



ANNUAL GENERAL MEETING 2017/2018

Saturday, November 10, 2018

11:00 am to 1:00 pm

Friends House

60 Lowther Avenue

MINUTES

Present: D. Baskerville, M. Filgate, N. Jayarajan, S. Lander, N. Markakis, E. Mensah, B. Pallomina, K. Thompson, T. Tyler-Davis
Community: Catrina Ascenuik
CADA-ON Staff: J. Lee, F. Maltais-Bayda
Regrets: R. Baker

1.0 Welcome and Call to Order

Meeting called to order by M. Filgate at 11:17 am.

2.0 Roll Call & Introductions

Members of the Board and Staff introduce themselves.

C. Ascenuik: Please call me Cat! I'm part of Toronto Dance Hall Collective and am excited for us to start a conversation with CADA-ON about overlapping issues.

S. Lander: Cat, as you aren't a CADA member, you can't vote on any of the upcoming issues.

Roll call complete.

3.0 Land Acknowledgment

F. Maltais-Bayda presents a land acknowledgement.

4.0 Approval of the Agenda

Motion to Approve the agenda: Moved by D. Baskerville, seconded by T. Tyler-Davis. Approved.

5.0 Approval of the 2016/2017 AGM Minutes

Change time of meeting to 10:00-12:00 pm.
Add note that an asterisk means late attendance.

Motion to approve the 2016/2017 AGM Minutes with the above changes: Moved by K. Thompson, seconded by E. Mensah. Approved.

6.0 Old Business

6.1 Business Arising from Minutes

None.

7.0 Reports

7.1 Administrative Director's Report (attached)

Additional comments:

T. Tyler-Davis: There are some members in Alberta!?

F. Maltais-Bayda: I believe those members were both formerly based in Ontario and recently moved...also one in Burnaby. I think it may make sense to encourage them to join CADA-WEST next time membership rolls around.

7.2 Membership Coordinator's Report (attached)

Additional comments:

N. Markakis: In regards to the Training Subsidy Program (TSP) and membership numbers - outside of Ontario we have 12 members and 9 of those are using the TSP. So the TSP is clearly a big draw for those living outside of this province.

D. Baskerville: It is possible our membership numbers are a bit low because I haven't yet done my personal membership email drive.

N. Markakis: We should look at other initiatives that will increase membership other than the TSP.

E. Mensah: Maybe a conversation for our visioning meeting?

B. Pallomina: Thank you for your report Jennifer!

M. Filgate: We are very happy to have you with us!

7.3 Chair's Report (attached)

Additional comments: None.

A resounding moment of thanks to Mairéad as outgoing Chair.

7.4 Treasurer's Report (attached)

Additional comments: None.

7.5 Approval of 2017/2018 Financial Statements

S. Lander: In our previous Board Meeting, the Board of Directors approved the draft Financial Statements. I would now like to bring the actual Financial Statements to the membership.

***Motion to approve the 2017/2018 Financial Statements before the Membership:
Moved by S. Lander, seconded by N. Markakis. Approved.***

S. Lander: I would also like to express my gratitude to Fabien for keeping things on track and for putting up with me!

F. Maltais-Bayda: Nothing to put up with!

M. Filgate: Slade, as you are outgoing as Treasurer, may we extend our thanks to you!

Applause all around for S. Lander's work as Treasurer.

Break: 12:00 pm-12:14 pm

8.0 New Business

8.1 Amendments to Bylaws

N. Markakis: We have three categories of Bylaw Amendments to address today. One is in regards to the document form - essentially cleaning up with some formatting changes (1). The second addresses gender terminologies - making our Bylaws more gender neutral (3). The third category contain actual changes (3). We will vote on each these three categories, and in the third category we will vote on each individual change.

T. Tyler-Davis: Do we want to visually document this in order to allow our membership to see it?

N. Markakis: If there is time to set this up, sure, but a reminder that these documents have already been made public with our Membership.

1.

Motion to accept the proposed amendments to the numbering and general layout of the CADA-ON Chapter Bylaws. Moved by N. Markakis, seconded by B. Pallomina. Approved.

2.

Motion to accept the proposed amendments to the language - 'his/her' to 'their' - of the CADA-ON Chapter Bylaws. Moved by N. Markakis, seconded by S. Lander. Approved.

3.

3.1

Motion to accept the proposed amendment to change Article 1.1 of the CADA-ON Chapter Bylaws, pending approval from the Ministry of Consumer and Corporate Services, to the following:

The name of the Corporation is Canadian Alliance of Dance Artists – East Chapter. Abbreviated, CADA-East. Herein called the Alliance.

Moved by N. Markakis, seconded by S. Lander. Approved.

