

TABLE OF CONTENTS

1. Members and Staff of the Tribunal	2
2. The Tribunal's Mandate	3
3. The Tribunal's Activities	4
3.1 Introduction	4
3.2 Applications for Certification	6
3.3 Applications for Review	12
3.4 Complaints and Applications for Consent to Prosecute	13
4. Statistical Table	14
5. Members' Biographies	15
6. How to Contact the Secretariat	18

1. MEMBERS AND STAFF OF THE TRIBUNAL

David P. Silcox
*Chairperson and Chief Executive
Officer*

Robert Bouchard
Vice-chairperson

Curtis Barlow
*Member (his term ended on
February 28, 2001)*

Moka Case
Member

Robin Laurence
Member

John M. Moreau Q.C.
Member

Marie Senécal-Tremblay
Member

Josée Dubois
Executive Director and General Counsel

Renée Caron
Registrar and Senior Legal Counsel

Lorraine Farkas
*Director, Planning, Research and
Mediation*

Marc Boucher
Analyst, Research and Communications

Gilles Gareau
Chief, Administrative Services

Nancy Lévesque
Administrative and Hearing Officer

Jean-François Martel
Research Assistant

2. THE TRIBUNAL'S MANDATE

The Canadian Artists and Producers Professional Relations Tribunal is the independent quasi-judicial agency established to administer the framework governing professional relations between self-employed artists and producers under federal jurisdiction that is prescribed by Part II of the *Status of the Artist Act* (hereinafter called the *Act*).

The *Act* defines “artists” as independent contractors who are authors within the meaning of the *Copyright Act*, directors, performers or other professionals who contribute to the creation of a production.

All broadcasting undertakings under the jurisdiction of the Canadian Radio-Television and Telecommunications Commission, all federal government departments and the majority of federal government agencies and crown corporations are considered to be “producers” for the purposes of the *Act*.

By following the procedures specified in the *Act*, associations representing self-employed artists can obtain legal recognition and the right to negotiate with producers for the purpose of entering into scale agreements. These agreements will specify the minimum terms and conditions under which self-employed professionals in a particular cultural sector will provide their services to producers in the federal jurisdiction.

The objective of the Canadian Artists and Producers Professional Relations Tribunal is to contribute to the enhancement of Canada’s cultural community by

encouraging constructive professional relations between artists, as independent contractors, and producers in the federal jurisdiction.

The Tribunal’s principal responsibilities are:

- to define the sectors of cultural activities subject to federal jurisdiction that are suitable for collective bargaining;
- to certify artists’ associations to represent these sectors;
- to hear and decide complaints of unfair practices filed by artists, artists’ associations or producers and to prescribe appropriate remedies.

The Tribunal reports to Parliament through the Minister of Labour. However, certain provisions of Part II of the *Act* specify a role for the Minister of Canadian Heritage.

3. THE TRIBUNAL'S ACTIVITIES

3.1 Introduction

During the 2000-2001 fiscal year, the Tribunal made significant progress in processing applications for certification which had been postponed once, or more, at the request of a party. Five out of six hearings held and five out of seven decisions rendered by the Tribunal during that period dealt with applications for certification.

The application for certification filed by the Editors' Association of Canada (EAC) in 1996 was heard and an interim decision was rendered (see 2001 CAPPRT 033)¹. In that decision, the Tribunal defined a sector appropriate for bargaining and declared that the EAC was the association most representative of artists in the sector.

The application filed by the Association des professionnel-le-s de la vidéo du Québec in 1996, which was subsequently amended twice, has also progressed (see 2001 CAPPRT 032 and 2001 CAPPRT 034). The application filed by the Fight Directors, Canada in 1996 was declared abandoned. The application for certification filed on March 31, 2000, on behalf of the Professional Association of Canadian Talent was dismissed (see 2000 CAPPRT 031).

Since it began its operations in May 1995, the Tribunal has received 29 applications

for certification. Eighteen artists' associations have been granted certification to represent the 20 bargaining sectors defined by the Tribunal. In four cases, the application was withdrawn.

Three certifications issued by the Tribunal came up for renewal. Pursuant to subsection 28(2) of the *Status of the Artist Act*, a certification is valid for three years.

It is automatically renewed for an additional three-year period unless a competing application for certification in respect of the sector, or an application for revocation of certification, is filed within the three months before the expiry of the certification. All three certifications were renewed.

