



Canadian Conference
of the Arts

Conférence canadienne
des arts

Annual Report 2003-2004

President's Report

By Denise Roy

After devoting considerable time and effort in the past few years to changing the structure of the board, debating the best ways to use our resources and re-positioning the organization, it has been gratifying to focus outward again. The past year has been one in which the CCA has energetically and thoughtfully begun to implement its new strategic plan. Three deceptively simple words are at the core of this plan: leader, authority and catalyst.

Here are some of the ways in which we have tried to live up to these words. I am struck by evidence of more visible and more sophisticated activism within the organization. The CCA was definitely a leader in galvanizing the opposition to Bill C-12, which proposed to modify the Criminal Code to remove artistic merit as a defence in cases where child pornography was at issue. Using media outlets across the country to draw attention to the issue, providing detailed analysis of the issue and working effectively with many cultural and civil liberties partners, the CCA positioned itself at the head of a strong and moderately successful lobbying effort. Another gratifying accomplishment has been the commencement of a process to develop a national arts education strategy, a natural outgrowth of the pioneering work of the CCA on the ArtsSmarts program and of a very provocative national policy conference in Halifax.

Increasingly, in pursuit of our goal to affect policy development and change, the CCA has been building or participating in coalitions and partnerships - with the Coalition for Cultural Sovereignty, Culturescope, Labour and Civil Society, CHRC and the Canadian Coalition for Cultural Diversity to name just a few. The International Network for Cultural Diversity is a good example of how the CCA has acted as a catalyst in the international arena, offering this fledgling organization support until it

is able to exist independently. I am very proud of the groundbreaking efforts of the INCD towards the adoption of an international convention on cultural diversity.

While all of this is good news, there are many battles yet to be fought. With the ongoing goodwill and commitment of the membership, we will continue to advocate for recognition of artists, for sustainability of the sector and for protection of Canadian cultural industries.

I would be remiss if I did not take this opportunity to thank my colleagues on the Board of Governors for their wisdom and guidance. And, a huge bouquet to the tireless staff of the CCA - their remarkable skills in analysis, lobbying and organizing bring all of our plans to life. I would particularly extend my gratitude to Mireille Charron who left the CCA after nine years of exemplary and cheerful service.

Lastly, as most of you are aware by now, it is with sadness that we are saying farewell to our irrepressible National Director, Megan Davis Williams. Megan's keen intelligence and passion for the arts have been at the core of what the CCA has been for the past six years. It's impossible to list all the roles Megan has played within the organization - guide, policy analyst, captain, provocateur, manager, cheerleader, visionary, social convenor, comedian, friend, publicist, planner and many more. Regardless of the task or role, she poured her heart and soul into the CCA and the organization is much richer as a result. Thank you Megan!

At the same time as we wish Megan well wherever life leads her, it is also a great pleasure for me to recognize Jean Malavoy, the new National Director of the CCA. We know that you will steer the organization in new and challenging directions and look forward to having you at the helm. Bienvenue Jean.

Table of contents

National Director's Report.....	2
International Network for Cultural Diversity.....	4
ArtsSmarts.....	5
Supporters.....	5
Financial statements.....	6

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National Director's Report - Pedalling to Work in 5th Gear*

By Megan Davis Williams

I'm characterizing the 2003-04 year as one of moving into 5th gear* for the CCA, not unlike the way I fly along Echo Drive some mornings on my way to work, following the canal as its snakes into downtown Ottawa on what I would argue is the most beautiful bike route to work in Canada. As the year began in April 2003, we completed the initial draft of the strategic plan: the Board had done its major thinking and the Policy and Planning Committee, supported by the staff and consultant, put the finishing touches on the work. The Plan was published as a handsome-looking booklet, distributed to members over the fall and discussed at the policy conference in Halifax in November. Strategic planning is now integrated into the yearly cycle.

It's the power that flows from focusing our activities that lets us shift into 5th gear. The plan is well-reasoned and identifies the CCA's priorities in a way that offers the reader a clear sense of what the CCA is about and how it acts as an organization. We have found ourselves using the plan instead of our dated membership brochure as the primary information document. I'll quote from the plan here since the priorities cannot be re-stated too often, until all members of the CCA have completely internalized them, and because they provide a framework for the year's activities which are outlined for you in this annual report.

Strengthen links to primary constituencies: the arts and cultural community; governments and their agencies; the general public

Strengthen internal capacity to execute core processes: research; policy analysis; communication; advocacy; HR management

Focus advocacy energies on: the defence of diversity and freedom in cultural and artistic expression; countering the erosion of Canada's cultural framework caused by the global economy and the commodification of culture; improving the regulatory framework for individual artists; promoting the active participation of young people in the arts

Move to an arts leadership model, examining the implications on: membership; programs; advocacy; revenue generation.

The Board is now in an ideal position to maintain the momentum we are gaining from the plan. Control of the CCA's agenda is firmly in the hands of the Board and there is evidence of a new sense of ownership as Board members are frequently in touch between meetings with news and nudging on priority issues like freedom of expression, and arts and education.