3.2

Motion to accept the proposed amendment to change Article 1.4 of the CADA-ON Chapter Bylaws, pending approval from the Ministry of Consumer and Corporate Services, to the following:

The Board of Directors for the Canadian Alliance of Dance Artists – East Chapter will herein be called the Board.

Moved by N. Markakis, seconded by S. Lander. Approved.

3.3

Motion to accept the proposed amendment to change Article 2 of the CADA-ON Chapter Bylaws to the following:

ARTICLE 2 Definitions

2.1 AGM

The annual meeting of the Alliance’s general membership, typically held in November for the previous fiscal year.

2.2 Director

Members of the Board of Directors may be referred to simply as Directors of the organization. Other terms, including “trustee” or “Board Member” may also be used.

2.3 Ex Officio

A member of a body (Board, committee, etc.) who is part of it by virtue of holding another office.

2.4 Officer

Members of the Executive Committee may be referred to as Officers or Executive Officers.

2.5 PSD

The Professional Standards for Dance (PSD) documents are the Alliance’s best practices guidelines for working conditions and

compensation in the professional dance field.

Moved by N. Markakis, seconded by T. Tyler-Davis. Approved.

3.4

Motion to accept the proposed amendment to change Article 4.1 of the CADA-ON Chapter Bylaws to the following:

Members must be either a Canadian citizen or permanent resident of Canada or living and working in Canada for at least six month.

Moved by N. Markakis, seconded by D. Baskerville. Approved.

3.5

Motion to accept the proposed amendment to add Article 4.4f to the CADA-ON Chapter Bylaws:

The Alliance reserves the right to decline membership applications or renewals, or to remove a member from the organization, based on significant violation of the Alliance's Professional Standards for Dance (PSD). A motion to deny or remove membership will be required to pass by a two-thirds majority vote at any meeting of the Board of Directors.

Moved by N. Markakis, seconded by E. Mensah. Approved.

3.6

Motion to accept the proposed amendment to change Article 4.6b of the CADA-ON Chapter Bylaws to the following:

All annual dues shall be payable in advance to the Alliance at the beginning of the fiscal year. Dues paid in the course of the fiscal year will only grant membership until the end of that membership year (May 31).

Moved by N. Markakis, seconded by K. Mensah. Approved.

3.7

Motion to accept the proposed amendment to remove Article 4.6c of the CADA-ON Chapter Bylaws. Moved by N. Markakis, seconded by M. Filgate. Approved.

3.8

Motion to accept the proposed amendment to change Article 5.2a of the CADA-ON Chapter Bylaws to the following:

a. The affairs of the Alliance shall be managed by a Board of 4-12 composed of the President, the Vice President, the Secretary and the Treasurer and 0-8 Directors.

Moved by N. Markakis, seconded by B. Pallomina. Approved.

3.9

Motion to accept the proposed amendment to change Article 5.2b of the CADA-ON Chapter Bylaws to the following:

At least 60% of the Board shall be Professional Members of the Alliance while up to 40% can be Associate Members.

Moved by N. Markakis, seconded by N. Jayarajan. Approved.

4.0

Motion to accept the proposed amendment to change Article 5.4c of the CADA-ON Chapter Bylaws to the following:

The Board may also appoint Advisory Directors and/or Directors Emeritus as Ex Officio Directors without vote. The terms of such appointments shall be one year and no more than three consecutive years.

Moved by N. Markakis, seconded by M. Filgate. Approved.

4.1

Motion to accept the proposed amendment to change Article 5.5a of the CADA-ON Chapter Bylaws to the following:

Any Director may resign by giving written notice of their resignation to the President of the Alliance, or any Executive Officer. Such resignation in writing will take place at the time specified in such notice and the acceptance of such resignation will not be necessary to make it effective.

Moved by N. Markakis, seconded by D. Baskerville. Approved.

4.2

Motion to accept the proposed amendment to change Article 6.7 of the CADA-ON Chapter Bylaws to the following:

A quorum for a meeting of the Board of Directors shall be a minimum of three members or 50% of the Board (whichever is greater).

Moved by N. Markakis, seconded by T. Tyler-Davis. Approved

4.3

Motion to accept the proposed amendment to change Article 7.5 of the CADA-ON Chapter Bylaws to the following:

The President shall preside at meetings of the Board of Directors and of the Executive Committee and generally do and perform all acts incident to the office of President, and shall have such additional powers and duties as may from time to time be assigned to him or her by the Board.

Moved by N. Markakis, seconded by E. Mensah. Approved

4.4

Motion to accept the proposed amendment to add Article 7.6, Vice President, to the CADA-ON Chapter Bylaws:

The Vice President shall assume the office of Chair should this position become vacant for any reason, and shall have such additional powers and duties as may from time to time be assigned to him or her by the Board.

