



**CANADIAN CONFERENCE
OF THE ARTS**

Annual Report 2005 – 2006

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Canadian Conference of the Arts

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President's Report / Robert Spickler

There has been a lot of action and activity at the cca in the last year. In fact, it is hard to imagine that so much has actually happened within only a year. The organization was off to a good start with its 60th Anniversary – an occasion that reminded us of the spirit in which the cca was created and the spirit of those that continue to believe in the organization and the essential services it provides the cultural sector in Canada.

The cca is a moderator between artists, cultural institutions and producers, creative industries, broadcasters, heritage workers and the federal government on matters of cultural policy and other policies that affect work being done in this sector. After sixty years, the cca is still an authority, providing research, analysis and consultation on public policy in arts and culture, as well as a catalyst that fosters informed debates and collective action within the arts and cultural community and the creative industries in Canada.

In 2005/06, the cca, its Board and staff have succeeded to refocus the organization on its core mission. This work has been well executed and well received, but it has not been without hurdles.

Following the departure of the previous National Director, cca's President of the time, Andrew Terris, stepped in as Interim National Director. Andrew's contribution effectively kept the organization afloat and I would like to express a most sincere appreciation for his quick response to an organization in need. In November 2005, the cca welcomed Alain Pineau as its new National Director. Alain comes from the CBC, where he had a distinguished career as journalist, senior manager, and, in his last ten years, as founding manager of Galaxie, CBC's very successful for-profit continuous music network.

Within a month of his arrival at the helm of the cca, our new director was faced with the call of a federal election, which demanded that he climb a particularly steep learning curve. Over the course of the election period, the cca was once again diligent in monitoring developments, analyzing party platforms and ultimately, keeping its mem-

bers, the sector and the public informed on matters of culture to assist making the most informed and responsible decision last January 23rd. Barely six weeks after the election, the cca succeeded in presenting both Chalmers and National Policy Conferences, which provided the sector a valuable opportunity to guide the organization with objectives for the next year and beyond.

Each of the cca's committees, composed of Board and cca members, have been extremely active. Furthermore, the Board has launched a long overdue evaluation of the cca's governance structure adopted in 2001.

Reviews of this nature are important since 60 years of history is a challenge in an ever changing environment. Evidently, while the cca is the only organization of its kind, crossing all disciplines and walks of cultural life, it is no longer the only group doing advocacy. Furthermore, arts and culture are constantly, and with increasing regularity, put into question by evolving technologies, international trade and political national priorities.

In conclusion, I believe that the cca's public image is that of an organization that looks healthier than it actually is. The organization's quantity and quality of output allows it to appear strong and well resourced, but the reality is that this is a castle built on sand. The cca lacks the kind of infrastructure required to support the level and quality of services it provides. And it relies too heavily on public funding, with only 7% of the budget coming from membership fees – fees that have not changed for many years.

The cultural sector expects a lot of the cca and the cca delivers, but if it is to continue at the rate members have become accustomed to, it must acquire better resources. It is with this in mind that the cca is currently reviewing its membership fee structure.

Over the last year, the cca has served the cultural sector well according to its mandate, to its limited resources and despite a fairly high level of internal turmoil. I would like to thank our Board for its sustained dedication, as well as our staff and the new National Director who, in a few months, have given a timely response to demands surrounding two conferences, an election and several interventions with the new government.

National Director's Report / Alain Pineau

It's hard to believe that it has already been 12 months since I joined this organization. The CCA is so unique ... where else would you find a policy and advocacy committee chaired by a publisher and whose members include a representative from the Writers' Union?

There was a steep learning curve to climb in my first few months here. Having to inform the sector during an election, present two conferences, and finally, stay on top of the installation of a new government ... suffice to say that those were some exciting and eye-opening first few months. And the excitement has not stopped, quite the contrary!

