Actual
Total Eligible Members	240	323
# of Participating Members	188	178
% of Participating Members	78%	55%
Total Reported Artist's Spending	\$80 000	\$88 861
Average Reported Artist's Spending	\$426	\$579
Total CADA-ON Disbursement	\$42 000	\$37 014.62
Average Disbursement	\$213	\$206.52
Annual Cap per Member	\$325	\$325
Total Canada Council Funding	\$42 000	\$37 000

- While our TSP-eligible membership grew from 266 in 2015/2016 to 323 in 2016/2017, the number of members using the TSP only grew to 178 this year. Thus, while we had 65% of eligible members using the TSP in 2015/16, this percentage actually dropped to 55% in 2016/17. This is likely due to the massive growth in first-time CADA-ON members this year. These new members may not have made use of the TSP because they were still becoming familiar with what

their CADA-ON membership offered, and learning about the various protocols and deadlines that necessarily structure the TSP.

- Moving forward, we are analyzing how investing more resources into educating new members on the logistics of claiming their TSP subsidies might increase the percentage of eligible members who use the program. However, an increase in participation should also be accompanied by an increase in funding. At current levels, the sustainability of the TSP relies on at least some of our membership not participating: full participation would far exceed the resources currently available for the program.

Internal Cap Policy and Sustainability

- Indeed in 2016/17 demand for the TSP once again outstripped allocated funds. In order to ensure the ongoing financial stability of the TSP, and of CADA-ON, we implemented our new internal cap policy this year. With this new model, the total funds available for the entire year’s TSP program (determined by the amount received in our Support Services to the Dance Milieu: Project Grant) was divided by three. Thus, for each claims period – October 1, 2016, March 1, 2017, and June 1, 2017 – we allocated \$12 333.33. Our policy states that if the total disbursement (after calculating 60% reimbursements and accounting for individual member caps of \$325) for any period exceeds the allotted amount, we reduce each reimbursement by a set percentage. As demonstrated in the table below, calculated TSP disbursements exceeded allocated funds in all three 2016/17 claims periods.

Cap per Person		Canada Council		Cap per Period
325		37000		12333.33
	Sum 60% (With Individual Cap Reductions)	Over/Under Cap	% Reduction Required	
October Total Claims	18042.24	5708.90	31.64%	
March Total Claims	16705.406	4372.07	26.17%	
June Total	13406.064	1072.73	8.00%	

Claims				
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- Our internal cap policy has ensured the stability and sustainability of the TSP, as well as CADA-ON's fiscal health. However, it also makes evident the extent to which demand for this essential program exceeds available resources. In order to ensure that CADA-ON continues to provide significant support for the training and conditioning needs of independent dance artists, we must increase funding for the TSP.

Training Partnership Program

- In 2016/17 we completed two pilot projects of the Training Partnership Program (TPP) with Good Morning Dancers (GMD). While the program succeeded in increasing our membership numbers and attendance at GMD, the administrative load was considerable on the part of both organizations, and the program did not create sustained attendance at GMD after the pilot period. After careful consideration of feedback from our partnering organization, and the dance community, CADA-ON decided to end the TPP pilot project. It was agreed that the TPP created unnecessary added administrative work and that our current goals of diversification could not be adequately met by the program. In order to offer the most equitable services to members practicing all dance forms and residing in cities other than Toronto, we decided it would be most effective and advantageous to divert the remaining TPP funds, totalling \$2 575, toward the 2017/18 TSP program.

Professional Standards for Dance

- The past year has been crucial for redefining the goals of our PSD documents. Beyond updating the PSD, we identified a pressing need to rethink the structure of the document and its audience. Through our research, we realized that we could not serve all with a single, static document, especially if we want the PSD to be relevant to professional dance artists practicing in a diverse array of dance styles, with different modes of working, with varying levels of support, and in different geographical locations. In order to meet the needs of as wide a range of dance artists as possible, we decided to treat the PSD as a fluid document and allow for ongoing updates, reflecting our ever-shifting dance ecologies.
- In 2016/17, the Board of Directors engaged in lively discussions regarding the form and content of the PSD. Each board member approached several peers and colleagues in the community to conduct informal research, and we reached out to our membership for feedback through social media. A small working group was formed, which drafted updates to several areas of the PSD, including artist hourly

wages, teaching wages, weekly rates, and an re-modeled contract template, all of which currently await Board approval. Our former Co-Chair Catalina Fellay-Dunbar also conducted a consultation within the Flamenco dance community gathering information that will be incorporated into future PSD updates.

- It bears noting that since the beginning of 2017/18 we have published the first of our rolling updates, and begun laying the groundwork for collaboration with CADA/WEST on extensive PSD research.

Professional Discounts and Sponsors

- In 2016/17 we continued with our very successful after-hours free space agreement with NBS, as well as our wide range of discounts for members.
- With so much time and attention diverted toward administrative hiring and other tasks this year, sponsorship revenue went down, however, we have a new Sponsorship Package, which Board Members will now be able to use when soliciting sponsorships. Generating sponsorship income will be a priority for 2017/18.