Moved by N. Markakis, seconded by D. Baskerville. Approved

4.5

Motion to accept the proposed amendment to change Article 14.1 of the CADA-ON Chapter Bylaws to the following:

In these Bylaws words importing the singular number shall include the plural number as the case may be or vice versa.

Moved by N. Markakis, seconded by T. Tyler-Davis. Approved

Applause!!

8.2 Approval of Board Slate

Motion to approve the new slate of Board of Directors of CADA-ON Chapter as follows: D. Baskerville, R. Baker, M. Filgate, N. Jayarajan, S. Lander, N. Markakis, E. Mensah, B. Pallomina, K. Thompson and T. Tyler-Davis. Moved by N. Markakis, seconded by S. Lander. Approved.

9.0 Other Business and Open Forum

C. Ascenuik: What is the distinction between Associate and Professional Members?

S. Lander: Associate Members do not identify as professional dance artists. They cannot access the TSP. Their membership fee is cheaper. We only have about a dozen, myself included. Many have been professionals in the past.

C. Ascenuik: So to be a Professional Member, you have to be an active professional?

S. Lander: We currently use the same definition as the Ontario Arts Council. We should probably reexamine this, as it remains a Eurocentric definition.

C. Ascenuik: So as a choreographer, would I qualify?

N. Markakis: Yes, you are a dance artist.

C. Ascenuik: How do I take advantage of the TSP?

F. Maltais-Bayda: You can apply 3 times per membership year. Any costs you incur while training we will cover up to 60% up to a capped amount.

B. Pallomina: Save your receipts, fill out a form, send it in, Fabien sends you a cheque.

F. Maltais-Bayda: On our website, CADA-ON recognizes a professional artist as someone who fulfills one or more of the following criteria:

- Has specialized training in the dance field (not necessarily in academic institutions),
 - Is recognized as such by peers (artists working in the same artistic tradition),
 - Has a history of public presentation or publication,
 - Spends a significant amount of time practicing their art, and seeks payment for their work.
- ember are one of the following: has specialized training, recognized

as such by peers, history of public presentation, sends a significant amount of time practicing your art and receives payments...

In the end it is at our discretion.

C. Ascenuik: Let's say I'm having problems dealing with promoters and not getting paid. Would there be help or guidance as to how to handle these professional situations? In the urban scene right now, there is a lot of underpayment, even at the studio level.

F. Maltais-Bayda: We have the Professional Standards for Dance (PSD) document that outlines working conditions for dance artists, and has both a suggested pay scale and sample contracts to be used as templates. As for legal help, we can't represent legally, but we can mediate and/or help guide you to the proper avenues. Look into the PSD and see how well it translates for the urban dance scene - this would be great for all of us.

N. Jayarajan: Sometimes just saying you are involved with CADA and sending them a link can really help in your negotiations. It lets others know you belong to a professional standard.

S. Lander: The Toronto Arts Council, Ontario Arts Council and Canada Council all use our PSD as a standard in their budgets.

E. Mensah: Cat, I am very familiar with the situations you are describing. So often it is rooted in education. Sometimes those promoters don't value the presence of dancers - it is important to find people who value you and what you bring to the table. Often they don't want to cut into their own profit in order to pay the dancers. We all need to understand what needs to change and shift because dancers aren't going to 'stop taking the job' ~ we *want* to be doing this. When it comes to doing paid or unpaid work, there are what are known as the three Ps: people, payment, project. You have to find the balance of them.

C. Ascenuik: The reason I'm here today is that the unpaid opportunities severely outweigh the paid in the urban dance community. I believe in educating the dance community. There seem to be two different categories of dancers - those trained in dance studios, and those not. But now, recreational and professional dance communities are merging. We want to educate both - instead of fighting with each other, there needs to be union. In two weeks we are having a Town Hall, opening up the floor to people who have worked in both Canada and the US as well as to the public. We would like to invite one of you to join us on our panel. Is CADA interested

in coming and speaking to the urban dance community? How do you see CADA fitting in with our community? The training situations are different, for example, but are there ways to merge the two?

T. Tyler-Davis: At CADA we need to find the language that won't blur the lines...how do we define professional to the urban dance community? Training? It will be easier for us to navigate expectations in different settings if we really understand the thing itself. It is true that sometimes the situation is worth more than the pay...but I think that the more the urban dance community understands this document (PSD), the better they will plan their events. What does it really take to produce, present, and to do this professionally? Referring to this document can help, regardless of the form.