During this fiscal year, two applications for review and one complaint were received. The Tribunal rendered a final decision regarding the application for review filed by the Société des auteurs de radio, télévision et cinéma and an interim decision with regard to the application for review filed by National Film Board of Canada. Two complaints and an application for consent to prosecute were withdrawn after settlements were reached.

1 The Tribunal adopted a neutral citation for its decisions. "2001 CAPPRT 033" replaces "Decision No. 033"

Under the *Status of the Artist Act*, the Tribunal has the power to make procedural regulations in order to give them force of law. The Tribunal published a notice announcing that it is considering developing such regulations and invited artists, artists' associations and producers to provide any comments.

In early 2000, the Tribunal contracted with a consulting firm to conduct stakeholder consultations with a number of artists' associations and producers affected by the *Status of the Artist Act*. The consultants' report was submitted in April 2000.

Results of the consultations indicated that clients need better targeted information and that the Tribunal must make special efforts to reach certain clients. Among other things, clients expressed a need for information on how to initiate negotiations pursuant to the *Status of the Artist Act*. In order to meet these needs, various measures are being taken by the Tribunal.

Tribunal staff organized information meetings for artists' associations in Toronto and Montreal and for federal government producers in Ottawa, in December 2000 and January 2001. Representatives from 18 artists' associations and 35 government producers attended these sessions.

The Tribunal staff also participated in the Annual conference of federal government material managers. At that event, the Tribunal staff distributed information on the *Status of the Artist Act* and the rights and obligations of federal institutions as producers. A presentation was also made

at the Banff Television Festival where representatives from the film and broadcasting industries meet annually. Individual information sessions were also held with various producers and artists' associations at their request.

The Tribunal's information booth was also used at the National Symposium on Arts Education held at the University of Ottawa in July 2000 and at the Cultural Human Resources Council's annual Forum in September 2000.

The Tribunal's website was reorganized and updated in order to provide easier access to information. The navigation functions were enhanced, the information was revised and new pages were created in light of the comments made during the consultations.

Three issues of the Tribunal's *Information Bulletin* were published. This publication provides a summary of decisions issued by the Tribunal and information on a variety of matters of interest to parties bargaining under the *Status of the Artist Act*. Attention was given to issues raised by the parties during the consultations.

During this period, three new members joined the Tribunal: Ms. Robin Laurence, Mr. John M. Moreau and Ms. Marie Senécal-Tremblay. The mandate of Mr. Curtis Barlow ended on February 28, 2001.

3.2 Applications for Certification

The following section presents a summary of the developments that occurred during the 2000-2001 fiscal year respecting applications for certification for which no final decisions had been issued before April 1, 2000.

Associated Designers of Canada (File No. 1310-95-0007-A)

Sector sought:

“set, costume, lighting and sound designers working within the live performing arts industry.”

Public notice of the application was given January 27, 1996. The Professional Association of Canadian Theatres (PACT) and the Association des professionnels des arts de la scène du Québec (APASQ) notified the Tribunal of their intention to intervene. A hearing was scheduled for the month of May 1999 but was postponed at the applicant's request. A second hearing scheduled for June 15 and 16, 1999 was postponed at the request of an intervening party. The Associated Designers of Canada (ADC) decided to continue negotiations with APASQ with a view to entering into a jurisdictional agreement before scheduling new hearing dates. No agreement was reached.

Following the first two hearing days of APASQ's application for certification, on March 20 and 21, 2001, it was decided that the Tribunal would continue to hear

APASQ's application for certification together with ADC's application for certification. That joint hearing will take place on June 27, 28 and 29, 2001. The matter was still pending at the fiscal year end.

The Writers' Union of Canada and The League of Canadian Poets (File No. 1310-95-0014-A)

In November 1998, The Writers' Union of Canada was granted certification by the Tribunal. In December 1998, the Attorney General of Canada filed an application for judicial review in respect of decision 1998 CAPPRT 028 in the Federal Court of Appeal. The application for judicial review was heard on November 15, 2000 and the Court dismissed the application (Court File No. A-750-98).