Community Consultations

- In 2016/17 we decided to focus on Indigenous dance communities for community consultation. These consultations have begun in 2017/18, and will continue at least until the end of 2018/19.

Workshops

- In 2016/17 we decided to pursue a series of Community Workshops, as a way of more actively situating CADA-ON as an agent for community building and learning. This project is well underway in 2017/18, and our first workshop will take place on November 28, 2017.

Organization

- In the past year a huge portion of institutional time, labour, and resources went into staff changeovers – employee searches, interviews, and staff training. This was a significant challenge, and meant that many initiatives, including some outreach and consultation projects, had to be slowed or postponed. However, this

experience made clear the importance of increasing administrative wages and hours to make our staff positions more sustainable, and of refining how we archive and transmit institutional knowledge.

Discussions arising from Administrative Director's Report:

National Ballet School free after-hours space.

D. Baskerville suggests unofficially spreading the word that NBS does, on occasion, have free space beyond 8-10pm weeknights.

M. Filgate will reconnect with NBS to see if more hours can be negotiated.

F. Maltais-Bayda is willing to look into other available (underused) spaces in the city, particularly the Theatre Department at the University of Toronto.

Workshops.

F. Griffith has a sister-in-law in finance and is willing to help orchestrate a future workshop around this topic.

R. Baker suggests disseminating workshops/meetings via audio to be posted publicly.

E. Mensah suggests facebook live.

Discussion ensued that not everyone has access to facebook and that we could encounter fundamental privacy issues.

L. Bill also wonders about copyright issues.

B. Pallomina suggests video as the best way to go for accessibility and three-dimensionality.

F. Griffiths further suggests putting video on the CADA-ON website in a way that makes it exclusive to CADA-ON members. It is agreed that each workshop facilitator will have the final say.

B. Pallomina asks all to feel free to suggest topics and ideas for discussion for the upcoming Anti-Racism and Anti-Oppression Workshop on Nov. 28.

Motion to accept the Administrative Director's Report for the 2016/17 Annual General Meeting on November 11, 2017: Moved by S. Lander, seconded by L. Bill. Approved.

7. Treasurer's Report

S. Lander:

The audit, known as a review engagement, for CADA's 2016/17 financial statements has been completed, and the auditor, Barbara Scott of Cowperthwaite Mehta, has approved the statements.

- The most significant feature of the financial statements is an accumulated surplus of \$12,485. This mainly comes from two sources: approximately \$2,500 unspent from the grant for the GMD dance project and an increase in revenue from membership fees of \$6,465. There were also reductions in spending on consultations and other projects, since the frequent administrative transitions throughout the year diverted time and attention from such projects.
- Having a surplus does not mean that we may spend it in new areas; we are still bound by CADA's objectives.
- We are directing the surplus to increase the Training Subsidy Program budget and the amount budgeted for staff salaries.
- Other observations from the statements:
- The membership fee revenue is the net revenue; that is the amount we take in from the CADA membership minus the amount we pay to the Canadian Dance Assembly for joint memberships. We report these separately to CADAC.
- We limited our TSP disbursements to \$37,000, the amount equal to the CC project grant. The rest of the program expenses are the GMD payouts.
- We did pay more for our Administrative Director and Membership Coordinator.
- Membership and Marketing decreased mainly because of a decrease in Wild Apricot fees.
- Other concerns"
- We have opened an account with Alterna Savings a co-op bank. Alterna provides lower costs and pays interest on our chequing account balance. We are in the final stages of closing our TD Canada Trust account and transferring the funds to Alterna. We have a Guaranteed Investment Certificate (GIC) with TD Canada Trust that will mature in May, 2018. The funds will then be transferred to Alterna.

Motion to accept the Treasurer's Report for the 2016/17 Annual General Meeting on November 11, 2017: Moved by E. Mensah, seconded F. Griffiths. Approved.

8. Membership Coordinator's Report

S. Wright:

Social Media

Since I've started with CADA we've seen a general increase in likes and views on facebook. Views grew the most between August 2017 to Nov 2017. This could have to do with more frequent posts during this time period. The posts with the largest amount of

views, likes and shares are always ones that are personal to CADA-ON as an organization. Member-of-the-Month, notices for TSP deadlines and CADA-ON events, as well as posts about important topics (such as anti-racism) have garnered the most amount of views and likes. This suggests that our following is more interested in material generated directly from CADA-ON versus reposts from other organizations.

We are still using Twitter to post important dates as well occasional reposting. Our Instagram account needs addressing.

Membership

We ended our 2016/2017 fiscal year with 346 members, our largest number yet! Thank you to L. Taurins-Crawford, C. Crawford, Z. Nyarady, F. Maltais-Bayda and our Board for all of their help. This number could reflect our increased community presence as we are receiving more and more applications from non-contemporary and ballet dancers. As of November 2017 we have reached 244 members, which is a good number. We are still receiving renewals and new applications on a weekly basis.

For our 2017/2018 year we decided to remove our Emerging Membership category. This was a relatively seamless transition and we have received no complaints from the Membership.