Since then, we have participated in a stopwatch pre-budget consultation with Finance Minister Jim Flaherty who expressed interest in hearing more about expanding the child fitness tax credit to include artistic training as well as the exemption of copyright revenue from taxation – a policy measure the CCA has been pushing for years and which has recently been picked up by the Canadian Council of Chief Executives. Among our other work, we released an analysis of the federal budget and we've become involved in the debate surrounding the Federal

“While there are interesting and challenging times ahead, there is a will and confidence from the CCA's membership and its Board. With this, I hope to build the organization in a way that will allow it to thrive for another 60 years and beyond.”

Accountability Act, under which heading, we've signed onto a brief submitted by Imagine Canada. Aligning ourselves and pooling resources with other civil society organizations such as Imagine Canada is something we'd like to do more of at the CCA.

We have been extremely active on matters of Canadian Content regulation. First, with the CRTC review of commercial radio policy, followed by our repeated interventions on matters pertaining to the distribution of satellite radio services. There again, other organizations have been extremely helpful by sharing information with us where we have the ability to send information to many people. In fact, collecting,

analyzing and sharing information is something we have been doing quite well. Since I arrived at the CCA, we've been able to send, on average, about 1 or 2 Bulletins a week.

We are currently looking ahead at a time where every major institution is challenged or is about to be challenged if not by technological development, by political review or by funding. On the latter topic, the CCA has been an active participant within the Canadian Arts Coalition seeking increased stable funding for the Canada Council. While rejoicing that the latest federal budget promised some increases to the Canada Council funding, this funding was not made permanent and a case can and will be made in the coming months that more is needed if Canadian arts and culture are to flourish.

The new government intends to review the mandates of the CRTC, the CBC, Telefilm, the NCC and maybe the NAC. The long-awaited new Museums policy seems to be stalled and we will have to make sure that the new government follows up on the support it had given to it when in opposition. We can expect that Copyright legislation will again come up in Parliament, as well as the issue of cultural subsidies whereby this government seems to favour private support over public support. Foreign ownership and the convergence of telecommunications and broadcasting are also extremely crucial topics. And, to top it off, it is safe to expect another election in the next 12 months or sooner!

Evidently, we have our work cut out for ourselves. In order to provide our members with the services they expect of us, we will have to turn to our membership for support in the coming weeks and months. Of course, financial support is important but as mentioned, members can also help by pooling information and sharing resources on various files.

As our President states in his message, we are under resourced, but I believe that we have built a solid working atmosphere within the Secretariat which leads to a high quality in research and analysis. Hopefully, the worth of the work of the CCA will be acknowledged by its members and supported accordingly.

This year is a year of consolidation, stabilization and planning for the CCA and while there are interesting and challenging times ahead, there is a will and confidence from the CCA's membership and its Board. With this, I hope to build the organization in a way that will allow it to thrive for another 60 years and beyond.

A Year in Review

In 2005-2006, through a diverse network of local arts, education and community partnerships, ArtsSmarts has provided opportunities for young people in over 430 schools and communities across Canada to experience arts-infused learning.

We began Phase III (2004-2008) with an overall goal to sustain and expand ArtsSmarts programming across Canada. Our objectives focused on three areas: mobilizing new investment and support, sustaining existing partnerships and forming new alliances, and developing a national ArtsSmarts Network. We are pleased to report that in this past year, significant progress has been made towards meeting all three objectives.

The J. W. McConnell Family Foundation's investment of nearly 1 million dollars in 2005-2006 leveraged an additional 1.9 million dollars from other sources to support local programs in urban, rural and remote communities. This additional support translated into a 35% increase in projects funded this year, as well as a 40% increase in the number of young people able to learn through the ArtsSmarts model. In addition, we provided seed funding that enabled partners to complete strategic plans and host forums; fund awards for artists working in education; host annual exhibitions; deliver professional development workshops and conferences for teachers and artists; and conduct research.