E. Mensah: This merging of recreational and professional means we need to build an alliance. Educate both groups about the situation at large. I don't even know how to reach people now because there is such a big trend, so much movement - and I don't recognize everyone anymore... We need to consciously come together.

C. Ascenuik: You spoke earlier about approaching dance studios...their standards are... interesting to say the least! Is there a way to work with the studios? Secondly, is there a way to create advocacy? Is there a place where I can go and get guidance?

F. Maltais-Bayda: We are that place. Building an advocacy group that works for the independent artist. We want to include all dance artists. We need to get this word out, so that those in the urban dance community know that we are here to help navigate and advocate.

B. Pallomina: Practically speaking, you could write to Fabien, or any of us, at any time.

K. Thompson: It is an interesting point. Say you are not getting paid a CADA rate...you could simply cc CADA on your emails as you are replying or negotiating.

E. Mensah: When you are on the producing side, you realize the financial constraints. You often sacrifice your own pay...or vice versa and the dancers don't get paid. I remember Amelia (Ehrhardt) saying that they (Dancemakers) can't always pay CADA rates, although they want to.

T. Tyler-Davis: Education is so important. Being transparent about how the budget is made, and what people are aiming for. The effort all around in the urban dance community is incredibly important.

D. Baskerville: I was recently involved in a project where we as dancers were initially going to be underpaid. The dancers met and discussed both the piece and the rehearsal schedule, and decided that we could get the work done in less time. We presented a new schedule to the choreographer, one that would allow all of us to be paid CADA rates. We all ended up satisfied.

E Mensah: Yes - it is so important not to waste people's time! Being diligent, stepping up as a choreographer and as a leader on the project. It's not easy on either side, but you need to be responsible.

B. Pallomina: Cat, what are the details of the Town Hall?

C. Ascenuik: November 23rd, 7:00pm-9:30pm, Bishop Marrocco High School Auditorium. It would be amazing if one or several of you could be there, either on the panel or just being present.

10.0 Adjourn

Motion to adjourn: Moved by M. Filgate, seconded by S. Lander. Approved.

Adjourned at 1:15 pm.



ANNUAL GENERAL MEETING

Saturday, November 10, 2018

11:00 am-1:00 pm

Friends House

60 Lowther Avenue, Toronto, Ontario

ADMINISTRATIVE DIRECTOR'S REPORT

Fabien Maltais-Bayda

Overview

- In 2017/18, CADA-ON significantly expanded our programs and services. We delivered a sustainable Training Subsidy Program, and published important updates to our Professional Standards for Dance. We also launched our Community Workshop Series, which included three well attended equity-focused events. CADA-ON continued with our popular professional discounts, our studio space agreement with the National Ballet School, and joint membership with the Canadian Dance Assembly.

Funding

- In 2017/18 we received the second \$21 000 installment of our Toronto Arts Council (TAC) operating grant.
- We received the third and final \$8 849 installment of our operating grant from the Ontario Arts Council (OAC).
- We also applied successfully to the OAC's Dance Organizations: Operating program in February 2018, receiving \$9 060 annually for the years 2018/19, 2019/20, and 2020/21.
- In 2017/18 we received a \$35 000 project grant from the Canada Council to fund the year's Training Subsidy Program (TSP).
- In July 2017 we also successfully applied for core funding in the Canada Council's new funding model. We were awarded \$90 000 over a three year period, the first installment of which was received on March 7, 2018 for the 2017/18 fiscal year.
- The overlap in Canada Council funding between our last project grant and new core funding resulted in an anomalous increase in revenue and large surplus for 2017/18. These funds will be used to fund programs in 2018/19 and 2019/20.

Training Subsidy Program (TSP)

Table 1. TSP Use Over 2017/18 (Compared with Previous Year)

	October 2017	March 2018	June 2018	2017/18 Overall	2016/17
Total Claims	\$33 459.82	\$34 688.16	\$19 657.99	\$87 805.97	\$88 861.00
Average Claim per Claimant	\$418.24	\$385.42	\$357.42	\$631.69	\$579.00
Total Reimbursements	\$16 960.32	\$13 207.24	\$7 279.39	\$37 446.95	\$37 014.62
Average Reimbursement per Claimant	\$212.00	\$146.75	\$132.35	\$269.55	\$206.52

Table 2. TSP Multi-Year Statistics

	2016/17 (Actual)	2017/18 (Actual)	2018/19 (Projected)
Eligible Members	323	276	285
Participating Members	178	139	155
% of Eligible Members Participating	55%	50%	54%
Reported Artist Spending	\$88 861	\$87 806	\$99 000
Reported Spending Per Member	\$579	\$632	\$630
Total CADA-ON Disbursement	\$37 015	\$37 447	\$40 000
Average Disbursement	\$206.52	\$270	\$260
Cap	\$325	\$350	\$350

