

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

Many words come to mind as I reflect back on the past year as your President. **Challenge. New alliances and networks. Globalization. Defense of creative expression and diversity. Human resource practice. Credibility and relevance.**

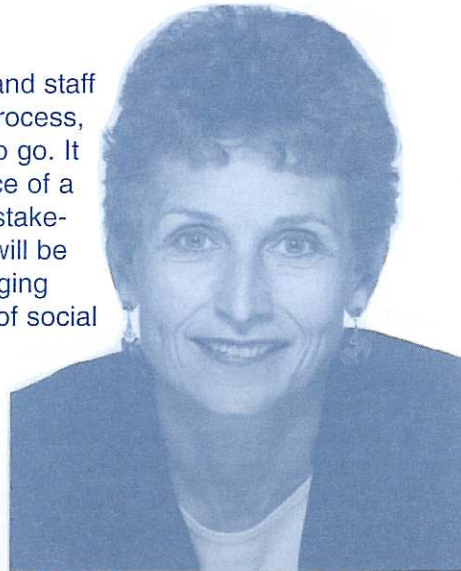
Considering all of the recent initiatives of the CCA, I am particularly proud of two - moving the re-instated annual conference from central Canada to my home city of Edmonton and the release of the final report of the Creative Management project. The conference illustrates our commitment to promote serious debate on cultural policy in all regions of the country. And, the Creative Management study is an excellent example of how the CCA provides analysis and direction on critical emerging issues.

I would be remiss if I did not extend my sincerest thanks to the dedicated and impressive members of the board. The sheer amount of brainpower, breadth of accumulated experience and will to collaborate is inspiring. To me, this is proof that the structural changes recently enacted have improved the governance of the organization.

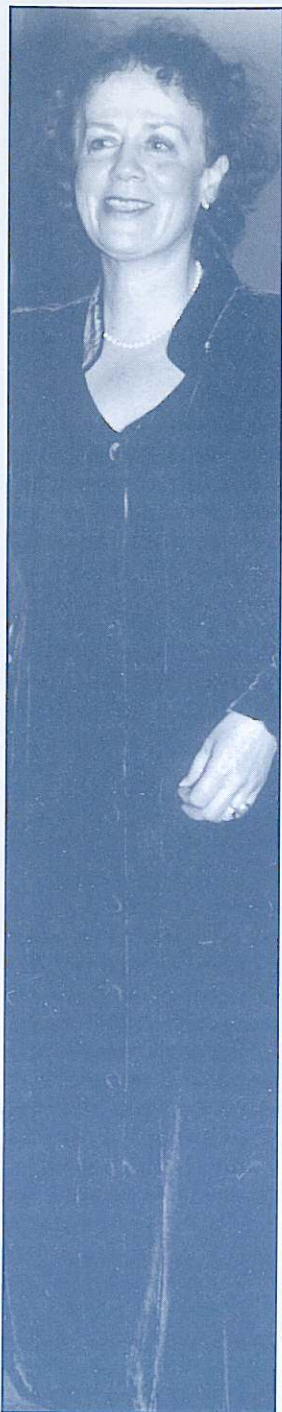
The CCA is like most not-for-profit service organizations in that the real face of the organization is the staff. Without their uncanny ability to analyze complex issues, balance the needs of multiple constituencies, interpret the direction of the Board and still keep on smiling, the CCA would never be able to achieve its potential. I am honoured to work with them.

What does the future hold? With the board and staff currently immersed in a strategic planning process, we recognize that we still have a long way to go. It is too early to say with certainty what the face of a renewed CCA will be, but rest assured that stakeholder engagement and mobilizing support will be cornerstones. We must respond to the changing political landscape and consider new forms of social activism.

I am looking forward to the next year and another wildly ambitious agenda for the CCA. Here's to raising the volume and strength of our voice for artists and the arts.