In September 2005, we welcomed a new partnership consortium in the Laurentians region of Québec. GénieArts Laurentides is led by Ici par les arts, an award-winning cultural organization, and includes all five school boards, as well as PREL (Partnership for the Educational Success of Laurentians), which supports projects preventing school dropout, and the Regional Center of Elected officials (CRÉ). Our New Brunswick partner formed a new province-wide consortium: GénieArts Nouveau-Brunswick launched a province-wide ArtsSmarts program accessible to all francophone schools. In its first year over 9,400 students in 98

schools participated in ArtsSmarts. The New Brunswick Department of Education and Culture and Sport Secretariat jointly manage the program. GénieArts Nouveau-Brunswick joins province-wide programs now operating in British Columbia, Manitoba, Saskatchewan, Nova Scotia, PEI, Newfoundland and Labrador. Local and regional partners in all other provinces comprise the ArtsSmarts network.

This past year we were successful in creating new alliances at the national and international level. A mapping review, funded by Indian and Northern Affairs Canada (INAC), studied the impact of ArtsSmarts in 15 aboriginal communities (BC, AB, MB and SK). Plans are underway with CCL (Canadian Council on Learning) to fund a 3-year Researcher-in-Residence to develop a research framework. In keeping with our goal to further the work of artists in the field of arts-infused learning, ArtsSmarts has proposed, and Cultural Human Resources Council has agreed to consider, conducting an Occupational Analysis for “artists in the schools”. In addition, we attended the Arts and Education conference in Lisbon, Portugal, and have since been invited to join an international working group with colleagues in the USA to collaborate on research and an upcoming conference in 2008. We aim to build on our work with other national and international stakeholders and funders in 2006-2007.

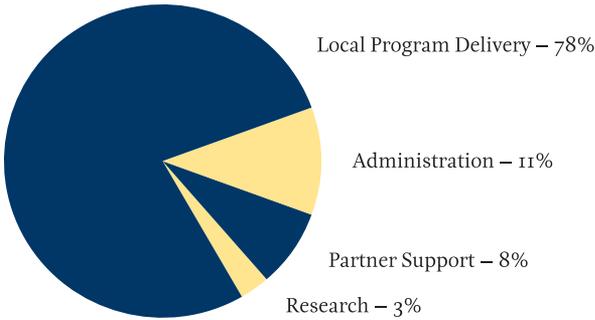
Following extensive consultations with partners, and a strategic planning meeting in May 2006, ArtsSmarts plans to transition from a national program located within or attached directly to a host organization, to a national non-profit network. While the outcome of this transition is not assured, it is proceeding on a best efforts basis. It is expected that the transition process will take 1-2 years. During this phase, ArtsSmarts will be administered by a new host organization, the Canadian Education Association, and governed by a transition committee that will include Partners, the CEA, the Foundation and external advisors. We would like to take this opportunity to express our sincere thanks to the Canadian Conference of the Arts for its commitment and support in hosting and managing the ArtsSmarts program since 1998.

We continue to be grateful for the leadership of The J. W. McConnell Family Foundation, and would like to thank them for the substantial investment they have made in the long-term sustainability of ArtsSmarts. Our thanks go out to the ArtsSmarts Coordinators and

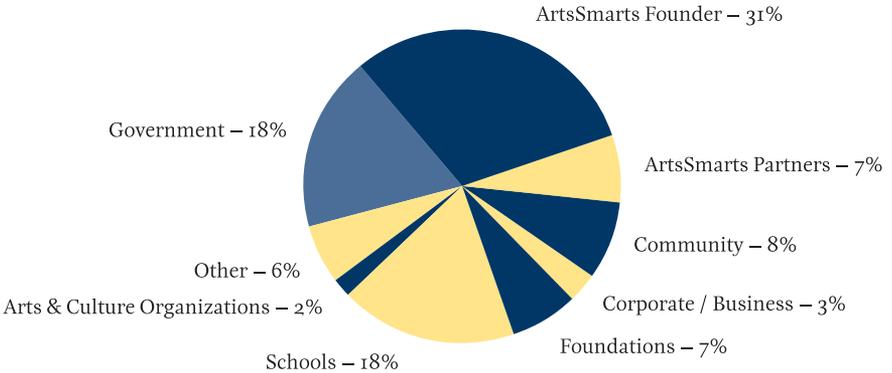
partners across the country, who work tirelessly to ensure that young Canadians have access to quality ArtsSmarts programming, and to the more than 580 supporters in communities from coast to coast who contributed to our shared success.

