

ANNUAL REPORT

1999 – 2000

CANADIAN CONFERENCE OF THE ARTS



BOARD OF GOVERNORS 1998–2000

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DISCIPLINARY REPRESENTATIVES

Pat Bradley (President), Theatre and Drama (English)

Irène Mahé, Theatre and Drama (French)

Lynn Cunningham, Writing and Publishing (English)

Pierre Filion (Vice-President), Writing and Publishing (French)

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Mireille Gagné, Past President

Rudy Groulx, Secretary

Douglas Sampson, Treasurer

SECRETARIAT

Megan Williams, National Director ■ Philippa Borgal, Associate Director ■ Mireille Charron, Executive Assistant ■ Larry Chavarie, Accountant (part-time) ■ Marlene Chan, International Coordinator (until November 1999) ■ Janet Creery, Associate Coordinator (International Project) ■ Sharon Griffiths, Communications Coordinator ■ Annick Lapointe, Financial Administrator ■ Donna Williams, Receptionist (part-time) (from January 2000) ■

President's Report

The Canadian Conference of the Arts enters the next century poised to continue its work of the latter half of the twentieth century. The many irons we have in many fires may seem diverse, disparate and perhaps eccentric, but they have one thing in common — they seek to make Canada a better place for artists and the arts. We work to recognize artists, improve their status in Canadian society, encourage their presence in the education system and recognize their contributions to communities. Most visibly, we work to make sure the Canadian government and the media know how essential artists and art are to our society, and to encourage, prod and persuade them to continue to support and acknowledge that reality. We'll carry on with these important projects, providing information, stimulation and, we hope, inspiration to the community from which we spring. Thank you for being part of this essential work.

Pat Bradley, President,
Canadian Conference of the Arts



The year I am reporting on encompasses part of the last year of the twentieth century and part of the first year of the twenty-first. Does this significant moment in human history account for the turmoil we are witnessing among arts organizations and specifically between boards and managers? As I write, artists in PEI are demonstrating outside the Confederation Centre to protest the termination of the contract of a popular curator; the Maestro of the Toronto Symphony Orchestra is returning to Finland, citing among his reasons the Board's inability to adequately support the orchestra; while in BC the Board of the Vancouver Art Gallery, following the resignation of its curator, received a letter from certain national arts groups reminding members of the ethical guidelines for hiring professional staff.

In counterbalance to this artistic *melée*, is the measured introduction of stabilization programs across Canada. With the Samuel and Saldye Bronfman Family Foundation keeping up the pressure in its low-key way, programs have been announced in Nova Scotia, the City of Hamilton, Manitoba, and Saskatchewan. These programs with their emphasis on good governance, capacity building and working capital to support artistic risk should have a calming effect on the anxious arts community.

I am pleased to say no such turmoil erupts at the CCA. Over the past year, a sub-committee has spent time studying the governance structure at the CCA. The members of the sub-committee deserve to be named wherever possible because of the intense effort they put forth: Pat Bradley, Patrick Close, Alexander Crawley, Pierre Filion, Jocelyn Harvey, Myrna Kostash and Jean-Michel Sivry. The thrust of the proposal is to re-instate the annual policy conference, which harks back to the roots of this venerable organization. This new model also aims to re-connect the CCA to its membership and to raise its profile across the country: a more direct democratic process; a lighter board structure that looks for cultural leadership; and a provision for appointing board members to achieve balance which would allow space around the table for new voices.

Following are some highlights of the year 1999–2000. I wish to convey in my *fin de siècle* report the sense of optimism that the proposals for organizational change have brought to the secretariat. We cultivate this venerable vine whose roots were planted in mid-twentieth century, that the new shoots might flourish into the middle of the next one. May the generation of artists and cultural workers who are growing up today raise a toast to us in mid-century with the fruits of the CCA's vine.

Megan Williams, National Director,
Canadian Conference of the Arts



National Director's Report

ARTS AND EDUCATION

ArtsSmarts, an initiative of The J.W. McCormell Family Foundation, promotes the active participation of young people in the arts through partnerships among schools, artists and communities. The CCA's role as secretariat for the overall project, with the help of Susan Annis (on a contractual basis), was confirmed for the next 3-year period. Over 100 projects a year for two years have been initiated nation-wide. www.culturenet.ca/artssmarts

National Symposium on Arts Education — The CCA was one of the initiators of the first symposium in 1997, and has been involved with the movement ever since. The second symposium took place in Victoria in 1998, and the third in Regina in 1999. The CCA looks forward to co-presenting, with the University of Ottawa, the 4th symposium to be held in Ottawa in July 2000. www.artsed.ca

Arts Education Consortium — The CCA has chaired this consortium since 1997, with the Canada Council for the Arts, the Canadian Museum of Civilization, the National Arts Centre, the National Gallery of Canada, the National Library of Canada, The School of Dance and the University of Ottawa. The Consortium facilitates professional development programs for teachers to teach through the arts, in English and French.