Denise Roy, CCA President 2002/2003



## The CCA is on a roll!

After a couple of years of transition, the organization is rolling smoothly forward, gathering momentum. The second annual policy conference held in Edmonton in the closing days of 2002 demonstrates the state of the organization. Entitled "When is Now, synchronizing arts policy and practice", the conference assembled a distinguished group of artists, thinkers, policy people, students and government cultural workers to concentrate their collective energy on the complex question of contemporary practice, modernity, and the policy implications surrounding making art in the early days of this century. The CCA staff, collaborating with the Edmonton Arts Council identified a stellar cast of panellists, raised funds to integrate arts performance within the process of thinking and talking, and scrimped together funds to record the conference on video. CCA President Denise Roy, Associate Dean at Grant McEwan College, used her considerable influence to keep the conference on track and attract the required resources. The centrality of artists in the conference framework meant that the discussions were wound tightly around a core of arts practice. A video tape of the proceedings will enable future scholars and policy makers to both watch and listen to the conference while Myrna Kostash's thoughtful report provides insight for the widely circulated print version. The conference elicited superlatives from participants and the CCA has set itself a high standard for the coming years. Only an organization working at capacity can produce such an event.

### Unrolling the Map

With the new board at the helm as of June 2002, the CCA was able to move on to the next step in its internal transformation: the development of a strategic plan. This being a new undertaking for the venerable CCA, whose planning tools had been a skimpy set of notes and workplans, it required some effort to put the pieces in place: finding funds; securing the proper advisory expertise; and scheduling adequate time with volunteer board members. It's worth noting that support for the plan came from the Ontario Arts Council and the Culture and Heritage Sustainability program, one of the new programs at DCH. The CCA's newly established Policy and Planning Committee proved its worth, assisting arts consultant Cathy Smalley to set up the process and follow through. A board retreat in February was the turning point which elicited a set of core values and identified the factors in both internal and external environments which must be incorporated into the plan.

The CCA's other activities were many and various over the year. While our 2 most visible events are the policy and the Chalmers conferences, this year we played a key roll in convening a working group of arts organizations around the issue of artists' status within performing arts companies. Over the run of the year, the group met almost monthly and worked hard to achieve consensus on how to respond to the contention by Canada Customs and Revenue Agency (CCRA) that artists are not presumed to be independent contractors, a presumption that arts labour organizations have argued for time and again. Although progress has been slow, the CCA has managed to keep the group together as it advances towards its goal. Acting as a consensus builder is a prime activity for the CCA and a role which no other arts organization can play well. This particular project will continue into the next year as the working group develops into a task force to join with officials from CCRA to grapple with actual text for the tax bulletin and new ways to describe the fourfold test for independent status.

### Bank Roll

This year, by dint of careful financial management the CCA has achieved a small surplus, offsetting the deficit budget of last year. The sense of team work developed among the Financial Manager, the Accountant and the Finance Committee is the key factor here and the CCA is fortunate to have dedicated people in all these positions. The Finance Committee has decided to use the accumulated surplus to establish the beginnings of an operating reserve to ensure cash flow during lean periods. Achieving an operating reserve has been an objective of the Board for some time. The financial statement shows that revenues did not meet anticipated targets this year meaning that some projects will be completed in the next fiscal period when the revenues are expected to be received.

The overall budget has been steadily increasing as the CCA has attracted foundation support for some of its activities and achieved increases in government support. Since 1998-99, the year I started at the CCA, the

budget has increased by nearly \$900,000 - from about \$700,000 to over \$1,700,000. The type of work carried on by the International Network for Cultural Diversity attracts funding from a wide variety of sources including governments of countries where the annual meetings are hosted, this year being South Africa. The ArtsSmarts program which is supported by the McConnell Foundation has taken a huge step forward. Not only was the funding renewed for another 5 years, but the complete administration of grants to partners was transferred to the CCA in the fall of 2002. The grants funding, amounting to some \$900,000, is not included as direct revenue in the CCA's budget process since it is transferred immediately out as grants to the 10 partners.

### Wave Motion

It seems to me now that the waves of new board members roll by too fast. The members of the current board who were elected in the spring of 2002 are just getting their sea legs but must decide this fall whether to stand for re-election. Although one is always loathe to open by-laws, it might be worth it to gain some space between the rolling waves of board members.

