

## Annual Report 2001-2002

Canadian Conference of the Arts  
804 - 130 Albert Street  
Ottawa, Ontario K1P 5G4  
tel (613) 238-3561  
fax (613) 238-4849  
info@ccarts.ca  
www.ccarts.ca

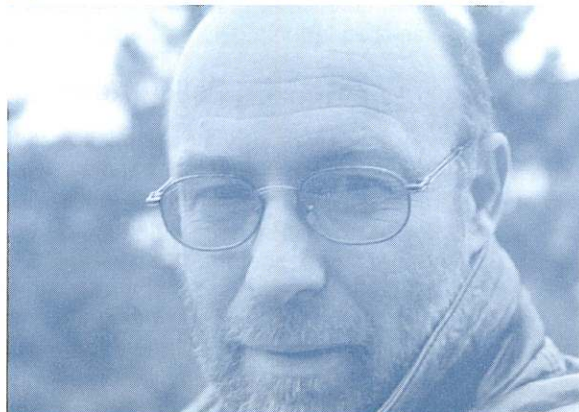
### Letter from the President

The last year has been marked by an important change at the heart of CCA's Board structure. In modifying its by-laws and rules in order to adopt a lighter structure, the CCA Board will now be composed of 13 members as opposed to 24. The Nominating Committee, which, over the course of the last two years, has overseen the implementation the new structure and cultivated the spirit which is to animate it, believes the new formula will allow the CCA to act more quickly on current issues. The smaller structure will also facilitate more frequent meetings in Ottawa and in other parts of Canada, wherever its presence is necessary. Additionally, by seeking Board members with broad, multidisciplinary experience, the composition will reflect the diverse nature of the arts - one which extends beyond region and specialized discipline - and bring to the heart of the CCA views which represent the widest possible ambit of the needs, expectations and hopes of artistic creators.

The CCA is the only national organization dedicated to defending the rights of Canadian artists in all aspects of their activities: production, distribution, and national and international promotion. Artistic activity in Canada benefits from a mobilization which has not faltered for decades - for the men and women who choose to consecrate their lives to music, dance, painting, literature, the CCA has harnessed the energy of its Board members since 1945. It is now up to the new Board to turn the page to the 21st century, to look to the future and open horizons of dialogue and song, to form new initiatives - ethical, legal and fiscal - which will allow artists to better live within their practice with respect to their differences and the strength of their northern roots.

To the new members of the Board who gather for the first time in June, 2002: the mandate of the CCA is in your hands. The period of structural change is over; now it is time to roll up your sleeves and get to work. Every member of the CCA, in every province, every discipline, every age and race, is looking to you.

Pierre Fillion  
Past-President  
(2001-2002)



Pierre Fillion, CCA President 2001-2002

PHOTO: JACQUELINE THIAUDIÈRE



## National Director's Report

In a year of firsts and lasts, the very big news was the first major investment of government funding in the arts in decades. The news burst forth in May at a huge gathering in Toronto when the Prime Minister and the Heritage Minister announced that the Department of Canadian Heritage would be investing \$560 million in several new and re-vamped programs over the next three years. The celebratory atmosphere in the arts community in the wake of this announcement coloured the year for the CCA and its members.

The CCA itself experienced many endings and beginnings over the course of the year. In November we said farewell to the last 24 member Board of Governors at a meeting on the windy shores of Toronto Island. The first election under the new by-law was organized within a tight time frame: Industry Canada had to give its approval before the election could begin and the electronic voting site had to be finalized and tested. In February the first formally structured 8-member Nominating Committee selected a comprehensive slate of CCA members willing to run for office and the election was underway in March. Buoyed by the energy generated when the CCA membership voted 88% in favour of the new by-law, the staff worked quickly to put the new structures in place.

Another first was the number of policy soundings held with members in a single year. I was privileged to be able to visit members in 11 cities across Canada between May and November, to discuss their policy issues directly and to acquaint them with the proposed by-law changes. Members were clear about the importance of drawing board members from as many regions as possible, while at the same time covering disciplines, industries and the whole complexity of the arts as we know it. The new board, due to sit down at its first meeting in June 2002, will be the proof of the wisdom of the members and the hard work of the Nominating Committee. The necessity of continuing a schedule of policy soundings with members is clear. At the same time, the CCA must ponder new ways of connecting to members through their provincial structures.