ARTS FUNDING

Appeared before the Standing Committee on Finance during the pre-Budget hearings, and prepared the brief *Canadian Culture — A Shared Experience* (September 1999). The CCA's annual Budget analysis was prepared and circulated following the federal budget in February.

Submitted a brief to the CRTC Hearings on the CBC licence renewal: *More Than Just A Broadcaster* (May 1999), and was a co-petitioner in a CBC appeal to the CRTC for a French-language arts channel.

Working on the definition of charitable status and related matters with a cross-sectoral group convoked by the Muttart Foundation at two meetings held in Banff and Quebec City.

Sponsorship Survey — this was a follow-up on Bill C-71, which placed severe restrictions on tobacco sponsorship promotion as of the fall of 1998. A survey was carried out in March 1999, not only to gauge whether the performing arts are being successful in finding alternate sources of private sector funding, but also to get a snapshot of current sources of sponsorship monies. A preliminary report was delivered to the Department of Canadian Heritage.

WORKING FOR THE ARTIST

Copyright Update — In April 1996, Bill C-32, an Act to Amend the *Copyright Act* (often referred to as Phase 2 of copyright reform) was introduced in the House of Commons; it was passed in 1997. However, certain sections of this *Act* only came into effect on October 1, 1999. The CCA prepared a free brochure for our members, written by Lesley Ellen Harris, to examine these recent changes.

Published the *Directory of the Arts 2000*, an invaluable tool for the arts and cultural community.

Secured an endowment for an annual forum for arts service organizations; planning for first forum on November 22, 2000 in hand.

Held free Y2K workshops across the country, with the support of Industry Canada, to inform our members about the effects of the Millennium Bug. Extensive information was posted on our web site.

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ARTS AND THE BROADER COMMUNITY

Held a public policy forum, *The Arts and Community*, in Halifax (June 1999), to discuss creative expression and participation as powerful means of building healthy and resilient communities. Following recommendations from the Halifax meeting, the CCA organized a February 2000 forum on the development of a municipal cultural network and the concept of Canadian Cities of Culture. The network is starting to function and the Cities of Culture program is being discussed between the Federation of Canadian Municipalities and the Department of Canadian Heritage.



CCA ANNUAL AWARDS — 1999 RECIPIENTS

Diplôme d'honneur, to recognize the outstanding contribution of an artist or arts supporter to Canadian cultural life, was awarded to John Hobday, Executive Director of the Samuel and Saidye Bronfman Family Foundation.

Each recipient of the *Diplôme d'honneur* is presented with a sterling silver talisman (shown at left) created by the late West-coast artist Bill Reid.



CCA ANNUAL AWARDS — 1999 RECIPIENTS

Keith Kelly Award for Cultural Leadership, for achievement in advocacy and extraordinary leadership in the cultural sector in Canada, was awarded to Paul Siren, C.M., a mentor in arts advocacy.

Each recipient of the Keith Kelly Award is presented with a bronze medal (sketch shown at left), created by Ottawa-area artist Susan Taylor.

Rogers Communications Inc. Media Awards for Coverage of the Arts, to recognize creative and innovative arts programming, in English and French, were presented to Dale Drewery (CBC Television, Vancouver) and Jocelyn Barnabé (Société Radio-Canada, Montréal). *Each recipient receives a \$1,000 prize.*

PARTNERSHIPS

Joined a newly convened advisory committee for the Canadian Committee for UNESCO.

As a board member of the Governor General's Performing Arts Awards, the CCA was instrumental in completing a review of the administration of the organization which resulted in an improvement in the procedures for choosing the laureates.

The Voluntary Sector Roundtable, of which the CCA is a member, has moved past the joint tables process (*Working Together*, Spring 1999) and is negotiating with a reference group of federal ministers the terms for allocating funding aimed at forging a new relationship with the non-profit sector.

Participated as a member of the Cultural Statistics Canada Advisory Committee as well as part of a group of Ottawa-based cultural organizations with a particular interest in cultural labour force statistics.

A new memorandum of understanding was signed with the Cultural Human Resources Council to find common projects and better ways of coordinating activities and maximizing resources.

Joined the Coalition for Cultural Diversity, a newly formed group of Canadian arts organizations in order to facilitate coordination of activities on this issue.

Participated in the annual general meetings of the Canadian Museums Association and Community Arts Ontario.

The membership campaign, under the patronage of Joyce Zemans and with the assistance of intern Melissa Waddell from the University of Toronto, resulted in many new memberships as well as renewals.