During the year 2002-03, human society throughout the world was severely tested by war and disease. The CCA was present for Canadian artists, implicating itself in international debates on cultural sovereignty and speaking forcefully within our nation on issues that directly affect artists' livelihood and the growth of our creative industries. And we will be here next year and on through the rolling years.



Megan Davis Williams  
National Director

### Selected presentations and advocacy work

- ❑ **May, Moncton NB:** at the Atlantic Cultural Spaces conferences, the National Director spoke on arts advocacy and the CCA's international work
- ❑ **June, Toronto:** spoke about the INCD at the ACTRA Policy Conference on a panel with Robert Pilon, Director of the Coalition for Cultural Diversity
- ❑ **June, Ottawa:** met Elinor Caplan, Minister responsible for the CCRA, with delegation of non-profit groups to push for regulatory reform of CCRA's interpretation of advocacy by charities
- ❑ **August, Montreal:** consulted with directors of the Creators Rights Alliance regarding their participation in the Cape Town meeting of the INCD,
- ❑ **August, Toronto:** briefed new Ontario Deputy Minister of Culture Terry Smith, on CCA activities
- ❑ **October:** produced an analysis of speech from the Throne
- ❑ **October, Ottawa:** presented the CCA's pre-budget submission to the Standing Committee on Canadian Heritage
- ❑ **December and January, Ottawa:** with representatives from the Voluntary Sector Forum - met Deputy Minister of DCH, Judith LaRocque, to give briefings on financing the non-profit sector and the significance of advocacy for non-profit organizations
- ❑ **December, Ottawa:** presentation to the Standing Committee on Canadian Heritage to assist with its review of the broadcast system.

### Partnerships

- ❑ **Creative Management:** this project continues to search for solutions to the problems faced by current arts managers and the successor generation by collaborating with a group of significant partners: the primary funder, the Samuel and Saidye Bronfman Foundation; the Cultural Human Resources Council which took the lead last year on developing a compensation study in the field; the Canada Council which has expressed strong support for excellence in management of arts organizations; the human resources project led by the VSF for the entire non-profit sector; the Arts Policy Unit of DCH and its committee of portfolio agencies.
- ❑ **Advocacy Working Group:** National Director chaired the group which articulated the need for a change in the definition of charity in order to recognize advocacy as a legitimate activity of charities. This group was part of the Voluntary Sector Initiative and completed its work in the fall of 2002.
- ❑ **Voluntary Sector Forum:** National Director named as board member to a transitional organization charged with completing the work of the VSI and keeping issues of non-profit organizations on the government agenda
- ❑ **Canadian Cultural Observatory:** partnered with staff to identify community of practice to participate in a briefing, co-hosted in November
- ❑ **Cultural Capitals of Canada:** after advocating for a program to recognize the important role that cities play in developing the arts and creative industries, the CCA was named to the advisory committee of a new program launched by the DCH.
- ❑ **Statistics Canada:** the National Director participates as a member of the Cultural Statistics Advisory Committee
- ❑ **Arts Network for Children and Youth:** this newly formed network receives support from the CCA in the form of time and expertise made available by the co-ordinator of the ArtsSmarts Program
- ❑ **Governor General's Performing Arts Awards:** as a founding member of this important set of awards, the CCA's National Director holds a position on the hard-working board.

# Board of Governors 2002-2004

**Danielle April**, Québec City, QC  
*Visual Artist*

**Marie Cadieux**, Aylmer, QC  
*Author, Filmmaker & Cultural Animator*

**Peter Gardner**, Portugal Cove, NL  
*Musician, Teacher & General Manager and Artistic Director, Newfoundland Symphony Orchestra*

**Judith Marcuse**, Vancouver, BC  
*Dancer, Choreographer, Director & Producer*

**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*

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

**Patrick Close**, Regina, SK  
*Visual Artist & Executive Director, CARFAC SASK*

**Carol Geddes**, Teslin, YK  
*Writer, producer*

**William Lau**, Toronto, ON  
*Performer, Chinese Dance and Opera & Founder and President, Little Pear Garden Collective*