In November 2001, CCA also welcomed back its national policy conferences, the first of which was held in Toronto. Under the title *Crossroads 2001: Renewing the National Agenda for Arts and Culture in Canada*, this conference provided CCA members, artists, cultural workers, administrators, arts and cultural service organizations, policy-makers, and other arts supporters, with an opportunity to assess the achievements made in Canadian arts and culture since the Massey-Lévesque report (1951) and the Kingston artists' conference (1941), and to begin the work of developing a vision and strategies for the next 50 years.

### Policy Agenda

The completion of the board re-structuring and the successful re-launch of the policy conference means that the Secretariat can turn its focus back to the policy agenda. Several initiatives were undertaken in the CCA's prime policy areas:

- Copyright: The government announced in the spring its review of copyright in digital media and the CCA responded by analysing submissions from a group of members and non-members, and submitting the analysis in the fall.
- Funding the arts: The pre-budget submission was produced over the summer and presented to the Standing Committee on Finance in the fall.





Megan Williams explains the upcoming changes in governance structure during a members' meeting in St. John's, Newfoundland. Seated to her right is Peter Gardner, CCA Board Member.

- Status of the Artist: When the Canada Customs and Revenue Agency circulated a draft bulletin in January which proposed to move the large performing arts companies towards becoming employers, eliminating the option to contract their artists, the CCA offered to convene the group of implicated companies, unions, and arts service organizations, to study the jurisprudence in the area and to work with DCH and the Canada Council to study the economic impact of the proposal.
- Access to the broadcasting system: Working with a consultant, the Secretariat produced a submission to the parliamentary committee reviewing the broadcast

system. In November, the Board decided to revise the paper, a task taken on by members of the new Policy and Planning Committee, and the re-worked submission was presented in April.

- Arts and Education: The importance of arts and education emerged as a strong theme at *Crossroads 2001*, therefore it was appropriate the CCA step up its activity in this area. Annalee Adair replaced Susan Annis as the co-ordinator for ArtsSmarts in June 2001, and took on several new initiatives in the area. This year a new group called the Arts Network for Children and Youth held its inaugural meeting in Ottawa, with the participation of the CCA.
- Advocacy by arts organizations: this was one of the themes of the Chalmers Conference, and according to participants was the liveliest discussion. As National Director I continue to chair an advocacy working group organized by the Voluntary Sector Initiative which is striving to affect change to Canada's outdated charity laws to enable all charitable organizations to do advocacy work provided it is related to their charitable objectives.
- Cultural sovereignty: the second meeting of the International Network for Cultural Diversity was held in Lucerne, Switzerland, only a week after the tragic events of September 11. Thanks to major support from the Rockefeller Foundation, there were many artists and cultural activists from Asia and Africa present, several of whom have joined the Steering Committee. With this infusion of energy, staff at the Secretariat have been able to activate the network in several countries. During January staff worked with a trade lawyer to draft an international convention on cultural diversity, placing the INCD ahead of several groups wanting to develop this instrument to safeguard the right of countries to determine their own cultural policies.

### Collaboration with the Cultural Human Resources Council

It came to light during the organization of the two conferences (*Crossroads 2001* and the Chalmers Conference) over the course of the year that the CCA has been severely hampered by its lack of a database accessible to all staff, and capable of generating conference lists amongst other uses. The solution has been to join forces with the Cultural Human Resources Council to construct an on-line database to serve both our organizations while containing more data than either could accumulate alone.

The collaboration on the database is only the beginning. We have embarked on the first major joint project since the two organizations separated back in the early 90's. The Creative Management project emerged as a priority from *Crossroads 2001*. With support from both The Samuel and Saidye Bronfman Family Foundation and the Department of Canadian Heritage, we are searching for solutions to the problem of attracting and retain-



ing young cultural managers. After organizing a roundtable of arts and heritage managers in March, consultant Jocelyn Harvey is developing a paper for discussion at the Chalmers Conference in June 2002. While working to address the problem of recruitment of arts managers, CCA and CHRC are building a more collegial relationship which stands to benefit the two organizations in other ways.