Editors' Association of Canada (File No. 1310-95-0019-A)

Amended sector sought as per public notice given in June 2000:

“a sector composed of all professional freelance editors engaged by a producer subject to the *Status of the Artist Act* to

(a) prepare original works in the form of compilations or collective works within the meaning of the Copyright Act;
or

(b) prepare original works of joint authorship, where the editor's contribution constitutes the work of a joint author;

in either French or English.”

Public notice of the application was given in June 2000. A hearing was held in Toronto on January 17 and 18, 2001. On February 28, 2001, the Tribunal rendered decision 2001 CAPPRT 033, an interim decision ordering that the application for certification of the Editors' Association of Canada (EAC) be stayed to permit the applicant to amend its by-laws so as to bring them into conformity with subsection 23(1) of the *Status of the Artist Act*.

In its decision, the Tribunal declared that the EAC is the association most representative of artists in a sector composed of:

“professional freelance editors who are authors within the meaning of the *Copyright Act* and who are engaged by a producer subject to the *Status of the Artist Act* to:

(a) prepare original works in the form of compilations or collective works, or

(b) prepare original works of joint authorship, where the editor's contribution constitutes the work of a joint author;

“all set, costume, lighting, sound, accessory and puppet designers, stage directors, stage

in either French or English, but excluding

(a) authors covered by the certification granted to the Periodical Writers Association of Canada by the Tribunal on June 4, 1996,

(b) authors covered by the certification granted to the Writers Guild of Canada by the Tribunal on June 25, 1996,

(c) authors covered by the certification granted to the Société des auteurs, recherchistes, documentalistes et compositeurs (SARDEC) (renamed the Société des auteurs de radio, télévision et cinéma (SARTEC)) by the Tribunal on January 30, 1996, and

(d) authors covered by the certification granted to the Writers' Union of Canada by the Tribunal on November 17, 1998.”

The matter was still pending at the fiscal year end.

Association des professionnels des arts de la scène du Québec
(File No. 1310-95-0021-A)

Sector sought:

managers, set painters, technical directors, production managers and all costume assistants, set

designer assistants and production assistants working in the province of Québec and at the National Arts Centre in the areas of the performing arts, dance and variety entertainment.”

Public notice of the application was given on April 6, 1996. With respect to stage directors (“metteurs en scène”), a competing application for certification was filed by l’Union des artistes (UDA). On July 24, 1998, following a representation vote, the UDA was certified to represent stage directors.

APASQ’s application for certification, excluding stage directors, was partially heard on March 20 and 21, 2001. Following the hearing, it was decided that the Tribunal would continue to examine APASQ’s application for certification together with ADC’s application for certification on June 27, 28 and 29, 2001.

The matter was still pending at the fiscal year end.

Fight Directors, Canada (*File No. 1310-96-0023-A*)

Certifications granted to Canadian Actors’ Equity Association, ACTRA Performers Guild and l’Union des artistes removed many of the independent artists from the sector which Fight Directors, Canada was seeking to represent. The applicant had been asked to advise the Tribunal whether it wished to proceed with an application

“all professional independent contractors engaged by a producer subject to the *Status of the Artist Act* who practise

for a much smaller sector than it originally sought. On January 18, 2001, the Tribunal declared the application abandoned.

Association des professionnelles et des professionnels de la vidéo du Québec (*File No. 1310-96-0026-A*)

In November 1996, the Association des professionnel-le-s de la vidéo du Québec (APVQ) applied to represent a sector composed of a number of professional categories. Since some of the categories were not specifically defined in the *Status of the Artist Act*, the applicant requested that its application be deferred until Regulations prescribing additional categories of artists were enacted. After the *Professional Category Regulations* were enacted on April 22, 1999, the APVQ filed an amended application for certification.

Public notice of the application was given in December 1999. Following the publication of the notice, the APVQ asked the Tribunal to temporarily defer consideration of its application for certification. The APVQ then decided to pursue the application jointly with the Syndicat des techniciens du cinéma et de la vidéo du Québec (STCVQ). The Tribunal published another notice as the proposed sector had been amended. The APVQ-STCVQ is seeking certification to represent in Quebec a sector composed of:

professions that contribute directly to the creative aspects of the production, in all languages, in all audiovisual productions, in

all forms and in all mediums, including film, television, video, multimedia and the recording of commercials. These functions include:

(1) camera work, lighting and sound design, in particular the following positions: assistant director, first assistant director, second assistant director, third assistant director, director of photography, camera operator, cameraman (including steady-cam, baby-boom, and camera operated through a specialized system [C.O.S.S.]), assistant cameraman, first assistant cameraman, second assistant cameraman, video assist operator, still photographer, lighting director, chief lighting technician, chief electrician, electrician, lighting console operator, motorized projector operator, sound man, boom man, sound assistant, sound technician, sound effects technician, key grip, grip, rigger, computer graphics designer, computer graphics special effects technician;

(2) costume, coiffure and make-up design, in particular the following positions: make-up designer, supervising make-up artist, make-up artist, make-up assistant, special effects make-up artist, prosthetic make-up

(4) editing and continuity, in particular the following positions: production co-ordinator, floor director—

technician, prosthetic make-up assistant, hair stylist designer, assistant hair stylist, hair dresser, assistant hair dresser, wig-maker, assistant wig-maker, hairpiece technician, costume designer, costumer, assistant costumer, specialized costume technician, costume technician, wardrobe mistress, assistant wardrobe mistress, wardrobe assistant, dresser, propsman specialist, cutter, seamstress, puppet designer, puppet handler, transportation co-ordinator; but excluding art directors and production designers;

(3) set design, in particular the following positions: art co-ordinator, assistant art director, set designer, assistant set designer, set co-ordinator, set technician, set decorator, propsman specialist, props designer, propsman crewleader, studio propsman, location propsman, props assistant, chief studio stagehand, studio stagehand, head painter, painter, scenic painter, assistant painter, sculptor-molder, draughtsman, head carpenter, carpenter, assistant carpenter, studio special effects technician, assistant studio special effects technician, weapons specialist, transportation co-ordinator;

excluding dubbing directors—, production assistant, floor manager, location manager, logistics manager, assistant

logistics manager, script-clerk, script assistant, production secretary, production assistant, assistant co-ordinator, safety co-ordinator, transportation co-ordinator, driver, caterer, technical director, assistant technical director, switcher, ISO switcher, image controller (CCU), videotape operator, slow motion operator, cue prompter operator, video credits designer, video projectionist (including giant screen and video wall), key video grip, video grip, editor, off-line editor, in-line editor, sound editor, sound mixer, assistant editor, videographer, airwave transmission operator, satellite transmission operator, microwave transmission operator.”

On January 8, 2001, the Tribunal rendered decision 2001 CAPPRT 032, an interim decision regarding a request to intervene made by the Confédération des syndicats nationaux (CSN), the Fédération nationale des communications (FNC) and the Conseil central de Montréal métropolitain (CCMM). The applicants’ request to intervene was dismissed because the Tribunal was of the view that they were not “interested persons” within the meaning of subsection 19(3) the *Status of the Artist Act*.

On February 15, 2001, the Tribunal rendered decision 2001 CAPPRT 034, a second interim decision regarding a request by the federation APVQ-STCVQ **Professional Association of Canadian Talent**
(File No. 1310-00-001)

for a declaration of disqualification. The Tribunal declared that all the lawyers in a particular law firm, as well as another person who had previously worked for that firm, were disqualified from representing the intervenor Association des professionnels des arts de la scène du Québec in the application for certification of the APVQ-STCVQ, due to a conflict of interest.

The application for certification was still pending at the end of the fiscal year.

**Association des journalistes
indépendants du Québec**
(File No. 1310-96-0028-A)

Sector sought:

“all professional freelance journalists and researchers who are authors of works in French, engaged by a producer subject to the *Status of the Artist Act* in the following areas: publication or distribution of periodicals, newspapers, magazines, or any other means of publication or distribution, film, video, television, radio and sound-recordings.”

Public notice of the application was given in December 1999. The matter was still pending at the end of the fiscal year.

On March 31, 2000, the Canadian Media Guild filed an application for certification

to the Tribunal on behalf of the Professional Association of Canadian Talent (PACT/CMG) to represent background performers. The Alliance of Canadian Cinema, Television and Radio Artists filed a preliminary objection to the application on the grounds that it already represented background performers pursuant to the *Status of the Artist Act*. On December 13, 2000, the Tribunal rendered decision 2000 CAPPRT 031 dismissing PACT/CMG's application.