We will continue to work towards achieving our goal and acting on the advice and input of our partners and supporters. I look forward to reporting on our progress next year.

ArtsSmarts Resource Allocation 2005–2006



ArtsSmarts Revenues 2005–2006



INCD Report / Garry Neil, Coordinator

The last year was significant for INCD. The highlight was UNESCO's adoption of the Convention on the protection and promotion of the diversity of cultural expressions. This was the latest stage in a process in which INCD has been actively engaged since its founding meeting in Greece in 2000, when INCD was the first organization to urge governments to develop such a convention. INCD prepared the first draft of a potential convention and worked throughout the process to influence the content.

Due to the dedication and commitment of its staff in Toronto, Ottawa, Brussels and Dakar, and to the work of its elected and appointed Steering Committee members around the world, INCD accomplished the bulk of the objectives set by its Steering Committee.

INCD successfully encouraged and influenced the UNESCO process, through Strong and consistent representations at the intergovernmental committee which drafted the text and written comments to all government delegations. INCD is now working actively to encourage its widespread ratification and effective implementation.

INCD raised awareness of the challenges of the trade negotiations, through analysis and reports, and by organizing two successful meetings. The first was a seminar held in April 2005 at the WTO headquarters in Geneva. The second was the most successful civil society event held in conjunction with the WTO ministerial meeting in Hong Kong in December 2005. In addition, INCD spearheaded a campaign to urge the U.S. government to include a cultural exemption in any free trade agreement with Korea and to ratify the UNESCO Convention. This involved the Korean Coalition for Diversity in Moving Images and Free Press (www.freepress.net), a national non-partisan US organization with over 225,000 members working to increase informed media debate

INCD continued its mutually beneficial collaboration with culture ministers organized in the International Network on Cultural Policy and participated in joint meetings in Brussels, Helsinki and Dakar.

INCD's annual meeting in November 2005 brought together 138 delegates from 45 countries. In addition to confirming INCD support for the Convention, it set major new directions for INCD's campaign to promote the development of cultural capacity and creative industries, through clearly-defined interventions in three areas:

1. The development of creative industries to promote job creation, income generation and poverty alleviation.
2. Campaigning to increase resources for cultural projects allocated by development agencies.
3. Integrating Cultural Impact Assessment into the frameworks and processes of development agencies. The campaign has already received significant funding commitments from three development agencies and one foundation.

Constraints on the international secretariat resulting from Department of Canadian Heritage funding issues caused some challenges and unfortunate delays in rolling out INCD campaigns. However, as we look to 2006 and beyond, INCD is primed for significant growth. It has an excellent international reputation; it is a leading player in the global cultural diversity movement; it has strong and growing support in many parts of the world, with members in 74 countries; it has a dedicated and hard-working staff and Steering Committee, productive links with other civil society movements, and it has access to, and influence with, elected leaders and intergovernmental agencies.

INCD is well-positioned to continue to play a leading role in building support for the ratification and implementation of the UNESCO Convention and for campaigns to promote cultural development and cultural exchanges. It has substantial funding commitments for its African activities and will continue to be supported with significant funding and in-kind contributions from outside Canada.

Auditors' Report

HENDRY WARREN LLP Chartered Accountants

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May 12, 2006

AUDITORS' REPORT

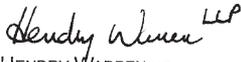
To the Members of
Canadian Conference of the Arts:

We have examined the statement of financial position of Canadian Conference of the Arts as at March 31, 2006 and the statement of operations and changes in net assets for the year then ended. These financial statements are the responsibility of CCA'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, CCA 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 CCA 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 CCA as at March 31, 2006 and the results of its operations and changes in net assets for the year then ended in accordance with Canadian generally accepted accounting principles.