### First Laidlaw Cultural Policy Intern

The Laidlaw Foundation recognized the value of supporting a cultural policy internship and in August awarded the CCA sufficient funding to engage an intern with the appropriate education and background, for a two year-period. A committee was formed of CCA members who teach arts policy, headed by Murray Dineen, a professor at the University of Ottawa. The intern, Marthe Bujold, was hired in August and has already made a significant contribution to the CCA's policy work by organizing *Crossroads 2001* with Jocelyn Harvey and by producing a major study of the arts funding announced by the Department of Canadian Heritage in May 2001.

### Last deficit report?

We closed the year with a small deficit, which I hope may be the last, reflecting both the increased level of activity and highlighting the necessity to diversify and increase the funding sources of the organization. In an effort to accommodate the Board's expressed wish to generate an operating surplus, the CCA joined with CHRC and a set of consultants to bid on a human resources development project advertised by the Voluntary Sector Initiative. Although our team ranked only in second place, we were extremely proud considering it was our first time responding to a request for proposals. We will follow this technique in the coming year should there be suitable research projects to bid on.

### First change of Presidents in mid-term

As National Director, it is unsettling to get a call announcing the precipitous departure of a President. When Pat Bradley, who was in her second term as President, was awarded a post as Theatre Officer for the Ontario Arts Council, she had no choice but to resign. Pierre Filion, the Vice President, stepped up to fill the position of President at a rather delicate time in the life of the organization, as it was in full transition to the new structure. I am very grateful for Pierre's generosity and support, especially since he had not even anticipated running for president. His direction was a key factor in the successful transition to the Conference model.

### Last words from the first conference

*Crossroads 2001* was full of wise words. I was especially cheered by the comments that our rapporteur David MacFarlane (novelist and columnist for the *Globe and Mail*) made as he summarized the conference and, in closing, I hold them up to you as a roadmap to guide the work of the CCA: "There is indeed this creative burst of energy apparent everywhere....I think that this really is an extraordinary time in the arts... The question though is what will be happening 50 years from now – not what's happening now. Because we are now benefitting from policy decisions that were made years ago.... I would like to think that what you people are doing...is trying to make sure...that the 50 years we're looking ahead to are as wonderful."



Megan Williams  
National Director



## Board of Governors 2002-2004

**Lori Baxter**, Vancouver, BC

*Teacher & Executive Director, Greater Vancouver Alliance for Arts and Culture*

**Marie Cadieux**, Aylmer, QC

*Author, Filmmaker & Cultural Animator*

**Peter Gardne**, Portugal Cove, NF

*Musician, Teacher & General Manager and Artistic Director, Newfoundland Symphony Orchestra*

**Jim Logan**, Truro, NS

*Visual Artist, Founder, First Nations Gallery, Halifax & Chair, Society of Canadian Artists of Native Ancestry*

**Denise Roy**, Edmonton, AB

*Educator, Advocate & Associate Dean, Performing, Visual and Communication Arts Division, Grant MacEwan College*

**Ana Serrano**, Toronto, ON

*New Media Creator & Director, h@bitat, Canadian Film Centre*

**Andrew Terris**, Halifax, N.S.

*Cultural Advocate, Designer, Sculptor & Executive Director, Nova Scotia Cultural Network*

**Louise Boucher**, Montreal, QC

*Executive Director, Conseil québécois des ressources humaines en culture*

**Patrick Close**, Regina, SK

*Visual Artist & Executive Director, CAR-FAC SASK*

**William Lau**, Toronto, ON

*Performer, Chinese Dance and Opera & Founder and President, Little Pear Garden Collective*