ADVOCACY — A SAMPLING OF ACTIVITIES

Spoke in support of the passage of the split-run magazine legislation (Bill C-55) at the Senate Committee on Transportation and Communications.

Instigated a letter-writing campaign in support of the Canada Council for the Arts when its granting process was condemned by media and certain MPs.

Obtained intervener status and was represented by lawyer Frank Addario when the Little Sister's Book and Art Emporium appeared before the Supreme Court of Canada, regarding the systematic disruption of their book shipments by customs officials.

“Censorship, or fear of censorship, greatly influences our members’ ability to support themselves as artists, to display or promote their work and to communicate with others in both the cultural community and the wider public. Freedom of expression is arguably the essential interest of our members.”

– Excerpt from the CCA’s affidavit regarding Little Sister’s Book and Art Emporium, May 1999

CULTURE AND TRADE

The International Network for Cultural Diversity has developed and now counts 160 members in over 25 countries. Its founding meeting is planned for Greece, September 24–26, 2000. INCD was initiated by the CCA with its Swedish counterpart KLYS. Network members share information on measures to sustain cultural diversity within the international arena, and advocate such measures nationally and internationally. www.incd.net

The CCA’s International Advisory Committee had its first face-to-face meeting in August 1999. Staff and committee members took the message on the importance of cultural diversity and cultural sovereignty abroad: to the Centre for Culture and the Arts in Washington DC in July; to Oaxaca, Mexico in September; to Stockholm in October and to the Edmonton Symposium on Global Culture and Arts Communities also in October; and to the WTO in Seattle in November.

Janet Creery, an intern for seven months with the CCA’s international project (made possible through the Cultural Human Resources Council), is now engaged on contract to work full time on international issues, together with Toronto-based coordinator, Garry Neil, and with the significant voluntary effort of Mireille Gagné and Maxine Heppner, both CCA Board members and co-chairs of the International Advisory Committee.

“Despite the collapse of the World Trade Organization talks in Seattle, the threats to culture posed by the WTO continue. The CCA and its International Network for Cultural Diversity have important roles to play in raising the profile of culture and trade issues internationally.”

– CCA Bulletin, December 21, 1999

International Advisory Committee

Mireille Gagné (Co-Chair), Director,
Canadian Music Centre, Quebec

Maxine Heppner (Co-Chair), Co-Founder,
Canadian Association of Dance Artists

Garry Neil (Coordinator), Neil Craig Associates

James Early, Director, Smithsonian Center for Folklife
Programs and Cultural Studies, Washington DC, USA

Tom Hill, Director, Woodland Cultural Centre,
Six Nations

Johan Donner, KLYS representative (Swedish Joint
Committee of Literary and Artistic Professionals)*

Håkan Hillerström, KLYS representative**

Colin Jackson, President, Calgary Centre
for the Performing Arts

Keith Kelly, Director of Research and Planning,
Canada Council for the Arts*

Ann Medina, Chair, Canadian Ministerial Advisory
Board on Foreign Affairs, Culture Sub-Committee

Bill Roberts, Secretary General, North American
Broadcasters Association

Ronald Rompkey, Member, Cultural Industries SAGIT
(Sectoral Advisory Group on International Trade)

Katherine Watson, Media Arts Consultant

* until December 1999

** from December 1999



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

Department of Canadian Heritage	The Province of British Columbia, through the British Columbia Arts Council	Nova Scotia Tourism and Culture
Industry Canada		Newfoundland and Labrador Department of Tourism, Culture and Recreation
Canadian Artists and Producers Professional Relations Tribunal	Government of Ontario, through the Ministry of Citizenship, Culture and Recreation	Prince Edward Island Department of Education
The Alberta Foundation for the Arts	New Brunswick Department of Economic Development, Tourism and Culture	

The CCA would like to extend a special thank you to the following generous supporters in 1999-2000:

Foundations

The Samuel and
Saidye Bronfman Family
Foundation

The J.W. McConnell
Family Foundation

The Laidlaw Foundation

Corporations and Organizations

Admiral Travel
Agencies Ltd.

Canadian Library
Association

Cultural Human
Resources Council

CultureNet

Edward A. Pickering
Bursaries

Regional Municipality
of Ottawa-Carleton

Rogers
Communications Inc.

