

ANNUAL REPORT 2000-2001

President's Report

As the outgoing (very outgoing!) President of the CCA, it is my pleasure to make my last report on behalf of the Board of Governors. In particular, I need to pay tribute to a number of people, who have been indefatigable in their work on behalf of the CCA over the past three years.

I'm speaking particularly here about the CCA's work in developing a new structure, one more responsive to the needs of the membership. I want to highlight the incredible work done by, first, the Subcommittee on Board Governance, and latterly of the Nominating Committee - and, indeed, of the board as a whole.

While it may seem to some that time spent focused inwardly is not time well spent, it is imperative that the people charged with the responsibility of governing an organization like the CCA take the time to examine what we have, and imagine how it could be better.

This board believes that the proposals for a renewed CCA that you will be considering in the fall at a Special Members' Meeting in Toronto are excellent. Those proposals include involving members through the reinstatement of a national conference, and making the process of election to the Board of Governors more transparent and accessible to all members.

I trust that all members of the CCA will participate in the discussion of our new structure, and the very important nominating process, later this year.

With that in mind, I'd like to thank those who made this past year at the CCA so successful - all the members of the board; our partners and supporters (especially the Department of Canadian Heritage, the J.W. McConnell Family Foundation and the Samuel and Saidye Bronfman Family Foundation); and the fabulous, hard-working and dedicated staff.

Finally, many thanks to those who were active in the restructuring efforts - Sandy Crawley, Patrick Close, Pierre Filion, Jean-Michel Sivry, Myrna Kostash, Eddy Bayens, Sandy Tulloch, Melanie Fernandez, Ginette Chiasson-Baldwin; from the secretariat Philippa Borgal and Megan Williams, who kept us on track over three years; and the incomparable Jocelyn Harvey, who began as a committee member, and has now taken on the task of making it real.

Thanks especially to Pierre Filion, Vice-President for the past three years, who has more than ably stepped into the Presidency when I had to resign, and Denise Roy, who stepped into Pierre's Vice-Presidential shoes. I have valued my time as President of the CCA, and am grateful to all who have worked hard for this organization during that time.

Pat Bradley,
CCA President 1998- 2001

Annual Report (1)

National Director's Report

The year 2000-2001 was one of significant change at the CCA secretariat and for the organization as a whole .

The Board of Governors welcomed new members to its ranks from all parts of Canada: Marie Cadieux, Aylmer; Peter Gardner, St John's; Deirdre Kessler, Charlottetown; Jane Logan, Ottawa; Denise Roy, Edmonton; Trudy Schroeder, Winnipeg; and Teresie Tungilik, Rankin Inlet, Nunavut (observer). In the last month of the fiscal year two long-serving board members decided to take their leave - Doug Sampson, Treasurer and Rudy Groulx, Secretary. The new officers are: Peter Hyde, Treasurer and Arthur Drache, Secretary.

At the secretariat, the staff, which has been rather stable over a period of years, underwent a shake-up resulting from the departures of Annick Lapointe, the Financial Administrator and Sharon Griffiths, the Communications co-ordinator. Mireille Charron stepped briskly from her spot as Secretary to the Board and assistant to the National Director into the office of the Financial Administrator. Gilles Leclerc has taken over Mireille's former duties and by now is well known to all board members. Anita Grace arrived from Saskatoon in February with plenty of journalistic experience to take over the communications function, which now is oriented more towards media and public relations. Our international intern, Katharine Misener became Membership and Information Co-ordinator and already we are seeing the positive outcome of having a staff person devoted to member relations. The staff numbered 7 at the end of the fiscal year, including Janet Creey, the Associate Co-ordinator for the International Network for Cultural Diversity.

There were some significant "firsts" for the CCA this year. The Chalmers Conference for national arts service organizations, held on November 22, 2000, provided a new member service and an example of how the CCA plans to link more closely with members under its new governance structure. The discussion paper on status of the artist entitled *A Call to Action* was developed by a steering committee composed of both labour and producer groups and released at the conference. There will be follow-up action on the issue of artists equity in the coming year.

The CCA's greatest accomplishment during the course of the last year was the launch of the International Network for Cultural Diversity on the island of Santorini, Greece, in September. The issues that occupy this new NGO - the effects of globalization and trade agreements on the ability of nations to determine their own cultural policies, are close to the hearts of the CCA's membership. The CCA secretariat houses the fledgling network and continues to work with its steering committee and to fundraise on its behalf.