**Judith Marcuse**, Vancouver, BC

*Dancer, Choreographer, Director & Producer*

**Trudy Schroeder**, Winnipeg, MB

*Arts Consultant & General Manager, Winnipeg Folk Festival*

**Karl Siegler**, Powell River, BC

*Publisher, Talon Books & Outgoing Chair, Literary Press Group of Canada*

## Staff Members

**Megan Williams**

*National Director*

**Philippa Borgal**

*Associate Director*

**Annalee Adair**

*ArtsSmarts Director*

**Mireille Charron**

*Financial Administrator*

**Katharine Misener**

*Membership & Information*

**Anita Grace**

*Communications Manager*

**Julie Cayouette**

*Board Liaison & Events*

*Coordinator*

**Alexis Andrew**

*INCD Administrator*

**Marthe Bujold**

*Laidlaw Cultural Policy Intern*

**Johanne Gagnon**

*Communications Intern*



PHOTO: MARTHE BUJOLD

## Board of Governors 2000-2002

*(Back row, from left to right)* Jack Walton, Mireille Charron (staff), Peter Gardner, Jane Needles, Charles Lewton-Brain, Theresie Tungilik, Nini Baird, Denise Roy, Henry Gauthier, Sandra Tulloch, Paulette Thériault, Deirdre Kessler, Irène Mahé, Jane Logan, Patrick Close  
*(Front row, from left to right)* Julie Carl (staff), Megan Williams (National Director), James MacSwain, Pierre Fillion, Marie Cadieux, Maxine Heppner, Pat Bradley, Trudy Schroeder  
*(Not present)* Eddy Bayens, Ana Serrano





## Partners

### **Art Starts in Schools**

*British Columbia*

### **Calgary Arts Partners in Education Society**

*Alberta*

### **Community Foundation of Ottawa**

*Ontario*

### **Districts scolaires 1 et 11 du Nouveau-Brunswick**

*New Brunswick*

### **La Fondation communautaire du grand Québec**

*Quebec*

### **Newfoundland and Labrador Arts Council**

*Newfoundland and Labrador*

### **Nova Scotia Arts Council**

*Nova Scotia*

### **Community Foundation of Portage and District**

*Manitoba*

### **Riverside School Board**

*Quebec*

### **The Saskatoon Foundation**

*Saskatchewan*

*"As an educator, my role is to provide the tools to support his (the artists') work in the schools. It is the class teachers responsibility to give the educational context to make that work relevant; to connect it to the curriculum"*

- Val Dare, Teacher/Librarian

## ArtsSmarts Director's Report

ArtsSmarts, a national initiative funded by The J. W. McConnell Family Foundation, is now completing its fourth year of operation. Since 1998, over 2,500 artists in various disciplines have worked in collaboration with approximately 4,500 teachers, community members, volunteers and parents to provide 125,000 young people in schools and communities across Canada the opportunity to actively participate in the arts.

Developing long-term partnerships at the local, regional, provincial and national level is key to the success of the ArtsSmarts Program. As such, the focus of this past year has been to work in collaboration with the ten partners and the Foundation on a plan for the sustainability of the program beyond 2004. Toward this end, the CCA and the Foundation embarked on a series of activities that included hosting an International Roundtable on Arts-Infused Education, which brought together representatives from Canada and abroad to share knowledge and build critical mass; participating in "For the Love of the Arts", an arts education conference in Winnipeg; participating in the Arts Network for Children & Youth Forum in Ottawa; developing a new web site; producing the *ArtsSmarts Story* by writer, Silver Donald Cameron; and visiting each of the ten partner locations in order to gather feedback and assess the program's impact. In conjunction with these activities, Phase II evaluation has begun and will continue throughout the next two years, focusing on "stories" - the qualitative and quantitative data gathered from the participants and the Partners.

At the National Partners Meeting held in May, participants charted the history of the ArtsSmarts program and developed national priorities which will provide a framework for each partner's yearly activities. Priorities for the next two years include expanding funding by targeting supporters; securing Phase III funding to facilitate sustainability; developing connections with parents and communicating the benefits; and providing linkages between and among teachers, parents, artists, and young people.

Arts and education was one of four priorities for policy and strategic development identified by participants at the CCA's National Policy Conference held in November. As Secretariat for the ArtsSmarts Program, the CCA has the opportunity to advocate for the inclusion of artists in the education of children and youth in all schools and communities. Accordingly, it is imperative that the role of the artist in a school or community, as well as the role of the educator, be clarified and that strategies for successful collaboration are developed so that the benefits of having young people engaged with an artist in the creative process can be successfully communicated.



PHOTO: GRACE

Students from Alert Bay, British Columbia perform the Tla'sala Peace Dance at an Ottawa school as part of youth exchange. Through an ArtsSmarts program in Alert Bay, these students learned the words and dances of traditional songs - including the Paddle Entrance Song, a previously lost song rediscovered three years ago.