**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*

*Ex officio*

**Pierre Fillion**, Past President

**Arthur Drache**, Secretary

**Peter Hyde**, Treasurer

**Susan Annis**

**Theresie Tungilik**

## Staff

## Members

**Megan Davis Williams**

*National Director*

**Philippa Borgal**

*Associate Director*

**Annalee Adair**

*ArtsSmarts Director*

**Mireille Charron**

*Financial Administrator*

**Jessica Pancoe**

*Membership & Information*

**Julie Cayouette**

*Board Liaison & Events*

*Coordinator*

**Alexis Andrew**

*INCD Administrator*

**Marthe Bujold**

*Laidlaw Cultural Policy*

*Intern*

**Michele McIntosh**

*ArtsSmarts Program*

*Assistant*

**Kevin Desjardins**

*Communications Manager*



CCA Staff 2003 (from left to right): Jessica Pancoe, Julie Cayouette, Megan Davis Williams, Marthe Bujold, Alexis Andrew, Philippa Borgal, Mireille Charron, Kevin Desjardins.

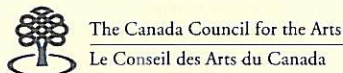


CCA Awards were presented at a ceremony at Government House in Edmonton, Alberta, November 28th, 2002.  
(From Left to Right)

- Alberta Minister of Community Development the **Hon. Gene Zwozdesky** presents the *Diplôme d'honneur* to **Pierre Juneau**, the former head of the CRTC and National Film Board and the “father” of Canadian content regulations.
- Alberta Lieutenant-Governor, the **Hon. Lois Hole**, presents the **Keith Kelly Award for Cultural Leadership** to **John Kim Bell**, founder of the National Aboriginal Achievement Foundation.
- The Hon. Lois Hole presents writer and former CCA board member **Myrna Kostash** with the **Queen’s Golden Jubilee Medal**. Ms. Kostash was also named a CCA Life Member at the ceremony.
- The Hon. Lois Hole presents musician and former CCA board member **Eddy Bayens** with the **Queen’s Golden Jubilee Medal**.

*The CCA would like to extend a special thank you to the following generous supporters in 2002 - 2003:*

**Federal and Provincial Departments and Agencies**



Province of Prince Edward Island  
Community and Cultural Affairs

**Corporations and organizations**

- Arts Atlantic Inc. • CANON Canada Inc. • City of Ottawa • Cultural Human Resources Council • Culture Montréal • Fortier Danse Création • Hawkstone Communications and Public Affairs • KLYS • Quebec Drama Federation • West Kootenay Regional Arts Council • City of Edmonton • Edmonton Arts Council • Dalhousie Art Gallery • European Broadcasting Union • ACTRA • Canadian Artists and Producers Professional Relations Tribunal • Ontario Arts Council

**Foundations**

The Samuel and Saidye Bronfman Family Foundation • The J.W. McConnell Family Foundation • The Laidlaw Foundation • The Rockefeller Foundation • Prince Claus Fund for Culture and Development • The Clifford E. Lee Foundation • The Hay Foundation

**Individuals**

Louise Abbott • Guy Bannerman • Pat Martin Bates • Lori Baxter • Louise Boucher • Pat Bradley • Ellen Busby • Marie Cadieux • Austin Clarkson • Patrick Close • Dr. Thomas Condon • Helene Corbeil • Brenda Darling • Jennifer Dickson • Arthur Drache • June Faulkner • David Haber • Jocelyn Harvey • Gail Harrison • Ralph R. Heitzman • Jeff Henderson • Catherine Hurley • Kurt Hutterli • Peter Hyde • Janet Irwin • Mary Elizabeth Luka • Hubert Lussier • Jan Miller • Ian Morrison • Garry Neil • Imy Nemenoff-Gellert • Ellie O’Day • Frank W. Peers • Timothy Porteous • Peter J. Power • Henry Purdy • Denise Roy • Trudy Schroeder • Mabelle Shapira • Francine Schutzman • Karl Siegler • David P. Silcox • Chuck Sutyla • Mme. Tardif-Hébert • Tony Tascoma • R.H. Thomson • Sandra Tulloch • Katherine Watson • Kealy Wilkinson • Joyce Zemans



Students at a Saskatchewan school participate in an ArtsSmarts-sponsored event.