3.3 Applications for Review

**Société des auteurs de radio, télévision
et cinéma**
(File No. 1350-00-002)

On April 6, 2000, the Société des auteurs
recherchistes, documentalistes et
compositeurs (SARDeC) filed an
application for review to change the name
appearing on its certification order to
reflect the association's new name, the
Société des auteurs de radio, télévision et
cinéma (SARTeC). The SARDeC also
requested that the Tribunal clarify the
scope of the sector description that it had
been granted on January 30, 1996.

The Tribunal met on July 28, 2000, to
review the application. The certification
order was amended in order to reflect the
change in the name of the organization.
With regard to the clarification of the
scope of the sector description, the
Tribunal amended the wording in order to
maintain a style consistent with the other
sector descriptions.

The amended certification order includes,
throughout Canada, a sector composed of:

“(a) authors of original French
language literary or dramatic
works, and including the
associated research, intended for
radio, television, cinema or
audio-visual media;

(b) authors who adapt, in the
for
m
of
Fre

nch
lan
gua
ge
scri
pts
for
radi
o,
tele
visi
on,
cin
em
a or
aud
io-
vis
ual
me
dia,
lite
rar
y
or
dra
mat
ic
wor
ks,
and
incl
udi
ng
the
ass
oci
ate
d
res
ear
ch,
ori
gin

ally
inte
nde
d
for
ano
ther
for
m
of
pub
lic
bro
adc
ast;

but which does not include
directors in their capacity as
directors.”

National Film Board of Canada
(File No. 1350-00-003)

On September 27, 2000, the National Film Board of Canada (NFB) filed an application for review of the decision rendered July 28, 2000, amending the certification order of the Société des auteurs recherchistes, documentalistes et compositeurs (SARDeC) [renamed the Société des auteurs de radio, télévision et cinéma (SARTeC)].

In an interim decision rendered November 28, 2000, the Tribunal granted the request to reconsider the decision to amend SARTeC’s certification order. Public notice of the application was given in December 2000. A hearing was scheduled for March 29 and 30, but was postponed at the request of SARTeC. The matter was still pending at the end of the fiscal year.

3.4 Complaints and Applications for Consent to Prosecute

Canadian Actors' Equity Association (File No. 1330-97-0001-C) (File No. 1360-97-0001-F)

A complaint and an application for consent to prosecute were filed by the Canadian Actors' Equity Association (CAEA) against the Professional Association of Canadian Theatres (PACT) and the Alberta Theatre Projects (ATP) on July 2, 1997. On October 10, 1997, with the consent of the parties, the Tribunal appointed Elizabeth MacPherson and Lorraine Farkas as mediators, instructed them to meet with the parties and endeavour to resolve the complaint and application for consent to prosecute. A settlement was not reached at this time. On January 18, 2001, the CAEA informed the Tribunal that it was withdrawing both its complaint and its application for consent to prosecute as the matter had been settled.

Société des auteurs de radio, télévision et cinéma (File No. 1330-97-0003-C)

A complaint was filed by the Société des auteurs, recherchistes, documentalistes et compositeurs (SARDeC) [renamed the Société des auteurs de radio, télévision et cinéma (SARTeC)] against TVOntario pursuant to paragraph 32(a) of the *Status of the Artist Act*. When the parties agreed to commence negotiations, SARDeC requested that the Tribunal postpone its

proceedings with regard to the complaint.

The Tribunal agreed to the request and adjourned its proceedings *sine die*. Since the parties were in negotiations but had still not concluded a scale agreement, SARTeC requested that the Tribunal maintain the complaint. The matter was still pending at fiscal year end.

Canadian Actors' Equity Association (File No. 1330-00-001)

A complaint was filed by the Canadian Actors' Equity Association (CAEA) pursuant to section 53 of the *Act* alleging failure to bargain in accordance with section 32 of the *Act*. The complainant named as the respondents the National Capital Commission and the Canadian Museum of Civilization (CMC).

The complaint was amended on April 7, 2000, in order to remove the CMC as a party. The amended complaint was withdrawn on January 18, 2001, after the parties negotiated a scale agreement.

PACT vs Carfax (File No. 1330-00-002)

On June 29, 2000, a complaint was filed by the Professional Association of Canadian Talent against Carfax Productions Limited pursuant to section 50 of the *Status of the Artist Act*. The parties have entered into settlement discussions. At the parties' request, the matter is being held in abeyance until the parties inform the Tribunal that they wish to proceed or

that the matter has been settled. The matter was still pending at fiscal year end.