HENDRY WARREN LLP
Chartered Accountants
Ottawa, Ontario

Partners: Ian W. Hendry, CA, CFP Daniel B. Warren, CA, TEP Marie Hartmann, CA, CFP

CANADIAN CONFERENCE OF THE ARTS

Statement of Financial Position

March 31, 2006, with comparative figures for 2005

	2006	2005
Assets		
Current assets		
Cash	\$ 137,356	\$ 164,661
Short-term investments	23,042	122,966
Accounts receivable	95,417	448,174
Prepaid expenses	4,459	12,781
	<u>260,274</u>	<u>748,582</u>
Capital assets (Note 4)	11,104	22,515
Endowment funds (Note 5)	155,578	155,578
	<u>\$ 426,956</u>	<u>\$ 926,675</u>

Liabilities and Deficit

Current liabilities		
Accounts payable and accrued charges	\$ 54,236	\$ 68,805
Due to ArtsSmarts Partners (Note 6)	58,000	167,560
Deferred revenue (Schedule A)	211,327	272,754
Deferred revenue - INCD	-	199,494
	<u>323,563</u>	<u>708,613</u>
Endowment funds held in trust	155,578	155,578
	<u>479,141</u>	<u>864,191</u>
Commitments (Note 7)		
Deficit		
Invested in capital assets	11,104	22,515
Unrestricted	(123,289)	(20,031)
Internally restricted working capital reserve	60,000	60,000
	<u>(52,185)</u>	<u>62,484</u>
	<u>\$ 426,956</u>	<u>\$ 926,675</u>

Approved on behalf of the Board of Governors:

Governor

Governor

See accompanying notes to the financial statements.

CANADIAN CONFERENCE OF THE ARTS

Statement of Operations

Year ended March 31, 2006, with comparative figures for 2005

	2006	2006	2005
	Budget (unaudited)	Actual	Actual
Revenue			
Earned revenue (Schedule B)	\$ 240,850	\$ 188,354	\$ 201,669
Contributions (Schedule C)	1,174,959	1,975,038	1,553,840
	1,415,809	2,163,392	1,755,509
Expenses			
Personnel (Schedule D)	358,703	385,789	332,241
Administration (Schedule D)	188,128	193,402	179,863
Ongoing activities (Schedule D)	111,072	113,611	192,445
Special programs (Schedule E)	752,905	1,585,259	1,020,042
	1,410,808	2,278,061	1,724,591
(Deficiency) excess of revenue over expenses	5,001	(114,669)	30,918
Net assets, beginning of year	62,484	62,484	31,566
(Deficit) surplus, end of year	\$ 67,485	\$ (52,185)	\$ 62,484

Statement of Changes in Net Assets

Year ended March 31, 2006, with comparative figures for 2005

	Invested in Capital assets	Unrestricted	Internally Restricted Working Capital Reserve	2006 Total	2005 Total
Balance, beginning of year	\$ 22,515	\$ (20,031)	\$ 60,000	\$ 62,484	\$ 31,566
(Deficiency) excess of revenue over expenses	(11,411)	(103,258)	-	(114,669)	30,918
Balance, end of year	\$ 11,104	\$ (123,289)	\$ 60,000	\$ (52,185)	\$ 62,484

See accompanying notes to the financial statements.

CANADIAN CONFERENCE OF THE ARTS

Notes to the Financial Statements

March 31, 2006, with comparative figures for 2005

1. Purpose of the organization

The Canadian Conference of the Arts (CCA) is a not-for-profit national arts service organization incorporated under federal law (charitable registration number 11883 0371 RR 0001). The major role of CCA 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. International Network for Cultural Diversity

On April 1, 2005, International Network for Cultural Diversity (INCD) ceased operating within Canadian Conference of the Arts. INCD is now operating as a separate, distinct entity. For the fiscal year ended March 31, 2005, the excess of receipts over expenses for INCD was \$127,609.

3. Significant accounting policies

The financial statements have been 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.

Use of estimates

The preparation of these financial statements in conformity with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities, disclosure of contingent assets and liabilities at the date of the financial statements, and the amounts of revenues and expenses during the period. In the opinion of management, these financial statements reflect all adjustments necessary to present fairly the results of the periods presented. Actual results could differ from these reported estimates.