It is only fitting that in the first year of the new millennium the Board of Governors has embarked on a process of change. It is auspicious that the organization has been able to keep up its level of activity, increase its budget and replenish its staff while the craft is setting off from port. My hope is that when I sit down to write my report in the year 2001-02, it will be to confirm that the transition is complete and that the CCA is firmly on course.

Megan Williams

Canadian Conference of the Arts

CCA ACTIVITY HIGHLIGHTS

ADVOCATE

Election Strategy

- ♦ Posted a comprehensive election strategy package on our Web site, within 24 hours of the election call, which analyzed party platforms and directly compared cultural policies.
- ♦ Worked closely with *CBC Radio National News*, providing a list of artists who agreed to be interviewed, relaying information about special candidates' meetings, providing statistics and data, etc.

CRTC

- ♦ Prepared a submission for digital pay and specialty licences hearing by analysing 89 applications according to criteria consistent with members' interests.
- ♦ Held a forum for representatives of advocacy groups, independent industries and artists' unions to review a research paper, which examined industry consolidation in private, conventional television, entitled *Clear, Significant and Unequivocal - where have all the benefits gone?*
- ♦ Submitted an intervention to the CRTC regarding the licence renewals of Canada's major broadcast groups, CTV and Global.

Status of the Artist & Taxation Issues

- ♦ Developed a discussion paper called *A Call to Action* together with a steering committee of labour and producers organizations which provided an overview of Status of the Artist initiatives across the country.
- ♦ Provided research and assistance on Private Members' Motion M269 (a motion to exempt artists and creators from paying income tax on a portion of copyright income), and produced a pamphlet of frequently asked questions on the subject, which was sent to all MPs.
- ♦ Held discussions with the Departments of Canadian Heritage, and Finance, and with the Canada Customs and Revenue Agency.
- ♦ Wrote to the Minister of Human Resources Development Canada outlining the seasonal nature of some cultural sector jobs and presented a brief to the Standing Committee on Human Resources outlining how the proposed amendments to the EI bill did not address the issues of the cultural community.

Freedom of Expression

- ♦ Intervened on behalf of the Little Sisters' Book and Art Emporium at the Supreme Court of Canada and continue to monitor this issue and work to increase participation in public discourse on the subject.

Canadian Cities of Culture

- ♦ Continued to press for adoption of a *Canadian Cities of Culture* programme with both the Department of Canadian Heritage and the Federation of Canadian Municipalities. Received assurance of continued participation in the development of the programme.

COLLABORATE

Chalmers Conferences

- ♦ Established a small endowment fund to provide national arts service organizations with an opportunity to discuss issues of common interest. The inaugural meeting was held on November 22, 2000 and focussed on Taxation and the Artist. As follow-up, the CCA sent a letter, cosigned by participants, to the Minister of Finance calling for revisions to the *Income Tax Act* to benefit self-employed individuals, and drawing his attention to the CCA's pre-Budget submission on the subject.
- ♦ Began work on the second Chalmers Conference, scheduled for November 28, 2001 in Toronto; discussion topics will be Cultural Tourism and Charitable Status.

Arts Policy Framework

- ♦ Organized a half-day special briefing session for Board members and Chalmers Conference participants with members of the Arts Policy branch of the Department of Canadian Heritage to discuss the draft arts policy framework and the proposal for a *Canadian Cities of Culture* model.

Arts and Community

- ♦ Held a one day forum for municipal cultural officers in Ottawa, February 2000 and agreed to partner with the City of Vancouver and *Les Arts et la ville* to implement a municipal cultural policy network (see article on page 3)

Copyright

- ♦ Joined with a creators' copyright coalition, a group that existed prior to the last round of revisions to the *Copyright Act* and which has been reconstituted to press for implementation of the WIPO treaties.
- ♦ Arranged for copies of the 3rd edition of Lesley Ellen Harris' book *Canadian Copyright Law* to be available to CCA members for a reduced price.

Voluntary Sector Roundtable/Voluntary Sector Initiative

- ♦ Joined other third sector organizations to collaborate with the federal government on a number of fronts;
- ♦ Megan Williams was invited to chair the Working Group on Advocacy, which aims to develop consensus on a more encompassing definition of advocacy.