Photo courtesy of Dance Saskatchewan

**ArtsSmarts** is a long-term, national initiative to promote the active participation of young people in the arts. Through its program partners, schools and their communities are provided funding to offer arts-related activities linked to educational outcomes. Artists and educators work in collaboration to encourage young people to develop their intellectual skills through the arts. In its first five years, ArtsSmarts has engaged over 200,000 young people, 3,800 artists, 6,000 educators and community members, and over 1000 volunteers.

The focus of the past year has been to continue to support existing program partners, expand the reach of ArtsSmarts to other program partners and communities, and identify strategies which will ultimately ensure that the arts remain a vital and sustainable component of the lives and learning of Canadian young people. In order to meet these objectives the following was undertaken:

- **Funding Extended** - The J. W. McConnell Family Foundation approved an extension of ArtsSmarts funding to 2009. This will include up to three years funding on a declining basis to existing partners, identifying and funding up to 3 new partners and ongoing support for an annual partners meeting.
- **New Program Partners** - Northern Lights School District in Alberta was selected to begin ArtsSmarts in September. The program will be concentrated in Caslan School, an elementary school with 160 K-9 Metis students. A three-year research project will be conducted to determine the impact of ArtsSmarts on student attendance, achievement, parental involvement and teacher practice. CAPES, our existing Program Partner in Alberta, conducted an orientation session for Caslan School in June and will continue to mentor the new partner. When the Nova Scotia government disbanded our program partner, the Nova Scotia Arts Council in the spring of 2002, the CCA negotiated successfully with the Nova Scotia Ministry of Culture and Tourism to jointly fund a new partner, a consortium formed between the Art Gallery of Nova Scotia and the Nova Scotia College of Art and Design.
- **Handbook for Artists and Educators** - Over 30 artists and educators were commissioned to share their knowledge and experience. This resource publication will include the role of the artist, the educator and the "how to" of arts-infused education; in addition, a recommended artist fee schedule, a glossary of terms and sample forms including an artist contract, are included. The publication will be available to order through the ArtsSmarts website.
- **ArtsSmarts Start-Up Kit** - A web-based resource has been designed by the CCA and selected program partners to assist groups and organizations who want to implement arts-infused education programs.
- **Evaluation** - Building on the results of Phase I evaluation of ArtsSmarts, post-project questionnaires were developed and interviews were conducted over the last year.
  - ★ Educators report that ArtsSmarts has become a highlight of their academic year and that working closely with an artist to design a curriculum-related project takes time but generates fresh insights and rewarding results. Almost 70% reported behavioural changes in students, and increased student engagement in the classroom. Young people, otherwise seen as "problem students", demonstrated significant artistic skills and leadership in projects.
  - ★ More than 50% of the students saw the arts as a new way of learning, and 71% of students frequently discussed project learnings in other classroom discussions. Over 80% of parents commented on the projects and many parents participated in the projects.
  - ★ Artists reported that these experiences have influenced their arts practice and over 85% expressed interest in continuing working with young people in ArtsSmarts projects.

We look forward to continuing to work in collaboration with various and diverse partners at the local, provincial and national level in order to create and sustain opportunities for young people to participate in and learn through the arts over the next year.

Annalee Adair, ArtsSmarts Director

## ArtsSmarts Partners

- Art Starts in Schools**  
*British Columbia*
- Calgary Arts Partners in Education Society**  
*Alberta*
- Northern Lights School District**  
*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*
- Art Gallery of Nova Scotia/Nova Scotia College of Art and Design**  
*Nova Scotia*
- Community Foundation of Portage and District**  
*Manitoba*
- Riverside School Board**  
*Quebec*
- The Saskatoon Foundation**  
*Saskatchewan*

[www.artssmarts.ca](http://www.artssmarts.ca)



Members of the INCD Steering Committee and secretariat prepare to present the Cape Town Declaration. (From left to right) James Early, Garry Neil, Nina Obuljen, Leah Enkiwe, Mike van Graan and Rafael Segovia.