Financial instruments

CCA's financial instruments consist of cash, short-term investments, accounts receivable, accounts payable and accrued charges, and endowment funds. It is management's opinion that CCA is not exposed to significant interest, currency or credit risks arising from these financial instruments.

Short-term investments

Short-term investments are stated at cost, which approximates market value.

CANADIAN CONFERENCE OF THE ARTS

Notes to the Financial Statements

March 31, 2006, with comparative figures for 2005

Capital assets

Capital assets are recorded at cost and are amortized 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

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

4. Capital assets

	2006		2005	
	Cost	Accumulated Amortization	Net Book Value	Net Book Value
Computer equipment	\$ 52,167	\$ 41,063	\$ 11,104	\$ 22,319
Office furniture and fixtures	7,615	7,615	-	196
	\$ 59,782	\$ 48,678	\$ 11,104	\$ 22,515

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. The total funds held by the Ontario Arts Council Foundation in Trust for the Canadian Conference of the Arts amounts to \$79,275. The Canadian Conference of the Arts holds an additional \$155,578 in guaranteed investment certificates. Each year, the Canadian Conference of the Arts is entitled to receive the investment income earned by the Endowment Fund which is used to fund the Chalmers Conference.

CANADIAN CONFERENCE OF THE ARTS

Notes to the Financial Statements

March 31, 2006, with comparative figures for 2005

6. Due to ArtsSmarts Partners

CCA received the sum of \$721,275 (2005: \$879,950) from the J.W. McConnell Family Foundation and \$Nil (2005: \$37,500) from the Ontario Ministry of Culture to pay to the ArtsSmarts' partners; all but \$58,000 (2005: \$167,560) has been disbursed. Because these funds are expected to flow through CCA, they are recorded as a liability on the balance sheet until all funds have been disbursed out to the partners.

	2006	2005
Total received in the year	\$ 721,275	\$ 917,450
ArtStarts in Schools Society	28,125	50,000
ArtsSmarts Manitoba	95,000	80,000
ArtsSmarts Prince Edward Island	50,000	50,000
ArtsSmarts Saskatchewan	111,500	110,000
Calgary Arts Partners in Education Society	25,950	43,250
Community Foundation of Portage and District Inc.	30,450	30,450
Durham District School Board	75,000	75,000
Fondation communautaire du Grand Québec	35,200	52,800
GenieArts Laurentides	30,000	-
GenieArts Nouveau-Brunswick	123,200	-
Multicultural Arts for Schools and Communities	62,500	62,500
Newfoundland Arts Council	32,760	54,600
Nova Scotia College of Art & Design	43,150	24,490
Riverside School Board	88,000	88,000
The Saskatoon Foundation	-	45,000
Université de Moncton	-	88,000
Total paid in the year	830,835	854,090
Amount not yet disbursed to partners	(109,560)	63,360
Balance carried forward from the prior fiscal year	167,560	104,200
Balance carried forward to the next fiscal year	\$ 58,000	\$ 167,560

CANADIAN CONFERENCE OF THE ARTS

Notes to the Financial Statements

March 31, 2006, with comparative figures for 2005

7. Commitments

CCA has lease obligations for the rental of office equipment and office premises, with payments as follows for the next five years

	Equipment	Premises	Total
2007	\$ 16,905	\$ 73,852	\$ 90,757
2008	16,905	73,852	90,757
2009	16,905	73,852	90,757
2010	16,905	30,772	47,677
2011	2,818	-	2,818
	<hr/>	<hr/>	<hr/>
	\$ 70,438	\$ 252,328	\$ 322,766

8. Cash flow statement

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

9. Comparative figures

Certain of the prior year figures have been reclassified to conform with the current year's financial statement presentation.