Sponsorship

Thank you to D. Baskerville for renewing our sponsorship with Malabar. We are still waiting to hear back from Trilogy for a date to meet.

Other Projects

Update of the website is under way. Film project is in the works.

Responsibility changes and reworkings

My title has been changed to Membership Coordinator, and most of CADA-ON's outreach work has gone to our Administrative Director.

Motion to accept the Membership Coordinator's Report for the 2016/17 Annual General Meeting on November 11, 2017: Moved by N. Powell, seconded B. Pallomina. Approved.

9. Approval of 2016/17 Audited Financial Statements

Motion to approve the Draft Auditor's Statements for the 2016/17 Annual General Meeting on November 11, 2017: Moved by S. Lander, seconded by F. Griffiths. Approved.

10. Appointment of Auditor for 2017/18

Motion to approve Barbara Scott as Auditor for 2017/18 for the 2016/17 Annual General Meeting on November 11, 2017: Moved by S. Lander, seconded by F. Griffiths. Approved.

11. Membership Criteria

M. Filgate suggests moving this discussion to another meeting due to time constraints.

12. Bylaw Amendments

M. Filgate puts forward a Bylaw Amendment that will allow her stay on as Chair for a transitional year, despite her term coming to an end, during which time each Board Member will shadow her work for a three month term.

Motion to approve the Bylaw Amendment 1. VI - 02: Moved by B. Pallomina, seconded by F. Griffiths. Approved.

Motion to approve the Bylaw Amendment 2. VI - 02: Moved E. Mensah, seconded by D. Baskerville. Approved.

13. Presentation and Approval of the Board Slate

The following Nominees for the CADA-ON 2017-2018 Board of Directors are put forward as follows:

Amelia Ehrhardt: nominated by B. Pallomina, seconded by D. Baskerville
Fiona Griffiths: nominated by M. Filgate, seconded by D. Baskerville
Neena Jayarajan: nominated by M. Filgate, seconded by N. Powell
Nikolaos Markakis nominated by D. Baskerville, seconded by B. Pallomina
Kylie Thompson: nominated by O. Portillo, seconded by N. Powell

From the floor, Susan Wolf presents herself as a candidate.
She is nominated by L. Bill and seconded by R. Baker.

* O. Portillo arrives 11:31 am.

Discussion around nominations

F. Griffiths, addressing the large slate of nominees and the possibility of outnumbering our quota of Board of Directors, suggests the idea of having a “member-at-large”: someone who contributes as a member of the community but not as an official Director.

S. Lander confirms this as a possibility by quoting Section 4, Paragraph D in our By-Laws.

E. Mensah: with both N. Powell and O. Portillo ending their term, we need to address the diversity of the Board before proceeding. Only one of the six nominees is a person of color.

F. Maltais-Bayda suggests pausing the nomination process and re-electing the current Board as it stands before coming up with an active solution.

M. Filgate brings up the need for a conversation with S. Rollock about his future on the Board. He has not attended 75% of meetings this term, with is required. She will update the Board at our next meeting.

O. Portillo suggests creating councils to represent different backgrounds and diverse dance fields to contribute to CADA-ON's functioning and visioning.

A conversation ensues initiated by J. Hum from the floor, surrounding the complexities of being non-white, and being involved in or having a background in both traditional and contemporary dance forms.

E. Mensah reiterates the importance of hearing different voices from people of color with different dance backgrounds than the "norm".

J. Hum agrees that it will take time, and she thanks CADA-ON for the job it is doing.

F. Maltais-Bayda: now that the many details involved in preparing for the AGM have been covered, we can focus on developing the diversity of the Board.

M. Filgate, noting that we will reconvene as a Board in the near future to address and confirm a new roster of nominees, proposes a Board slate for 2017/18 of R. Baker, D. Baskerville, M. Filgate, S. Lander, E. Mensah, B. Pallomina and S. Rollock.

Motion to approve the proposed temporary Board slate for 2017/2018 for the 2016/17 Annual General Meeting on November 11, 2017: Moved S. Lander, seconded by B. Pallomina. Approved.

14. Other Business and Open Forum

A big thank you and goodbye to N. Powell and O. Portillo for their incredible work as Board of Directors!

O. Portillo: Boards are notoriously slow-moving. How can CADA-ON members have more say in the organization without having to be on the Board?

M. Filgate: what about an advisory council?

E. Mensah & F. Griffiths: how about the idea of a “Town Hall”, as a form of Membership Meeting?

General agreement about “Involving the membership”!

M. Filgate: the difficulty is finding the right forum – for example, we tried to get feedback for TSP reform online and the response was very minimal.

F. Griffiths: suggests we each reach out to our own communities in order to get people involved.

O. Portillo: we should be drawing on the diverse abilities already here in the community – i.e. people who can make videos!

F. Griffiths: we can create a list of people in the community with certain skill sets that we can draw upon when needed.

15. Adjournment

Motion to adjourn the 2016/17 Annual General Meeting on November 11, 2017: moved by F. Griffiths, seconded by E. Mensah. Approved.

Adjourned at 12:05 pm.