The INCD made significant progress towards achieving both short-term and long-term goals over the year 2002-2003. The INCD continues to be at the forefront of the work on culture and globalization, an area of increasing international activity.

### Convention on Cultural Diversity

The INCD began 2002 with the release of its draft Convention on Cultural Diversity, a legal instrument for the protection and promotion of cultural diversity.

This was prior to the other two drafts subsequently released by the International Network on Cultural Policy (INCP) and the Department of Foreign Affairs and International Trade's Cultural Industries SAGIT. The world's cultural community began to discuss the concept of a permanent legal foundation for cultural policies in earnest with these texts as a basis.

During the INCD and INCP annual meetings in Cape Town, South Africa, INCD delegates and ministers of culture discussed their respective drafts and both released revised versions following their meetings. The INCP carried its version of the Convention to the United Nations Educational, Scientific and Cultural Organization (UNESCO). It was then recommended by the Director-General and the Executive Board for the attention of the General Conference of UNESCO for the fall of 2003. In the UNESCO Executive Board's Preliminary Study on the instrument, released in March 2003, there is recognition of the work and position of the INCD:

*"The International Network for Cultural Diversity (INCD), which brings together artists, cultural activists, cultural bodies and creative industries, stresses the need for an instrument guaranteeing support to artists and the involvement of civil society and encouraging States to adopt a proactive, rather than defensive, position regarding cultural policies."*

### Events and Activities

The INCD's Third Annual Conference "Fostering Cultural Diversity and Development: Local, National and Global Strategies" was an overwhelming success with close to 200 delegates from 36 countries. The meeting expanded the task of the INCD beyond preserving cultural diversity to promoting the development of cultural capacity. This marks a new activity area for the Network which will be implemented over the next three years.

The INCD held its first regional meeting in Cuernavaca, Mexico in September 2002. Representatives from all states met to examine the threats to indigenous cultures and languages. Also, the INCD Steering Committee held its first mid-year meeting in Paris, February 2003.

The INCD voiced the concerns of the cultural community at conferences and inter-governmental meetings on all continents. Highlights include the World Social Forum, the 2nd International Meeting of Professional Cultural Organizations, Organization of American States: Summit of Ministers of Culture, meetings of the International Network on Cultural Policy and the Nordic Film Institute Seminar on the GATS.

www.incd.net



## Steering Committee 2002-2003

Leonardo Brant, *Brazil*

Peter Curman, *Sweden*

James Early, *USA*

Leah Enkiwe, *Philippines*

Mireille Gagné, *Canada*

Atul Kumar, *India*

Richard Letts, *Australia*

Katerina Marinaki, *Greece*

Nina Obuljen, *Croatia*

Burama Sagnia, *Senegal/Gambia*

Rafael Segovia, *Mexico*

Yvon Thiec, *Belgium/France*

Mike van Graan, *South Africa*

Megan Williams, *Canada*

### Staff 2002-2003

Garry Neil, *Coordinator*

Alexis Andrew, *Administrator*

Sunetro Ghosal, *Regional Organizer/Asia*

Rebecka Koritz, *Regional Organizer/Europe*

# Financial Statements

## CANADIAN CONFERENCE OF THE ARTS

Statement of Revenue, Expenses and Surplus

Year ended March 31, 2003, with comparative figures for 2002

	2003	2003	2002
	Budget	Actual	Actual
<b>Revenue</b>			
Earned revenue (Schedule B)	\$ 100,415	\$ 93,164	\$ 96,510
Contributions (Schedule C-1)	1,599,957	1,154,030	1,002,376
	1,700,372	1,247,194	1,098,886
<b>Expenses</b>			
Personnel (Schedule D)	335,897	338,244	346,074
Administration (Schedule D)	163,263	159,182	155,880
Ongoing activities (Schedule D)	113,239	100,057	125,616
Special programs (Schedule E)	1,085,973	628,082	481,612
	1,698,372	1,225,565	1,109,382