CANADIAN CONFERENCE OF THE ARTS

Schedule A

Schedule of Deferred Revenue

Year ended March 31, 2006, with comparative figures for 2005

	2006	2005
ArtsSmarts		
Anonymous	\$ 4,000	\$ 13,000
ArtsSmarts Handbook Sales	559	312
J.W. McConnell Family Foundation	114,082	183,328
Chalmers Conferences		
Investment income		
Ontario Arts Council Foundation	-	14,220
RBC Dominion Securities Inc.	-	7,814
Registration fees	-	1,191
Cultural Policy Intern		
Department of Canadian Heritage	-	9,375
Database		
Trillium Foundation	45,943	24,609
National Strategy		
Alberta Community Development	-	10,000
Alberta Foundation for the Arts	-	8,905
Arts & Learning		
Province of Ontario	1,743	-
Province of Ontario - Minister of Finance	1,747	-
Department of Canadian Heritage	6,024	-
Annual Policy Conference		
Registration fees	16,761	-
Arts Coalition	20,468	-
	\$ 211,327	\$ 272,754

CANADIAN CONFERENCE OF THE ARTS

Schedule B

Schedule of Earned Revenue

Year ended March 31, 2006, with comparative figures for 2005

	2006	2005
Earned revenue		
Administration fees	\$ 78,374	\$ 112,281
Interest	17,771	2,525
Membership fees	60,480	67,728
Miscellaneous	-	30
Publication sales	2,021	1,434
Registration fees	29,708	17,671
	\$ 188,354	\$ 201,669

CANADIAN CONFERENCE OF THE ARTS

Schedule C

Schedule of Contributions

Year ended March 31, 2006, with comparative figures for 2005

	2006	2005
Federal Government		
Department of Canadian Heritage	\$ 490,000	\$ 720,679
Department of Canadian Heritage - Projects	29,506	-
Canada Council for the Arts	15,000	62,639
Canadian Artists and Producers Professional Relations Tribunal	-	28,994
Cultural Human Resources Council	2,500	2,500
Provincial and Municipal Governments		
Alberta	-	1,095
British Columbia	4,410	4,410
Alberta Community Development	18,905	-
Cultural Career Council of Ontario	-	3,185
Ontario	10,993	25,943
Ontario Arts Council	24,490	12,000
Saskatchewan	-	25,000
	595,804	886,445
Organizations and Other		
J.W. McConnell Family Foundation		
ArtsSmarts	1,050,520	296,945
INAC - ArtsSmarts	41,000	-
Anonymous contribution - ArtsSmarts	122,850	122,700
Swedish International Development Agency		
International network for cultural diversity	-	59,059
Samuel and Saidye Bronfman Family Foundation		
Creative Management Project	-	40,000
Imagine Canada	23,257	-
Ford Foundation	-	48,995
Trillium Foundation	27,166	63,632
Others	114,441	36,064
	1,379,234	667,395
	\$ 1,975,038	\$ 1,553,840

CANADIAN CONFERENCE OF THE ARTS

Schedule D

Schedule of Personnel, Administration and Ongoing Activities Expenses

Year ended March 31, 2006, with comparative figures for 2005

	2006	2005
Personnel		
Salaries	\$ 339,157	\$ 286,514
Benefits	46,632	45,727
	\$ 385,789	\$ 332,241
Administration		
Amortization	\$ 11,411	\$ 10,533
Furniture and equipment	43,476	51,364
Library	2,969	2,651
Other	25,329	12,801
Professional fees	26,474	23,007
Stationery and supplies	12,669	7,148
Tenancy	71,074	72,359
	\$ 193,402	\$ 179,863
Ongoing activities		
Awards	\$ 1,192	\$ 2,332
Board elections	-	3,338
Board meetings	67,001	72,845
Committee meetings	6,729	5,656
Communications	9,437	17,145
Information and promotion	-	407
Membership, website and database	-	63,632
National Director's Tour	-	2,432
Travel and hospitality	12,728	5,436
Web site	-	3,113
Arts	415	-
Newsletter and annual report	16,109	16,109
	\$ 113,611	\$ 192,445