Arts & Education

- ♦ Continued to act as the secretariat for *ArtsSmarts*, the pan-Canadian arts and education project supported by The J. W. McConnell Family Foundation. The programme, which will eventually contribute \$6 million to projects in schools and communities, was renewed for a second 3 year term.
- ♦ Chaired the National Advisory Board for the National Symposium on Arts Education; the 4th symposium was held in Ottawa, July 2000, cosponsored by the CCA.



COMMUNICATE

Communications Audit

- ♦ Conducted a comprehensive communications audit of our organizational members to establish how our communications tools are currently received and what can be done to improve dissemination of information to our members.
- ♦ Designed a new and improved Web site to better facilitate access by members and the general public.

Policy Soundings

- ♦ National Director, Megan Williams, held meetings with representatives of the cultural sector, including CCA members, in various parts of the country, to discuss the role of the CCA, common issues, and the CCA's future directions.

Member Services

- ♦ The CCA now has a full time position dedicated to membership services - providing better services to members, tracking membership renewals and eliciting new memberships.



CELEBRATE

Diplôme d'honneur, a sterling silver talisman created by the late West Coast artist Bill Reid (shown left) given to recognize the outstanding contribution of an artist or arts supporter to Canadian cultural life, was awarded to Peter Herrndorf, CEO of the National Arts Centre.

Keith Kelly Award for Cultural Leadership, for achievement in advocacy and extraordinary leadership in the cultural sector in Canada, was awarded in June 2000 to Gilles Lefebvre, founding director of Les Jeunesses Musicales.

Rogers Communications Inc. Media Awards for Coverage of the Arts, to recognize creative and innovative arts programming, were awarded to Susan Feldman, Executive Producer, CBC Radio (English) and Richard Jutras, writer, director and producer of numerous films together with musical scores (French).

International Network on Cultural Diversity

- ♦ The founding meeting of the INCD was held in Santorini, Greece, in parallel to the meeting of international ministers of culture.
- ♦ The Steering Committee continues to be housed within the CCA secretariat and the CCA maintains a planning role for the next INCD meeting in Lucerne, Switzerland, September 2001.
- ♦ The network continues to expand, engage in discussion on critical issues on the international scene, and work towards an international treaty on cultural diversity.
- ♦ INCD Steering Committee members have attended various conferences around the world and participated with the Hemispheric Alliance on Globalization at the Free Trade Alliance of the Americas held in Québec City in April 2001.



National Policy Conference

Crossroads 2001: Renewing the National Agenda for Arts and Culture in Canada

Thursday, November 29, 2001

Studio 62, 8th floor, CBC Broadcast Centre
250 Front Street, Toronto Ontario

8:45 a.m. - 5:30 p.m. (Check-in begins at 8:00)

- A conference for Canadian artists, cultural workers, administrators, arts and cultural service organizations, policy-makers, and other supporters of the arts and culture;
- An opportunity to discuss and develop strategies on key issues of concern to the arts and cultural industries in Canada;
- An opportunity to network with your colleagues, make your views known to governments, and influence the priorities and work plan of the CCA.

2001 is a banner year for Canadian art and culture. It marks 60 years since the Kingston Artists' Conference - the first time Canadian artists from across the country mobilized to put the arts on the national agenda, and 50 years since the publication of the Massey-Lévesque report, the landmark royal commission which identified culture as a major national responsibility and recommended the creation of the Canada Council, the National Library of Canada, and some 150 other initiatives.

The CCA will devote the first of the newly reinstated National Policy Conferences to assessing the achievements in Canadian art and culture since Kingston and Massey-Lévesque, defining the unfinished business and new challenges facing the arts and cultural industries in Canada, and developing strategies to ensure a vibrant and diverse artistic and cultural life for the next half century.

The conference aims to continue the tradition, initiated in Kingston, of active involvement by artists and other cultural professionals in developing public policies for culture in Canada. The results of the participants' discussions will help set the CCA's priorities and work plan and will be communicated to the federal government, the CCA membership, the media and general public.

As space for this conference is limited, those wishing to participate must register by October 15, 2001. Please visit our web site to find more information and print out the registration form.

www.ccarts.ca ⇨ What We Do ⇨ Collaborate

FINANCIAL STATEMENTS

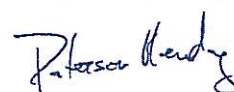
To the Members of the Canadian Conference of the Arts:

We have examined the balance sheet of the Canadian Conference of the Arts as at March 31, 2001 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.