- In 2017/18, we aimed to deliver a sustainable and impactful TSP to our Professional members. At the outset of the year, we set reimbursement allocations for each of the three deadlines (October 1, March 1, and June 1) at \$13 333, as well as an individual cap of \$325.
- The sustainability of the TSP has always relied on a percentage of our eligible members not submitting claims at each deadline. Especially in 2016/17, the amount of total calculated reimbursements for each period far exceeded allocated funds, forcing us to reduced reimbursements by a given percent. In light of this challenge, moderating promotion was identified as a strategy for reducing claim totals, and as a result, bringing total reimbursements more in line with allocated funds.

- For the October and March 2017/18 TSP claim periods, we were required to reduce reimbursements in order not to surpass our \$13 333 allocations. However, for the June period, reduced promotion lead to a significant decrease in the total volume of claims (see Table 1), leaving us with a surplus of TSP funds for the year. We decided to use these extra funds to top-up previously reduced reimbursements. We also increased the annual cap for all participating members to \$350, realizing a long-term goal for the organization.
- As shown in Table 2, a less robust membership in 2017/18 compared to the previous year (likely due in part to staff turnover and reduced outreach activities), resulted in a slight decrease in total reported artist spending. However, spending per member has continued to increase rapidly, jumping by almost 10% from 2016/17 to 2017/18. Raising the individual cap of our TSP to \$350 offered an especially impactful way of addressing this significant growth in individual spending for dance artists. As shown in Table 2, the average reimbursement for 2016/17 covered only about 35% of the average member's total spending that year, while this percentage increased to 43% in 2017/18.

Table 3. TSP Usage by City

City	Number of TSP Users	Percent of Total TSP Users
Brampton, ON	2	1.43%
Calgary, AB	1	0.72%
Edmonton, AB	1	0.72%
Etobicoke, ON	2	1.43%
Guelph, ON	4	2.88%
Halifax, NS	3	2.16%
Hamilton, ON	1	0.72%
Kingston, ON	2	1.43%
Kitchener, ON	1	0.72%
London, ON	2	1.43%
Markham, ON	1	0.72%
Mississauga, ON	3	2.16%
Montreal, QC	3	2.16%
North York, ON	1	0.72%
Oakville, ON	1	0.72%
Ottawa, ON	7	5.04%
Port Hope, ON	1	0.72%
Quebec, QC	1	0.72%
Scarborough, ON	1	0.72%
Thornhill, ON	1	0.72%
Toronto, ON	99	71.22%
Willowdale, ON	1	0.72%

Table 4. TSP Usage by Dance Form (Many Members Practice Multiple Forms)

Form	Number of TSP Users	Percent of Total TSP Users
Aerial	9	6.47%
African	7	5.04%
Ballet	56	40.29%
Butoh	2	1.44%
Capoeira	1	0.72%
Caribbean	3	2.16%
Classical Spanish	1	0.72%
Commercial	16	11.51%
Contemporary	121	87.05%
Flamenco	3	2.16%
Indigenous	1	0.72%
Jazz	38	27.34%
Latin	4	2.88%
Middle Eastern	7	5.04%
Other	13	9.35%
Percussive (Tap)	19	13.67%
South Asian	1	0.72%
Urban	41	29.50%

- As we continue to assess the geographic distribution of our membership, and to work on making CADA-ON more relevant and accessible to equity seeking communities, as well as dancers practicing forms outside of contemporary and ballet, it is important to analyse the composition of our membership participating in the TSP.
- It is worth noting that about five percent of members using the TSP are based in regions of Eastern Canada outside of Toronto, specifically Nova Scotia and Quebec.
- While the numbers of urban and commercial dancers using the TSP, 29.50% and 11.51% respectively, are encouraging, there remains much work to do in terms of making the TSP relevant and accessible to dancers working in forms other than ballet and contemporary.

Professional Standards for Dance (PSD)

- In September 2017, the Board approved updates to the PSD, based on research conducted in 2016/17. These included a new fee schedule, with increased recommended minimums to reflect annual increases in the cost of living, and a renewed contract template. The updated PSD was made available on our website, and publicized through social media and our newsletter.
- In 2017/18 planning began to update a number of other PSD sections including section 14 – Discrimination and Personal Harassment, and section 15 – Dispute Resolution Procedure.

Community Consultations

- In 2017/18 we began our Indigenous Community Consultation, which primarily comprised informal conversation and research into the history of CADA-ON's engagement with Indigenous dance communities. This work laid the foundation for paid formal consultations with Indigenous dance artists, taking place in 2018/19.