Sack, Goldblatt, Mitchell,
Barristers and Solicitors

Individuals

Their Honours the
Lieutenant Governor
of Nova Scotia and
Mrs. J. James Kinley

Councillor Larry Uteck,
Halifax Regional
Municipality

Hanna P. Barkley
Mary Elizabeth Bayer

Andrea Blonar
Susan Cargill

Lyse Champagne
Ginette Chiasson-Baldwin

Austin Clarkson

Patrick Close

Thomas J. Condon

Jane Condon

Arthur Drache

Gaëtan Gosselin

Lesley Ellen Harris

Gail Harrison

Jocelyn Harvey

Mr. and Mrs. Heppner

John Hobday

Robert G. Kemp

Margareth Kluka

Aline Legris

Jan Miller

Mireille Millette

Individuals

Garry Neil
Imy Nemenoff-Gellert

Thomas Peacocke

Frank W. Peers

Timothy Porteous

Louise Pujo

Trudy Schroeder

Machelle Shapira

David P. Silcox

Cyril Simard

Mary Sparling

Dennis Sweeting

Takao Tanabe

M^{me} Tardif-Hébert

Tony Tascona

Burke Taylor

Sandra Tulloch

Megan Williams

Joyce Zemans



May 12, 2000

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, 2000 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, 2000 and the results of its operations and cash flow changes for the year then ended in accordance with generally accepted accounting principles.



Paterson Hendry,
Chartered Accountants,
Ottawa, Ontario

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Balance Sheet

March 31, 2000

	2000	1999
ASSETS		
Current assets		
Cash (Note 3)	\$ 287,524	\$ 44,008
Accounts receivable	72,047	73,140
Prepaid expenses	13,840	18,369
	373,411	135,517
Capital assets (Note 4)		
	16,413	15,807
	\$ 389,824	\$ 151,324
LIABILITIES AND SURPLUS		
Current liabilities		
Accounts payable and accrued charges	\$ 48,957	\$ 32,786
Deferred revenue	73,571	99,960
	122,528	132,746
Endowment Funds held in Trust (Note 5)		
	254,500	—
	377,028	132,746
Surplus		
Invested in capital assets	16,413	15,807
Unrestricted	(3,617)	2,771
	12,796	18,578
	\$ 389,824	\$ 151,324

Statement of Revenue, Expenses and Surplus

Year ended March 31, 2000

	2000	2000	1999
	Budget	Actual	Actual
Revenue			
Earned revenue	\$ 79,500	\$ 71,526	\$ 70,658
Contracts	257,328	293,985	109,495
Contributions	464,500	436,907	546,906
	801,328	802,418	727,059
Expenses			
Personnel	280,200	286,942	281,928
Administration	148,307	144,199	140,836
Ongoing activities	99,000	106,570	91,004
Contracts	219,250	243,207	89,963
Special programs	53,900	27,282	109,844
Relocation costs	—	—	12,716
	800,657	808,200	726,291
Excess of revenue over expenses (expenses over revenue)	671	(5,782)	768
Surplus, beginning of year	18,578	18,578	17,810
Surplus, end of year	\$ 19,249	\$ 12,796	\$ 18,578

Statement of Changes in Surplus

Year ended March 31, 2000

	Invested in capital assets	Unrestricted	2000 Total	1999 Total
Balance, beginning of year	\$ 15,807	\$ 2,771	\$ 18,578	\$ 17,810
Excess of expenses over revenues over expenses	(10,071)	4,289	(5,782)	768
Additions to capital assets	10,677	(10,677)	-	-
Balance, end of year	\$ 16,413	\$ (3,617)	\$ 12,796	\$ 18,578

Notes to the Financial Statements

March 31, 2000

I. 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.

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.

Budget

The budget data presented has been approved by the Board of Governors and is unaudited.

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3. CASH

Cash consists of the following balances:

	2000	1999
Cash on hand, net of outstanding items	\$ 33,024	\$ 44,008
Restricted Funds	254,500	-
	\$ 287,524	\$ 44,008

4. CAPITAL ASSETS

	2000		1999	
	Cost	Accumulated Depreciation	Net Book Value	Net Book Value
Computer equipment	\$ 24,390	\$ 13,568	\$ 10,822	\$ 12,981
Office furniture and equipment	8,967	5,423	3,544	2,826
Software	4,093	2,046	2,047	-
	\$ 37,450	\$ 21,037	\$ 16,413	\$ 15,807

5. ENDOWMENT FUNDS HELD IN TRUST

During the year, the Conference received \$254,500 from the Woodlawn Arts Foundation. The Conference has agreed to administer the funds to provide financial support to national arts service organizations. The funds will be used as follows:

- a \$20,000 contribution to a specific National Arts Service Organization "NASO"
- the balance of \$234,500 set up as an Endowment Fund to defray the costs of an annual NASO meeting.

Subsequent to year end, the \$234,500 was invested in a Guaranteed Investment Certificate issued by a chartered bank.

6. 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
2001	\$ 26,452	\$ 24,402	\$ 50,854
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
	\$ 120,802	\$ 77,273	\$ 198,075

7. CASH FLOW STATEMENT

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