



April 2, 2019

attn: Arden Ryshpan

cc: Boomer Stacey, Nina Lee Aquino, Scott Bellis, Ivan Habel

Thanks for your reply. We are well, and hope that you, too, are finding moments to breathe through the maelstrom of many hats. We are sharing this response with all parties in the interests of transparency, an aspirational principle at AHA.

We chose not to enumerate clause-based concerns for a number of reasons. We refer you to our letter of October 28, 2008, where we detailed the impact of forced membership and the apprentice structure on under-engaged artists; or to recurring concerns about the impact of category calculations on smaller companies pushed into structures made for venue organizations, sometimes pushing them into paternalistic relationships if not out of viability altogether; or to the disparity in administrative practises available to large institutions vs smaller producers. The barriers to our work have little changed in 10 years, nor have they been alleviated through the negotiation process. Some clauses have changed in language, or had their substance relocated, however our challenges are largely the same.

While we appreciate that clause-based specificity is more tangible, the labour of enumerating them has not borne fruit. More to the point, we believe that the necessary shift is better located in the agreement's underlying philosophy. These agreements should facilitate a mutually respectful way of working, not change the shape of the work itself. The latter is happening all too often to the detriment of our stories and our values in the room. We do not believe that the answer lies in adding more clauses to a document that is already 200+ pages (178 plus a 28 page Table of Contents) - and with every incremental change grows further and further away from the way work is being made in the Canadian theatre scene.

We hope to see a CTA that acknowledges BIPOC, d/Deaf, disabled and mad aesthetics are not an anomaly, an incident, or a panoply of concessions. We hope to see ourselves situated inside of this thing called Theatre without undergoing the contortion of adapting to 'conventions.'

Regards,

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