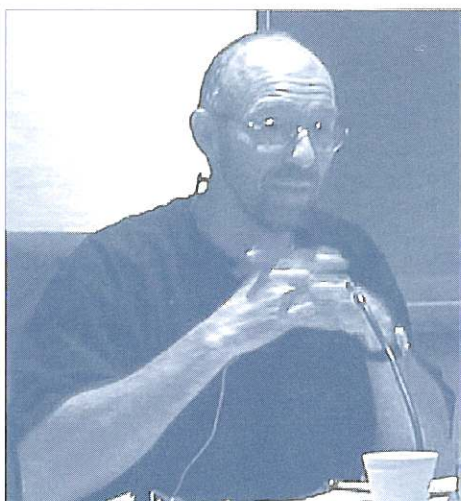
Except as explained in the following paragraph, we conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes 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, 2001 and the results of its operations and cash flow changes for the year then ended in accordance with generally accepted accounting principles.



Patterson Hendry,
Chartered Accountants,
Ottawa, Ontario



Pierre Filion, new president of the CCA Board of Governors, leads the Annual Business Meeting in June.

New Membership Fees

In November 2000 the CCA Board of Governors decided a modest increase in membership fees, the first in six years, was warranted to maintain the measured growth of the organization. The fee increase represents an average of 12% and the new structure can be found on the CCA web site at www.ccarts.ca under Members.

Balance Sheet

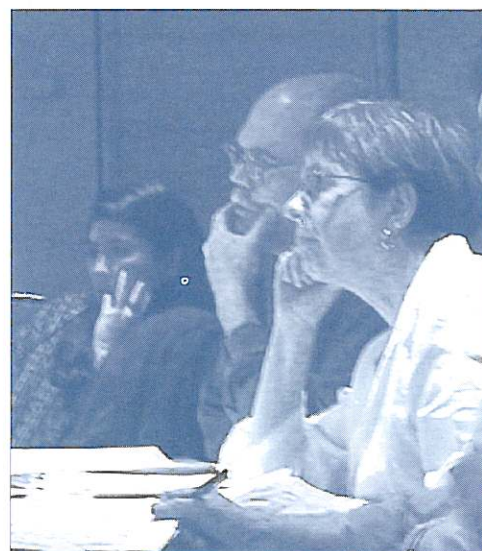
March 31, 2001, with comparative figures for 2000

	2001	2000
Assets		
Current Assets		
Cash (Note 3)	\$ 73,786	\$ 287,524
Short-term investments	155,486	-
Accounts receivable	71,264	72,047
Prepaid expenses	15,373	13,840
	315,909	373,411
Capital Assets (Note 4)	14,974	16,413
Endowment fund (Note 5)	79,275	-
	\$ 410,158	\$ 389,824
Liabilities and Surplus		
Current liabilities		
Accounts payable and accrued charges	\$ 42,139	\$ 48,957
Deferred revenue	124,631	73,571
	166,770	122,528
Endowment fund (Note 6)	234,500	254,500
	401,270	377,028
Surplus		
Invested in capital assets	14,974	16,413
Unrestricted	(6,086)	(3,617)
	8,888	12,796
	\$ 410,158	\$ 389,824

Statement of Revenue, Expenses and Surplus

Year ended March 31, 2001, with comparative figures for 2000

	2001 Budget	2001 Actual	2000 Actual
Revenue			
Earned revenue	\$ 76,000	\$ 89,911	\$ 71,526
Contracts	220,000	217,298	293,985
Contributions	694,200	645,325	436,907
	990,200	952,534	802,418
Expenses			
Personnel	276,588	278,589	286,942
Administration	147,925	150,011	144,199
Ongoing activities	127,900	115,027	106,570
Contracts	286,310	288,351	243,207
Special Programs	148,500	124,464	27,282
	987,223	956,442	808,200
Excess of expenses over revenue	2,977	(3,908)	(5,782)
Surplus, beginning of year	12,796	12,796	18,578
Surplus, end of year	\$ 15,773	\$ 8,888	\$ 12,796



Jocelyn Harvey, CCA consultant, (right) and CCA Board members Patrick Close and Ana Serrano at the Board meeting on June 22.