CANADIAN CONFERENCE OF THE ARTS

Schedule E

Schedule of Special Programs Expenses

Year ended March 31, 2006, with comparative figures for 2005

	2006	2005
Special Programs		
ArtsSmarts	\$ 1,224,644	\$ 419,645
International Network for Cultural Diversity	-	305,076
Policy Development		
Artists and Cultural Workers Equity	93	5,036
Arts Funding	-	556
Budget	-	5,293
CRTC	3,225	-
Censorship	409	-
Copyright	-	96
Creative Management - Mentorship	-	81,972
Employer/Self-Employed Status	3,258	21,982
Federal Cultural Policy	6,673	-
Federal Elections	4,078	925
General policy	25,741	-
Other Issues	-	1,125
Policy Soundings	9,298	5,898
Statistics	581	238
Taxation	4,420	1,636
Policy consultations		
Laidlaw Cultural Policy Intern	1,784	40,726
National Policy Conference	37,535	68,768
Chalmers Conference	42,187	3,156
Strategic Plan	-	2,408
Arts and Broader Community	-	55,506
Other projects		
60th Anniversary	19,603	-
Arts & Learning	48,474	-
Arts Coalition	102,681	-
Awareness Campaign	764	-
Culture.ca (Culturescope)	9	-
Trillium	34,241	-
Other	15,561	-
	\$ 1,585,259	\$ 1,020,042

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

Department of Canadian Heritage
Canada Council for the Arts
Ontario Arts Council
Culturescope.ca
Government of British Columbia
National Arts Centre
Culture.ca
Human Resources Development Canada



The cca would also like to extend a special thank you to the following generous supporters in 2005-06:

Foundations

The Ontario Arts Council Foundation • The Community Foundation of Ottawa
• The Ontario Trillium Foundation

Corporations and organizations

Air Canada • Canadian Artists and Producers Professional Relations Tribunal • Cultural Human Resources Council • Conseil des arts et des lettres du Québec • SaskCulture Inc. • Professional Association of Canadian Theatres • Manitoba Arts Council • Cultural Careers Council Ontario • Canadian Centre for Philanthropy (Imagine Canada) • Magazines Canada • Canadian Museums Association • Playwrights Guild of Canada • Sheraton Ottawa Hotel

Individuals

David Angell • Susan Annis • Brian Anthony • Simone Auger • Sonja Bata • Lori Baxter • Jim Biros • Michel Blondeau • David Boothroyd • Philippa Borgal • Marie Cadieux • Joan Chalmers • Jane Colwell • Jane Condon • Thomas J. Condon • Jennifer Dickson • Arthur Drache • Monica Gattinger • John Goldsmith • Alain Gourd • Jocelyn Harvey • Paul Hoffert • Peter & Bev Hyde • Janet Irwin • Janice Jackson • Norma Lock • Mary Elizabeth Luka • Jean Malavoy • Pat Martin Bates • Rose Eleanor Milne • William Missen • Raine Morin • Garry Neil • Imy Nemenoff-Gellert • Ellie O'Day • Mariko Obokata • Frank W. Peers • Alain Pineau • John & Barbara Poole • Louise Pujo • Henry Purdy • Denise Roy • Gilles Savary • Trudy Schroeder • Timothy Porteous • Mabelle Shapira • Karl Siegler • David P. Silcox • Cyril Simard • G. Southam Hamilton • Robert Spickler • Chuck Sutyta • Andrew Terris • R.H. Thompson • Sandra Tulloch • Beth Weintrop • Pam Whitty • Megan Williams • Joyce Zemans

Remembering

The Canadian Conference of the Arts would like to take a moment to remember individuals who contributed to our organization's development who passed away in the last year. The following persons are no longer with us but their influence lingers: in their time, they took part in making the CCA a unique element of the Canadian arts and cultural sector.

Duncan Cameron (1930–2006)

National Director (1968–71)

Gilles Lefèbvre, O.C. (1927–2006)

President (1971–72)

Diplôme d'honneur recipient (1978)

Bernie Ostry (1927–2006)

Board member (1977–82, 1986–92)

Lister Sinclair (1921–2006)

President (1980–83)

Micheline Tessier (1932–2006)

CCA President (1983–84)