A weakness revealed itself in the new governance structure which required a re-alignment of the By-law. The Governors were to be elected for 2-year terms; however, it became clear that the terms were too short to allow them sufficient time to get up to speed before the terms were coming to a close. To rectify this, a group of members joined the Board after their meeting in Halifax for a special members' meeting (and brunch) on a Sunday morning in November to effect a change in the By-law extending the terms to 3 years (still a maximum of 6 consecutive years as Governor). That having been accomplished, an election in the 2003-2004 year was not required and the next election will take place over the late fall and early winter of 2004-05 for a new Board which will assemble for its first meeting in June of 2005.

Still in the area of internal workings, the Trillium Foundation came through for the CCA in November 2003, responding positively to a request for a 3-year grant to improve core capacities. We started in the new year by engaging consultant Debbie Hennig, who is characterized by the secretariat as a membership and communications mentor. As she systematically works through the communications and membership material and processes, the staff are constructing a database and rebuilding the website. An overall plan for these two areas is also under construction and the project is having the desired effect of linking areas of activity that have been too separate. When the two new tools, the database and website, are in place the project will gear up to increase CCA membership in the diversity community in Ontario by a sizable number. Parts of this project are long overdue and others lead the CCA into new territory.

The improvement of core capacities will eventually lead to more efficient and effective operations; however in the short term it adds an extra layer to the already complex and arduous work load of the secretariat. Julie Cayouette took an early interest in the project and very quickly began to co-ordinate the efforts of the other staff and the consultant while keeping financial control on the work. We should see the first concrete evidence of benefits when we start to use the database to register participants for the 2004 policy conference; then the various processes set up to build the membership should start increasing the percentage of revenue generated by membership fees.

The CCA has been partnering over the past year with the Department of Canadian Heritage, the Canada Council and the Cultural Human Resources Council on the implementation phase of our long-term project to improve the practice of arts management, the Creative Management Project. Internally the CCA tries to be a model of good practice in the area of human resources, not just in the management area but across the board.

I can say with assurance that we have reason to be proud of our success in this area. When our financial administrator Mireille Charron announced that she would be leaving the CCA in February 2004 after 9 years, we had reason to worry about how to replace her. Our search process was successful - and I'm sure some good luck was involved - as we found an ideal successor in the person of Manon Charron (no relation except in her aptitude for figures and skill in financial control). Manon also brings skill in human resources management and immediately started to improve the CCA's systems.

Another aspect of modelling good practice in HR management is the Policy Internship for which we secured funds from the Cultural Careers Council Ontario and the Laidlaw Foundation for a second intern. Marthe Bujold, the CCA's first policy intern completed her 2-year term in August 2003 and was succeeded by James Missen that same month. Without the energy and dedication provided by the intern, the CCA would not have made such an impact on the issues of freedom of expression and foreign ownership, both of which were central to the government's policy agenda over the past year.

The clarification in the CCA's strategic direction has helped the staff to focus more clearly on specific issues as evidenced by the way Philippa Borgal, the Associate Director, has been able to move forward on the issue of taxation and the employee/employer status of artists. Progress in these policy areas illustrates the value of moving to a leadership model, as the CCA has been able to elicit consensus among several arts groups which provides a platform for negotiating with officials at Canada Revenue Agency. The process, although slow and fraught with controversy, is moving forward. The Board, with a renewed interest in the status of artists, formed a committee in February to make a push for re-establishing the Council on Status of the Artist, which is required by the federal legislation.

Leadership in advocacy was the central theme of the February 2004 Chalmers Conference, the second one held in the 2003-04 fiscal year (which is a story in itself). At the event, the new Minister of Culture, H el ene Chalifour Scherrer, made one of her early addresses to the arts community. The 150 assembled CCA members and supporters worked to articulate messages about the arts for the anticipated federal election and gave the CCA a clear mandate to play a leadership role in orchestrating the messages during the election and beyond. In the final month of the year, I participated for the first time in the Banff Arts Summit (a gathering of the 40 largest non-profit arts and heritage organizations) with the purpose of connecting the work of the Chalmers Conference and the lead arts service organizations with an advocacy plan which was put before

the Summit for approval. This plan is scheduled to unroll during the next fiscal year and the CCA and its members will continue to collaborate with the Summit group (many of which are also CCA members).

A priority area where the CCA has achieved great momentum this year is in promoting the active participation of young people in the arts. The expansion of the ArtsSmarts program continues apace under the dynamic leadership of Annalee Adair. As a lead-in to the Halifax policy conference, The J.W. McConnell Family Foundation announced a further \$4 million for ArtsSmarts which included funds to step up activity in places where it was having the catalytic effect of mobilizing departments of education to join as partners in expanding the program - notably in Manitoba and Saskatchewan. The conference delegates sent the CCA a strong message that it should work for a national strategy for arts education, a challenge taken up by the board. As a result, a partnership between the Canada Council, UNESCO, the DCH and the CCA is working towards this goal in a concerted manner. For results, tune in to next year's annual report.