Statement of Changes in Surplus

Year ended March 31, 2001, with comparative figures for 2000

	Invested in capital assets	Unrestricted	2001 Total	2000 Total
Balance, beginning of year	\$ 16,413	\$ (3,617)	\$ 12,796	\$ 18,578
Excess of (expenses over revenues over expenses)	(10,979)	7,071	(3,908)	(5,782)
Additions to capital assets	9,540	(9,540)	-	-
Balance, end of year	\$ 14,974	\$ (6,086)	\$ 8,888	\$ 12,796

Notes to the Financial Statements

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 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. Cash

Cash consists of the following balances:

	2001	2000
Cash on hand, net of outstanding items	\$ 73,786	\$ 33,024
Restricted Funds	-	254,500
	\$ 73,786	\$ 287,524

4. Capital assets

	Cost	Accumulated Depreciation	2001	2000
			Net Book Value	Net Book Value
Computer equipment	\$ 30,475	\$ 20,837	\$ 9,638	\$ 10,822
Office furniture and equipment	10,932	6,340	4,592	3,544
Software	5,582	4,838	744	2,047
	\$ 46,989	\$ 32,015	\$ 14,974	\$ 16,413

5. 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 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.

6. 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 fiscal year, a special one-time contribution of \$20,000 was provided to the Writers' Union of Canada. The first Chalmers Conference was held in November 2000 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.

7. Commitments

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

	Equipment	Premises	Total
2002	\$ 23,895	\$ 24,402	\$ 48,297
2003	23,485	24,402	47,887
2004	23,485	4,067	27,552
2005	23,485	-	23,485
2006	11,742	-	-
	\$ 106,092	\$ 52,871	\$ 147,221

8. Cash flow statement

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

The CCA gratefully acknowledges the financial support of the following federal and provincial departments and agencies:



The Canada Council for the Arts
Le Conseil des Arts du Canada

Department of Canadian Heritage
Canadian Artists and Producers Professional Relations Tribunal
Canadian International Development Agency
Government of Ontario, through the Ministry of Education and Training, and the Ministry of Citizenship, Culture and Recreation
Prince Edward Island Department of Education
Newfoundland & Labrador Department of Tourism, Culture and Recreation

The CCA would like to extend a special thank you to the following generous supporters in 2000 - 2001:

Foundations

The Samuel and Saidye Bronfman Family Foundation • The J.W. McConnell Family Foundation • The Laidlaw Foundation • Prince Claus Fund for Culture and Development • Woodlawn Arts Foundation • *Young Canada Works* (through the Heritage Canada Foundation) • The Claridge Foundation •

Corporations and organizations

• American Federation of Musicians • Canadian Artists' Representation - National and of Saskatchewan • Canadian Museum of Civilization • Cultural Human Resources Council • CultureNet • Ikon Office Solutions • Musicians' Association of Ottawa-Hull • National Arts Centre • The National Book Centre of Greece • Regional Municipality of Ottawa-Carleton • Regroupement des artistes en arts visuels du Québec • Rogers Communications Inc. • Sack Goldblatt Mitchell, Barristers and Solicitors • Unionville High School • World Bank Institute • The Writers' Union of Canada •

Individuals

Pierrette Alarie-Simoneau • Frédéric Back • David Baile • Pat Martin Bates • Mary Elizabeth Bayer • John Beckwith • Andrea Blamar • Pat Bradley • Marcel Brisebois • Laurie Brown • Susan Cargill • Frédéric Carrier • Joan Chalmers • Lyse Champagne • Ginette Chiasson-Baldwin • Her Excellency the Right Honourable Adrienne Clarkson • Arthur Drache • Daphne Goldrick • Gaëtan Gosselin • Lesley Ellen Harris • Gail Harrison • Jocelyn Harvey • Mr. & Mrs. Heppner • John Hobday • Catherine Hurley • Keith Kelly • Michael Koerner • Phyllis Lambert • Norma Lock • Mary Elizabeth Luka • Antonine Maillet • Anna Jean Mallinson • Patricia McClelland • Pat Middleton • Jan Miller • Mireille Millette • J. Mavor Moore • Garry Neil • Iny Nemenoff-Gellert • Janet Nicol • Sylvia Novak • Betty Oliphant • Bernard Ostry • Frank W. Peers • Timothy Porteous • Peter J. Power • Louise Pujot • Henry Purdy • Victor Rabinovitch • William Riske • Denise Roy • Trudy Schroeder • Machel Shapira • David P. Silcox • Marilyn Smith • G. Hamilton Southam • Mary Sparling • Susan Spencer • Takao Tanabe • M^{me} Tardif-Hébert • Tony Tascona • R.H. Thomson • Anne Thompson • Sigrid-Ann Thors • Kealy Wilkinson • Megan Williams • J. Alan Wood • Joyce Zemans •