Excess of expenses over revenue	2,000	21,629	(10,496)
Surplus, beginning of year	(1,608)	(1,608)	8,888
Surplus, end of year	\$ 392	\$ 20,021	\$ (1,608)

### Statement of Changes in Surplus

Year ended March 31, 2003, with comparative figures for 2002

	2003	2002
	Unrestricted	Total
Balance, beginning of year	\$ 12,673	\$ (1,608)
Excess of expenses over revenues	(6,750)	21,629
Additions to property, plant and equipment	2,225	(2,225)
Balance, end of year	\$ 8,148	\$ 20,021

May 22, 2003

### 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, 2003 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, 2003 and the results of its operations and cash flow changes for the year then ended in accordance with Canadian generally accepted accounting principles.



HENDRY WARREN LLP  
Chartered Accountants  
Ottawa, Ontario



## CONFÉRENCE CANADIENNE DES ARTS

Bilan

au 31 mars 2003, avec chiffres comparatifs de 2002

	2003	2002
<b>Actif</b>		
Actif à court terme		
Encaisse	111 111 \$	107 598 \$
Investissements à court terme	177 774	158 640
Débiteurs	167 386	110 276
Frais payés d'avance	14 095	8 923
	470 366	385 437
Immobilisations (note 3)	8 148	12 673
Fonds de dotation (note 4)	79 275	79 275
	557 789 \$	477 385 \$

### Passif et Surplus

Passif à court terme		
Créditeurs et charges à payer	73 007 \$	60 871 \$
Due aux Partenaires GénieArts (note 9)	18 650	-
Revenus différés (annexe A)	211 611	183 622
	303 268	244 493
Fonds de dotation en fiducie (note 5)	234 500	234 500
	537 768	478 993
Obligations contractuelles (note 6)		
Contingence (note 8)		
Surplus		
Investi dans les immobilisations	8 148	12 673
Non affecté	11 873	(14 281)
	20 021	(1 608)
	557 789 \$	477 385 \$

Approuvé par le nondu Conseil d'administration  
Gouvernement

*Lori Baetz*  
Gouverneur

Voir les notes complémentaires.

## CONFÉRENCE CANADIENNE DES ARTS

Notes complémentaires

de l'exercice terminé le 31 mars 2003, avec chiffres comparatifs de 2002

### 1. But de l'organisation

La Conférence canadienne des arts est un organisme national sans but lucratif de service aux arts incorporé selon les lois fédérales (numéro d'enregistrement d'organisme de charité 11883 0371 RR 0001). Le rôle premier de la Conférence est d'encourager les gouvernements fédéral, provinciaux et municipaux, ainsi que les sociétés et le secteur privé, à élaborer des politiques qui assureront l'épanouissement des arts et des industries culturelles au Canada.

### 2. Principales conventions comptables

Les états financiers ont été dressés selon les principes comptables généralement reconnus et tiennent compte des principales conventions comptables suivantes:

#### Comptabilisation des revenus et des dépenses

Les revenus et les dépenses sont inscrits selon la méthode de la comptabilité d'exercice. Les revenus provenant d'engagements contractuels sont comptabilisés selon le pourcentage d'avancement des travaux.

#### Placements

Les placements sont inscrits au coût.

#### Immobilisations

Les immobilisations sont comptabilisées au coût et amorties d'après leur durée de vie utile selon les méthodes suivantes:

Immobilisations	Méthodes
Matériel informatique	Linéaire sur 3 ans
Logiciel	Linéaire sur 1 an
Mobiliers et agencements	Linéaire sur 5 ans

La moitié de l'amortissement normal est enregistré pour les acquisitions de l'exercice courant.