Annalee Adair  
ArtsSmarts Director





## Steering Committee

**Tiburce Bidounga**  
*Republic of the Congo*  
**Alexander Cacavas**  
*Greece*  
**Lucianna Castellina**  
*Italy*  
**Peter Curman**  
*Sweden*  
**James C. Early**  
*U.S.A.*  
**Mireille Gagné**  
*Canada*  
**Nitis Jacon**  
*Brazil*  
**Atul Kumar**  
*India*  
**Richard Letts**  
*Australia*  
**Japan Mthembu**  
*South Africa*  
**Nina Obuljen**  
*Croatia*  
**Rafael Segovia**  
*Mexico*  
**Yolanda Schweri**  
*Switzerland*  
**Megan Williams**  
*Canada*

## Secretariat

**Garry Neil**  
*Coordinator*  
**Alexis Andrew**  
*Administrator*  
**Rebecka Koritz**  
*Associate Coordinator/Europe*

## International Network for Cultural Diversity

The International Network for Cultural Diversity (INCD), the international wing of the CCA, made huge strides in its second year of existence and continued to establish itself as the global voice for arts and culture. The Network now has 382 members in 60 countries and, due to generous funding from the Swedish government, opened a new branch of the Secretariat in Stockholm in March, 2002. This, along with a position in South Africa for 2002-2003, will allow the INCD Secretariat to de-centralize and to better coordinate the regional networks.

### Lucerne Meeting

The INCD's Second Annual Conference took place just ten days after September 11, in Lucerne, Switzerland. Eighty-five delegates from 33 countries came together to find concrete strategies for cultural organizing dealing with the impact of globalization and increasingly liberalized trade. The particular focus of the conference was on a proposed new international instrument for cultural diversity. The Lucerne Declaration was presented to the Ministers of Culture in the International Network on Cultural Policy (INCP) and called for action by both civil society and governments towards the creation of this instrument.

### Convention on Cultural Diversity

Canadian trade lawyer Steven Shrybman prepared a draft Convention on Cultural Diversity for the INCD which was distributed to members in March 2002. As the first publicly released version of the instrument, it has generated significant discussion among the international cultural community. The Convention will be officially adopted by members and presented to the INCP at the third annual meeting of the INCD/INCP in Cape Town, South Africa, October 2002.

### Meetings and Events

The INCD participated in a number of key events over the past year; this is a selected list:

- ♦ The People's Summit, Quebec City, Canada (April 2001)
- ♦ WTO Ministerial, Doha, Qatar (November 2001)
- ♦ Forum on European Enlargement, Budapest, Hungary (November 2001)
- ♦ INCP Working Group on Cultural Diversity Meeting, Oslo, Norway (November 2001)
- ♦ World Social Forum, Porto Alegre, Brazil (January 2002)
- ♦ UNESCO Preparatory Meeting for the World Summit on the Information Society, Paris, France (February 2002)
- ♦ First OAS Experts Seminar on Cultural Diversity, Vancouver, Canada (March 2002)



**INCD Steering Committee**, clockwise, from left to right: Rafael Segovia, Tiburce Bidounga, James Early, Nina Obuljen, Alexander Cacavas, Mireille Gagné, Megan Williams, Japan Mthembu, Atul Kumar, Peter Curman, Yolanda Schweri, Garry Neil. (Missing: Richard Letts, Lucianna Castellina, Nitis Jacon)



## AUDITORS' REPORT

To the Members of the  
Canadian Conference of the Arts:

We have examined the balance sheet of the Canadian Conference of the Arts as at March 31, 2002 and the statement of revenue, expenses and surplus and changes in surplus for the year then ended. These financial statements are the responsibility of the Conference's management. Our responsibility is to express an opinion on these financial statements based on our audit.

Except as explained in the following paragraph, we conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In common with many charitable organizations, the Conference derives revenue from numerous individuals and corporations, the completeness of which is not susceptible to satisfactory audit verification. Accordingly our verification of these revenues was limited to the amounts recorded in the accounts of the Conference and we were not able to determine whether any adjustments might be necessary to revenue, excess of revenue over expenditures, assets and surplus.

In our opinion, except for the effect of adjustments, if any, which we might have determined to be necessary had we been able to satisfy ourselves regarding the completeness of revenue as described in the preceding paragraph, these financial statements present fairly, in all material respects, the financial position of the Conference as at March 31, 2002 and the results of its operations and cash flow changes for the year then ended in accordance with Canadian generally accepted accounting principles.