4. STATISTICAL TABLE

Applications for certification	1995-1996	1996-1997	1997-1998	1998-1999	1999-2000	2000-2001
Brought forward from previous fiscal year	n/a	18	14	10	7	7
New applications received	21	7	0	0	1	0
Notices published	15	5	2	1	2	2
Hearings held	3	11	3	3	0	5
Interim decisions rendered	7	1	2	0	0	3
Final decisions rendered	2	10	3	3	0	2
Cases withdrawn	1	1	1	0	1	0
Renewals	n/a	n/a	n/a	2	11	3
Pending at fiscal year end	18	14	10	7	7	5

Other applications* and complaints	1995-1996	1996-1997	1997-1998	1998-1999	1999-2000	2000-2001
Brought forward from previous fiscal year	n/a	0	1	4	4	4
New applications* or complaints received	1	3	6	1	2	3
Notices published	0	0	1	0	0	1
Hearings held	1	1	3	1	1	1
Interim decisions rendered	0	0	0	0	0	1
Final decisions rendered	1	0	3	1	1	1
Cases settled/withdrawn	0	2	0	0	1	3
Pending at fiscal year end	0	1	4	4	4	3

* Includes applications for review of decisions or orders and applications for determinations or declarations, and applications for consent to prosecute.

5. MEMBERS' BIOGRAPHIES

Mr. David P. Silcox **Toronto, Ontario**

David P. Silcox has been a member of the Tribunal since December 1995 and was appointed Chairperson and Chief Executive Officer on March 1, 1998. Mr. Silcox holds a Master of Arts from the University of Toronto and has been awarded an honorary Doctor of Letters degree by the University of Windsor. He is also a senior fellow of Massey College.

Mr. Silcox is the Director of the University of Toronto Art Centre. As a recognized art critic and author, he is the author of an extensive biography of David Milne, published in 1996, and co-author of a catalogue raisonné of the paintings of the same artist which was published in 1998. He is also the co-author of a major book on the painter Tom Thomson.

He has extensive experience in cultural portfolios at the federal, provincial and municipal levels, having held such positions as Director of Cultural Affairs for the Municipality of Metropolitan Toronto, Assistant Deputy Minister (Culture) with the federal Department of Communications and Deputy Minister with the Ontario Ministry of Culture and Communications.

Mr. Silcox has also served on numerous boards and commissions. He was a Member, Vice-chairman and Chairman of Curtis Barlow was a member of the Tribunal from March 1, 1998, to February 28, 2001. Mr. Barlow was the Executive

the Canadian Film Development Corporation (now Téléfilm Canada), a Board Member of the Canadian Conference of the Arts, Chairman of the 1978 International Sculpture Conference, and a Board Member of such organizations as the National Film Board, the Stratford Festival, the Gardiner Museum, and Victoria University, Toronto.

Mr. Robert Bouchard **Lac Beauport, Québec**

Robert Bouchard has been a member of the Tribunal since April 1997 and was appointed Vice-chairperson on April 1, 1999. He is a member of the Quebec Bar and has been in private practice as a lawyer since 1978. He is an associate instructor at the École nationale d'administration publique (Université du Québec) and at the Centre de formation en métiers d'arts (Cégep de Limoilou). Mr. Bouchard is the author of various publications focussing on individual rights and responsibilities. He studied music at the Conservatoire de musique de Québec.

Mr. Curtis Barlow **Charlottetown, Prince Edward Island**

Director and Chief Executive Officer of the Confederation Centre of the Arts in Charlottetown. He served as the Cultural

Counsellor at the Canadian embassy in Washington from October 1990 to July 1996. Prior to that, he was the Cultural Counsellor at the Canadian High Commission in London and Director of the Canada House Cultural Centre also in London from 1986 to 1990.

Mr. Barlow was the Executive Director of the Professional Association of Canadian Theatres (PACT) from 1977 to 1986, during which time he also held the position of President of the Canadian Conference of the Arts for a two-year term (1984-1986). Mr. Barlow is now Director of Arts and Cultural Industries Promotion at the Department of Foreign Affairs and International Trade.