Community Workshop Series (CWS)

- A cornerstone of CADA-ON's 2017/18 season was the launch of our CWS. With this series of workshops and gatherings, we aimed to create a space for working dancers to come together and discuss important issues in our sector. We also hoped to cultivate CADA-ON's position as a hub for community building and collective learning.
- The 2017/18 CWS consisted of three programs.
 - Anti-Oppression and Anti-Racism: Practices for the Dance Community took place on November 29, 2017. CADA-ON was the lead organization for this event, and provided the budget of approximately \$1 200. The Toronto Dance Community Love-In joined CADA-ON, providing organizational and promotional support. CADA-ON hired Ella Cooper to plan and facilitate the workshop, which was attended by 42 participants, including a significant number of artists from equity-seeking groups. This high turnout revealed the significant desire within the dance milieu to engage in such conversations, and for them to take place within institutional settings. As one participant noted in their feedback, "I have been facilitating and developing anti-oppression trainings in grassroots and arts institutions for the last 10 years, so I was very happy to see this conversation reach a community that is so important to me on a larger scale."
 - Equity, Privilege, and Representation in Dance was a two-part workshop, taking place April 3 and April 10, 2018. CADA-ON was the lead organization for this event, and responsible for about \$4 400 of the total budget including \$4 000 that went to fees and expenses for the artist facilitators. Organizational and promotional collaboration was provided by the Toronto Dance Community Love-In, and the Canadian Dance Assembly, which also contributed \$800 toward artist fees. CADA-ON hired Ella Cooper, Raven Davis, and Leelee Davis to facilitate the two sessions, which attracted 26 and 20 participants respectively. In these workshops, the facilitators guided the group through unpacking Indigeneity, representation, privilege and anti-racism principles, with a

specific focus on the dance sector. They guided us through a process of addressing accountability and fostering accessible strategies for positive change that attendees might apply in their communities, organizations, and studios.

- The Talking Thinking Dancing Body (TTDB) took place on May 29, 2018. TTDB is “a facilitated conversation about aesthetics, context and artistic process,” initiated in 2012 by Lee Su-Feh of battery opera performance. In this edition of TTDB, Su-Feh and artist Barak adé Soleil lead a conversation, attended by 28 participants, around what it means to perform the dominant body. CADA-ON collaborated with Dancemakers in presenting this event. CADA-ON was responsible for the artists’ honoraria, totalling \$400, deaf-accessible promotion in the form of an American Sign Language (ASL) vlog commissioned from the organization Deaf Spectrum, \$300, and refreshments. Dancemakers provided the space and covered the costs of ASL interpretation at the event, and the Toronto Dance Community Love-In provided organizational and promotional support. Of particular note, CADA-ON’s outreach to the deaf arts community for this event, through the ASL vlog created and circulated by Deaf Spectrum, proved especially effective. While at previous events we’ve observed one or two participants communicating via hired ASL interpreters, at this event at least four people communicated through ASL interpretation.
- The CWS garnered high levels of participation and encouraging feedback in its first season. Assessing the program’s impact, we can identify two salient points. First, the CWS created a space to engage important and ongoing conversations around equity and anti-oppression within an institutional dance setting, something clearly desired by the community. Second, in hosting equity-minded workshops through our CWS, CADA-ON also seeks to transform the organization itself. Our CWS helps us reach out to new dance communities, avow our investment in creating a more equitable dance milieu, and integrate learning from these workshops into the fabric of our own organization.

on the MOVE 2018

- The on the MOVE conference is an annual day of professional development workshops and panels for emerging dance artists. The Dancer Transition Resource Centre is the lead organization for this project, and CADA-ON sits on the steering committee.
- This year’s on the MOVE had over 140 registrants. In addition to serving on the Steering Committee, one of our significant contributions to on the MOVE was organizing and leading a workshop, the “Professional World Survival Kit,” alongside Sarah Lockhead (*The Dance Current*), Ruth Leggett (Equity), Keith Davidson (Equity), and Robert Sauvery (DUO). In the workshop, we covered budgeting, contract basics, working conditions, safer work spaces, harassment, and marketing.
- CADA-ON was also present at the conference’s Community Fair, where there was significant interest in the organization. The TSP was a particularly big draw, and the level of enthusiasm among emerging dance professionals shows that we are addressing some important needs in the community. CADA-ON Board Members also participated in panels and networking tables, providing important insights to the conference, and increased visibility for the organization.