### 3. Immobilisations

	2003		2002	
	Coût	Amortissement cumulé	Valeur nette	Valeur nette
Matériel informatique	34 089 \$	27 715 \$	6 374 \$	9 604 \$
Mobiliers et agencements	7 615	5 841	1 774	3 069
	41 704 \$	33 556 \$	8 148 \$	12 673 \$

**CONFÉRENCE CANADIENNE DES ARTS**

Notes complémentaires, page 2

de l'exercice terminé le 31 mars 2003, avec chiffres comparatifs de 2002

**4. Fonds de dotation**

La Conférence canadienne des arts a établi le "fonds de dotation pour les arts - Conférence canadienne des arts" selon les termes du programme du Fonds de dotation pour les arts (FDA). Le FDA est un programme du gouvernement de l'Ontario et est géré par la Fondation du Conseil des arts de l'Ontario. Au cours de l'année fiscale 2001 la Conférence canadienne des arts a contribué 79 275\$ envers le fonds de dotation. Un montant équivalent a été contribué par le FDA au fonds de dotation pour les arts - Conférence canadienne des arts. Selon l'entente, la Conférence canadienne des arts est bénéficiaire du revenu d'investissement provenant du fonds.

**5. Fonds de dotation en fiducie**

La Conférence a reçu 254 500\$ du Woodlawn Arts Foundation. La Conférence a consenti d'administrer les fonds afin de procurer une aide financière aux organismes de services nationaux dans le domaine des arts. Une contribution spéciale de 20 000 \$ a été effectuée au cours de l'année 2001 à The Writers' Union of Canada. La troisième Conférence Chalmers pour les organismes nationaux de service a eu lieu en juin 2002.

Du solde de 234 500\$, 79 275\$ a été contribué au "fonds de dotation pour les arts - Conférence canadienne des arts" et 155 225\$ a été investi dans des certificats de placements garantis.

**6. Obligations contractuelles**

La Conférence a des contrats de location-exploitation pour l'équipement de bureau et les locaux du secrétariat, et les versements exigibles au cours de chacun des cinq prochains exercices s'établissent comme suit:

	Équipement	Location	Total
2004	25 126 \$	24 604 \$	49 730 \$
2005	23 895	24 604	48 499
2006	11 742	24 604	36 346
2007	-	24 604	24 604
2008	-	24 604	24 604
	60 763 \$	123 020 \$	183 783 \$

**7. État de l'évolution de la situation financière**

Un état de l'évolution de la situation financière n'a pas été préparé parce qu'il ne fournirait aucune information pertinente additionnelle.

**8. Contingence**

La Conférence a été nommée défenderesse d'une poursuite de 5 000\$. Les deux parties ont atteint une entente préliminaire, donc une provision pour le règlement a été enregistrée dans les états financiers.

**CONFÉRENCE CANADIENNE DES ARTS**

Notes complémentaires, page 3

de l'exercice terminé le 31 mars 2003, avec chiffres comparatifs de 2002

**9. Due aux Partenaires GénieArts**

La CCA a reçu de la Fondation de la Famille J.W. McConnell une somme de 930 150\$ qui doit être remboursée aux Partenaires GénieArts. Le solde de 18 650\$ sera remboursé dans la prochaine année fiscale. Puisque la CCA agit à titre d'intermédiaire dans cette transaction, les fonds sont présentés avec les passifs au bilan jusqu'à ce qu'ils soient complètement remboursés.

	2003	2002
Total reçu dans l'année	930 150 \$	- \$
ArtStarts in Schools	100,000	-
Newfoundland Arts Council	109,200	-
Fondation communautaire d' Ottawa	93,500	-
Nova Scotia College of Art & Design	78,300	-
Community Foundation of Portage and District Inc.	87,000	-
Université de Moncton	91,000	-
The Saskatoon Foundation	90,000	-
Fondation communautaire du Grand Québec	88,000	-
Riverside School Board	88,000	-
Calgary Arts Partners in Education Society	86,500	-
Total payé dans l'année	911 500	-
Solde reporté à la prochaine année fiscale	18 650 \$	- \$

**10. Données comparatives**

Ces données ont été vérifiées par une autre firme de comptables agréés.