Ms. Moka Case
Dartmouth, Nova Scotia

Moka Case has been a member of the Tribunal since April 15, 1999. Ms. Case has been active in the cultural sector for a number of years and has a broad experience in the music and theatre sectors. She has been a member of the East Coast Music Association Board from 1995 to 2000 and acted as its Chair in 1996 and 1997. At the Théâtre Capitol Theatre Inc. in Moncton, she was Executive Assistant between 1992 and 1994 as well as Interim General Manager in 1994 and 1995. She has also served as the Program Executive for the New Brunswick Arts Board.

Ms. Case has also served as a jury member on numerous peer assessment committees, such as the Canada Council Music Section in 1997 and 1998 and the

Canadian Academy of Recording Arts and Sciences from 1996 to 1998.

Ms. Robin Laurence
Vancouver, British Columbia

Robin Laurence was appointed to the Tribunal in May 2000. Since 1981 Ms. Laurence has worked as a freelance writer, critic and curator based in Vancouver. She holds a Bachelor of Fine Arts degree in studio arts and a Masters of Arts in art history, having attended the Universities of Calgary and Victoria, the Banff School of Fine Arts and the Instituto Allende in San Miguel de Allende, Mexico.

Ms. Laurence has contributed to several visual arts publications including *Canadian Art*, *Border Crossings*, *ARTnews*, *C Magazine* and *Fuse*. In addition she has authored visual arts critiques for *The Georgia Strait* and a weekly visual arts column for *The Vancouver Sun*. Ms. Laurence has written numerous introductory essays for museum catalogues and has contributed to four books including most recently a 35,000 word exposition included in Gathie Falk, the Douglas & McIntyre publication produced in conjunction with the Vancouver Art Gallery's survey exhibition of Gathie Falk's oeuvre.

Mr. John M. Moreau Q.C.
Calgary, Alberta

John M. Moreau has been a member of the Tribunal since March 1, 2001. He holds a Bachelor of Arts (1973) and a Bachelor of Laws (1974) from the University of Alberta. He has been a member of the Law Society of Alberta since 1975. From 1977 to 1998, he was a partner at the law firm of Moreau, Ogle & Hursh.

Mr. Moreau has been a member of the National Academy of Arbitrators since 1994 and was appointed a Queen's Counsel in 2001.

Practising primarily in the area of labour arbitration, Mr. Moreau has issued over 125 arbitration awards pursuant to both provincial and federal legislation. He is the author of many conference and seminar papers.

Involved in his community, Mr. Moreau was the president of the Association canadienne-française de l'Alberta from 1995 to 1997. Mr. Moreau has been a member of the Advisory Committee of the Faculté Saint-Jean at the University of Alberta and, since 1992, President of the Robert Spence Foundation.

Ms. Marie Senécal-Tremblay
Montréal, Québec

Marie Senécal-Tremblay has been a member of the Tribunal since March 1, 2001. She holds a Bachelor of Social Sciences Degree in Sociology (1978) and an LL.B. from the University of Ottawa (1982). She was called to the Ontario Bar in April 1984.

Ms. Senécal-Tremblay, currently engaged in volunteer work in Montréal, served as the Interim Executive Director of the Institute for Family Enterprise in Montréal from 1998 to 1999. Prior to that, from 1991 to 1997, she was Senior Legal Counsel at Canadian Pacific Limited where she provided advice and opinions in the area of federal labour, employment, human rights and immigration law.

Actively interested in the arts and culture, Ms. Senécal-Tremblay has worked with organisations such as Héritage Montréal, the Montreal Children's Museum Project, and the Montreal Museum of Fine Arts, co-chairing, in 1999-2000, the Montreal Museum of Fine Arts Annual Charity Ball. In that context, she contributed to the research and editing of *Portrait of a Century*, a publication on the history of the Museum. She is also a director of the Drummond Foundation, a private charitable foundation that funds social and scientific programmes for the elderly.

6. HOW TO CONTACT THE SECRETARIAT

We invite you to visit our Website at the following address:

<http://www.capprt-tcrpap.gc.ca>

There are several ways to reach the Secretariat:

By mail or in person at the following address:

Canadian Artists and Producers Professional Relations Tribunal
240 Sparks Street
8th Floor West
Ottawa, Ontario
K1A 1A1

by telephone:

(613) 996-4052 or
1 800 263-ARTS (2787)

by fax:

(613) 947-4125

or by E-mail:

tribunal.artists@ic.gc.ca.