Harassment in the Dance Sector

- Throughout 2017/18, CADA-ON worked to address harassment in the dance milieu.
- On January 17, 2018, AD Fabien Maltais-Bayda and Board Member Esie Mensah participated in a national symposium on harassment in the performing arts. CADA-ON signed a communiqué published after this meeting.
- CADA-ON also participated in meetings convened by the Canadian Dance Assembly with provincial service organizations throughout the year. We worked on and signed a joint statement on harassment in the dance milieu published by this group of organizations.
- After the January 17th meeting, a number of working groups were struck, some of which have since received Cultural Human Resources Council (CHRC). CADA-ON sits on the Resources and Internal Education Working Group and the Reporting Mechanisms Working Group.
- CADA-ON has also worked hard to provide support and resources to members of the dance community throughout 2017/18.



ANNUAL GENERAL MEETING
Saturday, November 10, 2018
11:00 am-1:00 pm
Friends House
60 Lowther Avenue, Toronto, Ontario

MEMBERSHIP COORDINATOR’S REPORT
Jennifer Lee with Fabien Maltais-Bayda

Overview

- After seeing unprecedented membership growth in 2016/17, CADA-ON’s membership declined somewhat in 2017/18. Lower membership numbers may have resulted from the staffing changes that took place near the beginning of the year, which hindered outreach and recruitment activities. It is also possible that the membership spike in 2016/17 was anomalous.
- CADA-ON’s outreach and marketing in 2017/18 included print ads in *The Dance Current*, and other publications. Our partnerships with various service organizations increased CADA-ON’s visibility in the dance community, and the on the MOVE conference, as well as school visits preceding it, helped us engage emerging artists and graduating dance students.

Table 1. Annual Total Memberships

Year	12/13	13/14	14/15	15/16	16/17	17/18
Members	189	217	249	278	346	289

Table 2. Membership by Dance Form (Many Members Practice Multiple Forms)

Form	A	B	C	D	E	F	G	H	I	J	K
#	4	16	21	102	2	4	7	6	11	4	33

L	M	N	O	P	Q	R	S	T	U	V
232	5	6	9	66	15	12	20	25	9	69

Legend – A: Indigenous, B: Aerial, C: African, D: Ballet, E: Ballroom, F: Baroque, G: Butoh, H: Capoeira, I: Caribbean, J: Classical Spanish, K: Commercial, L: Contemporary, M: East Asian, N: European Folkloric, O: Flamenco, P: Jazz, Q: Latin, R: Middle Eastern, S: Other, T: Percussive (Tap), U: South Asian, V: Urban

- As shown in Table 2, 149 members include forms other than “contemporary” or ballet as active areas of practice. This means 54% of members practice dance outside the Euro-American forms of “contemporary” and ballet, a percentage approximately consistent with 2016/17, in which 58% of members included forms other than “contemporary” or ballet as areas of practice.
- Having more than half of CADA-ON members identify forms other than “contemporary” or ballet as areas of practice seems to indicate some success in our outreach and community consultation projects in recent years. We hope to see this percentage grow in the near future, and are actively working to make CADA-ON’s programs and services more relevant and accessible to dancers working in communities outside the institutionalized ecologies of Euro-American contemporary dance and ballet.

Table 3. 2017/18 Membership by Municipality

City	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V
#	3	1	1	1	1	4	1	2	4	6	1	1	1	1	1	2	1	1	6	3	2	3

W	X	Y	Z	AA	BB	CC	DD	EE	FF	GG	HH	II	JJ
11	1	2	1	1	2	1	1	1	1	2	214	2	1

Legend – A: Brampton, B: Burnaby (BC), C: Cambridge, D: Corner Brook (NFL), E: East York, F: Etobicoke, G: Gananoque-Howe Island, H: Georgetown, I: Guelph, J: Halifax (NS), K: Hamilton, L: Kingston, M: Kitchener., N: London, O: Maple, P: Markham, Q: Maynooth, R: Milton, S: Mississauga, T: Montreal (QC), U: North York, V: Oakville, W: Ottawa, X: Peterborough, Y: Pickering, Z: Port Hope, AA: Quebec (QC), BB: Scarborough, CC: St. Catharines, DD: St. Anns, EE: Stoney Creek, FF: Tecumseh, GG: Thornhill, HH: Toronto, II: Whitby, JJ: Willowdale

- It is worth noting that in 2017/18 CADA-ON had 11 members, or almost 4% of our membership, based in areas of Eastern Canada outside Ontario, specifically Newfoundland, Nova Scotia, and Quebec.



ANNUAL GENERAL MEETING
Saturday, November 10, 2018
11:00 am-1:00 pm
Friends House
60 Lowther Avenue, Toronto, Ontario

CHAIR'S REPORT
Mairéad Filgate

This year marked my second as chair person of CADA-Ontario, and my final on the board of directors. The bylaws were amended to allow me to serve a seventh year (beyond the regular six year term maximum) in order to ease the transition to a new chair person and build a strong succession plan following a tenuous year of staff and board changes.