PATERSON HENDRY  
Chartered Accountants  
Ottawa, Ontario

The CCA would like to extend a special thank you to the following generous supports in 2001 - 2002:

### Federal and Provincial Departments and Agencies

British Columbia Arts Council • The Canada Council for the Arts • Canada Customs & Revenue Agency • Canadian Broadcasting Corporation • Canadian Tourism Commission • Department of Canadian Heritage • Department of Foreign Affairs & International Trade • National Library of Canada • Ontario Ministry of Tourism, Culture & Recreation • Swedish Ministry of Culture • Swiss Federal Office of Culture Voluntary Sector Initiative

### Corporations and organizations

CANON Canada Inc. • Canadian Recording Industry Association • Centre Culturel Aberdeen • City of Ottawa • Cultural Human Resources Council • Deloitte & Touche • Fortier Danse Création • KLYS • Northrop Frye Literary Festival • Rogers Communications Inc. • Suisseculture • The Creative City • Toronto Musicians Association

### Foundations

Arts International - with funding from the Doris Duke Charitable Foundation, the Ford Foundation and the Rockefeller Foundation • The Samuel and Saidye Bronfman Family Foundation • The J.W. McConnell Family Foundation • The Laidlaw Foundation • The Massey Foundation • The Rockefeller Foundation

### Individuals

Hon. Hilary M. Weston, her staff and volunteers • Loretto Beninger • Al Chaddock • Ginette Chiasson-Baldwin • Dr. Thomas J. Condon • Brenda Darling • Arthur Drache • Gaëtan Gosselin • Brenda Hanson • Gail Harrison • Jocelyn Harvey • Mr. & Mrs. Heppner • Catherine Hurley • Kurt Hutterli • Peter Hyde • Janet Irwin • Keith Kelly • Brent R. Laycock • Norma Lock • Mary Elizabeth Luka • Sheila MacKay Dick • Jan Miller • Garry Neil • Frank W. Peers • Mr. B. Pelley • William Riske • Denise Roy • Mabelle Shapiro • Jean-Michel Sivry • Mary Sparling • Takao Tanabe • Mrs. Tardif-Hébert • Brian Taylor • Burke Taylor • Paulette Thériault • R.H. Thomson • Sandra Tulloch • Kealy Wilkinson • Megan Williams • Joyce Zemans



**CANADIAN CONFERENCE OF THE ARTS**

Statement of Revenue, Expenses and Surplus

Year ended March 31, 2002, with comparative figures for 2001

	2002	2002	2001
	Budget	Actual	Actual
<b>Revenue</b>			
Earned revenue (Schedule B)	\$ 111,940	\$ 96,510	\$ 89,911
Contracts (Schedule C-1)	1,013,102	938,598	782,298
Contributions (Schedule C-2)	166,450	63,778	80,325
	1,291,492	1,098,886	952,534
<b>Expenses</b>			
Personnel (Schedule D)	47,725	346,074	278,589
Administration (Schedule D)	63,725	155,880	150,011
Ongoing activities (Schedule D)	200,260	125,616	115,027
Contracts and special programs (Schedule E)	979,782	481,812	412,815
	1,291,492	1,109,382	956,442

Excess of expenses over revenue 0 (10,496) (3,908)

Surplus, beginning of year 8,888 8,888 12,796

Surplus, end of year \$ 8,888 \$ (1,608) \$ 8,888

Statement of Changes in Surplus

Year ended March 31, 2002, with comparative figures for 2001

	Invested in	Unrestricted	2002	2001
	capital assets	Total	Total	Total
Balance, beginning of year	\$ 14,974	\$ (6,086)	\$ 8,888	\$ 12,796
Excess of expenses over revenues	(9,312)	(1,184)	(10,496)	(3,908)
Additions to capital assets	7,011	(7,011)	-	-
Balance, end of year	\$ 12,673	\$ (14,281)	\$ (1,608)	\$ 8,888

**CANADIAN CONFERENCE OF THE ARTS**

Balance Sheet

March 31, 2002, with comparative figures for 2001

	2002	2001
<b>Assets</b>		
Current assets		
Cash	\$ 107,598	\$ 73,786
Short-term investments	158,640	155,486
Accounts receivable	110,276	71,264
Prepaid expenses	8,923	15,373
	385,437	315,909
Capital assets (Note 3)	12,673	14,974
Endowment funds (Note 4)	79,275	79,275
	\$ 477,385	\$ 410,158