Last year during somewhat tumultuous times we applied to the new Canada Council funding model and were thrilled to receive operating funding from the CC for the first time. Recent feedback from that application allowed us to reflect on what has shifted and been strengthened since that time.

Board Succession: we instituted a policy having all board members shadow executive roles throughout the year, made a commitment to enforce 75% attendance at board meetings, and encouraged engaged participation from all members of the board. It has been a wonderful learning experience and we are now in a great position with a very strong board. We have two excellent upcoming Co-chairs whose transition has been an organic one happening gradually and seamlessly over the course of the year. New members will also enter into the roles of Vice President and Treasurer.

Staff: Administrative Director Fabien Maltais-Bayda has taken excellent leadership of the organization, been a driving force, and a thoughtful, sensitive voice on indigenous issues, equity, and sexual harassment. We are also thrilled to have Jennifer Lee as our new Membership Coordinator after an extensive job search.

Salaries: Once again significant raises to staff wages were made in order to reflect current industry standards and our organizational values.

Partnerships: We continue to collaborate with CADA West on their PSD research with the vision of an eventual shared national document; also continuing to share processes and information. CDA, DUO and CADA are applying for a grant to investigate relationships of resource sharing and organizational merger possibilities.

Community workshop series: Arising from a desire to connect more directly with the larger dance community CADA led several community workshops in partnership with the Love-In, CDA, and Dancemakers.

Decolonizing Dance/Equity: We continue to be committed to education on issues of equity and diversity and have made steps forward including amending gendered language in our bylaws, land acknowledgements at gatherings, honest and open conversations in board meetings, creating a joint statement on sexual harassment, participation in community consultations with TAPA regarding gender at the Dora Mavor Moore Awards, membership with C...; commitment to reflect diversity in our board and staff (something we plan to make into board policy).

TSP: Increased cap to \$350 and greater reimbursements partly due to a surplus resulting from overlaps of project & operating funding from the Canada Council for the Arts.

PSD: Widespread use of new increased minimum pay rates for dancers.

Vision Meetings: Yearly social gatherings allow space for board members to put forth their goals and dreams for the organization and to re-imagine what it could be and do.

Indigenous Dance Community Consultations: New approach to community consultations to be implemented next year.

Name change to CADA-East (upcoming) to reflect our membership and with hopes of having further reach

I am truly grateful for all that I have learned during my time on the board of CADA-Ontario, and for all those who have collaborated along the way. I feel strongly that the organization plays an important role in the community, truly reflecting the community and our current challenges. CADA - Ontario accomplishes incredible things with limited resources. We are a voice for artists, responding actively to the needs of our membership and the changing dance sector, and one that increasingly represents the diversity of the community. I am so proud to have served on the board and feel optimistic about the future of the organization. Thank you!



ANNUAL GENERAL MEETING
Saturday, November 10, 2018
11:00 am-1:00 pm
Friends House
60 Lowther Avenue, Toronto, Ontario

TREASURER'S REPORT
Slade Lander

Overview

- Our auditor, Barbara Scott has prepared a draft of the financial statements for FY2017/2018. It includes the review engagement opinion that “the financial statements present fairly, in all material respects, the financial position” of CADA-ON.

Balance Sheet

- There is an increase between FY2016/17 to FY2017/18 of approximately \$32,000 in cash. This is because of changes in the Canada Council for the Arts (CCA) funding policy we received both a project grant and an operating grant in FY2017/18.
- As part of changing banks, we have cashed in a GIC of \$1,053 that we had with TD Canada Trust.
- Accounts receivable relate to HST refunds we expect to receive.
- Prepaid expenses relate to software fees.
- The accounts payable are the TSP payments made in June, 2018 for the TSP May 31, 2018 deadline.
- Prepaid membership fees are fees that members paid in FY2017/18 for membership in FY2018/19.
- The timing a grants has changed so we are now receiving funding in the fiscal year that we spend it.
- We have created an internally designated reserve for the extra \$30,000 we received from CCA. These funds will be spent on arts programs in the current and next two fiscal years. We are carrying \$20,000 forward into the next two fiscal years.

Statement of Operations

- As already noted, we have a one-time increase in grants from the CCA.
- Revenue from membership fees has, unfortunately, declined.
- Expenses in programs and administration have increased in keeping with the decision on spending the extra CCA grant.

- Office and membership expenses have decreased in light of the change in the Membership Coordinator position.

Notes

- Note 4 describes the reserve established by the Board.