Liabilities and Surplus

Current liabilities		
Accounts payable and accrued charges	\$ 60,871	\$ 42,139
Deferred revenue (Schedule A)	183,622	124,631
	244,493	166,770
Endowment funds held in trust (Note 5)	234,500	234,500
	478,993	401,270

Surplus		
Invested in capital assets	12,673	14,974
Unrestricted	(14,281)	(6,086)
	(1,608)	8,888
	\$ 477,385	\$ 410,158

Commitments (Note 6)  
Contingency (Note 8)

Approved on behalf of the Board of Governors:  
*[Signature]*  
SANDRA TULLOCH  
GOVERNOR

*[Signature]*  
SANDRA TULLOCH  
GOVERNOR

See accompanying notes to the financial statements.



**CANADIAN CONFERENCE OF THE ARTS**  
Notes to the Financial Statements

March 31, 2002, with comparative figures for 2001

**1. Purpose of the organization**

The Canadian Conference of the Arts is a not-for-profit national arts service organization incorporated under federal law (charitable registration number 11883 0371 RR 0001). The major role of the Conference is to encourage the federal, provincial and municipal governments, as well as the corporate and private sector, to develop policies which will ensure the continued growth of the arts and cultural industries in Canada.

**2. Significant accounting policies**

The financial statements are prepared in accordance with Canadian generally accepted accounting principles and reflect the following policies:

**Recording of revenue and expenses**

Revenue and expenses are recorded on the accrual basis. Contract revenues are recorded using the percentage-of-completion method.

**Investments**

Investments are recorded at cost.

**Capital assets**

Capital assets are recorded at cost and are depreciated over their estimated useful lives at the following annual rates and methods:

Asset	Basis	Rate
Computer equipment	Straight-line	3 years
Office furniture and equipment	Straight-line	5 years
Software	Straight-line	1 year

One-half of the annual amount is claimed in the year of acquisition.

**3. Capital assets**

	2002		2001	
	Cost	Accumulated Depreciation	Net Book Value	Net Book Value
Computer equipment	\$ 31,864	\$ 22,260	\$ 9,604	\$ 9,638
Office furniture and equipment	7,615	4,546	3,069	4,592
Software	5,582	5,582	0	744
	\$ 45,061	\$ 32,388	\$ 12,673	\$ 14,974

**CANADIAN CONFERENCE OF THE ARTS**  
Notes to the Financial Statements, Page 2

March 31, 2002, with comparative figures for 2001

**4. Endowment fund**

The Canadian Conference of the Arts has established the Canadian Conference of the Arts Arts Endowment Fund under the terms of the Arts Endowment Fund (AEF) Program. The AEF is a program of the Government of Ontario and is administered by the Ontario Arts Council Foundation. During the 2001 fiscal year the Canadian Conference of the Arts contributed \$79,275 for endowment purposes to be held in perpetuity. A matching amount of \$79,275 was contributed from the AEF to the Canadian Conference of the Arts, Arts Endowment Fund. Each year, the Canadian Conference of the Arts is entitled to receive the investment income earned by the Endowment Fund.

**5. Endowment Funds held in Trust**

The Conference received \$254,500 from the Woodlawn Arts Foundation. The Conference has agreed to administer the funds to provide financial support to national art service organizations. During the 2001 fiscal year, a special one-time contribution of \$20,000 was provided to the Writers' Union of Canada. The second Chalmers Conference was held in November 2001 for national arts service organizations.

Of the remaining \$234,500, \$79,275 was contributed to the Canadian Conference of the Arts Arts Endowment Fund and \$155,225 has been invested in Guaranteed Investment Certificates.

**6. Commitments**

The Conference has lease obligations for the rental of office equipment and its office premises, with payments as follows for the next four years:

	Equipment	Premises	Total
2003	\$ 25,126	\$ 24,402	\$ 49,528
2004	25,126	4,067	29,193
2005	23,895	-	23,895
2006	11,742	-	11,742
	\$ 85,889	\$ 28,469	\$ 114,358

**7. Cash flow statement**

A cash flow statement has not been included as it would not provide any additional meaningful information.

**8. Contingency**

The Conference has been named defendant in a lawsuit with a claim of \$9,500. It is not possible at this time to estimate the amount, if any, of loss that may result from this action. Accordingly, no provision has been made in these financial statements, but would be recognized in the year of settlement.