As this will be my last Director's report, I'll use the opportunity for a brief reflection on my 6 years as leader of the best arts advocacy organization in the country. I can say this with due modesty because it is a true team effort with Board, staff and members joining in a co-ordinated effort to improve the working lives of artists. I leave the CCA in better shape than when I arrived. This is not meant to belittle what went before, but a simple observation that I have achieved some of my goals as Director with the support of the brilliant staff at the secretariat and the wise counsel of the Board of Governors. The future of the arts in Canada is as precarious as ever - there may be, as Jane Jacobs says, "darkness ahead", as we move into a federal election with no clear sense of the longevity of the DCH and spending on the arts remains a low priority of governments at all levels. What is cheering though, is that the CCA is in the best possible position to meet these challenges and my successor Jean Malavoy will arrive with all the new energy the CCA needs to lead it forward on its clearly marked path.

A few weeks ago I attended a production of *P elagie* at the National Arts Centre. I found myself strangely drawn to Antonine Maillet's heroine as she pulled her charette loaded with friends, family and possessions up the eastern seaboard towards her Acadian homeland near the Bay of Fundy in Nova Scotia. I, like P elagie, am looking forward to slacking off for a few weeks in Nova Scotia before starting to work again.

** 5th gear is the highest gear on the Canadian Tire supercycle, which the CCA's Associate Director, in a symbolic gesture, lent me for the season.*



International Network for Cultural Diversity
Réseau International pour la Diversité Culturelle
Red Internacional para la Diversidad Cultural

www.incd.net

The INCD has achieved many successes in the year 2003-2004 and continues to take a leadership position in examining the relationship between globalization and culture. We have fostered a growing awareness of cultural diversity issues on the international stage and have realized many of our key objectives over the past year.

Internally, the INCD has gone through a transition period at the secretariat which included the departure of Alexis Andrew and the arrival of our new Administrator, Jennifer Heale. In addition, we have expanded our secretariat to include a regional office in Cape Town, South Africa supported by the Swedish International Development Agency. This office has been very active, establishing the National Coalition for Arts and Culture South Africa and hosting a week-long series of professional development workshops in late March which was attended by delegates from eight African countries.

The global movement has made significant progress this year with the UNESCO decision, in the fall of 2003, to move forward with the creation of a Convention on Cultural Diversity. A draft document is scheduled to be ready for the 2005 General Assembly. This is a great victory for the INCD which has been working on this project for several years. We will continue to be involved in the convention process; monitoring and reporting on developments, providing alternative viewpoints and working to influence the content to ensure that the end result is an effective and binding international instrument.

The UNESCO announcement came on the heels of the annual meetings in Opatija, Croatia, which were attended by 110 delegates from 37 countries. The membership at this meeting approved the new By-laws, which have enabled the INCD to begin to move towards independence from the CCA. Our work at this meeting has been cited by several sources over the past year.

Regional activity continued with the first Asia regional meeting in Mumbai, India, in December and a small-scale meeting of American Cultural NGO's in New York City in March. Follow-up activities are underway and the network is growing in both of these regions.

A unique project of this past year was the release of an "Open letter from Artists" to world leaders. The letter, urging world leaders to protect culture through support for the proposed convention, strong policies in favour of

cultural development and limitations to the power of trade agreements in the cultural sphere, was released in September. Leading artists from more than 15 countries signed the letter which was widely circulated among governments and inter-governmental agencies.

Another project of interest is the on-going "Cultural Impact Assessment" study. This work, based in Senegal, examines potential methods of assessing the cultural impact of development projects.

We continue to monitor trade agreements around the world and to work with civil society, international organizations and governments to ensure that cultural diversity issues are being addressed in international fora. In particular, we have participated in the Mercado Cultural, the WTO Ministerial, meetings of the International Network on Cultural Policy and the African Caribbean and Pacific Group of States among others.

INCD Steering Committee 2003-2004

Jacques Béhanzin, Benin
Leonardo Brant, Brazil
Peter Curman, Sweden
Michael Dearham, South Africa
James Early, United States
Leah Enkiwe-Abayao, The Philippines
Mireille Gagné, Canada
Augustin Hatar, Tanzania
Richard Letts, Australia
Katerina Marinaki, Greece
Nina Obuljen, Croatia
Rafael Segovia, Mexico
Yvon Thiec, France

Ex-officio
Megan Davis Williams, Canada

Secretariat

Garry Neil - Coordinator
Mike Van Graan - Regional Coordinator for South Africa
Alexis Andrew / Jennifer Heale - Administrator
Burama Sagnia - Consultant - Cultural Impact Assessment Project
Arshia Sattar - Coordinator - Asian Regional Meeting

Since 1998, ArtsSmarts initiatives have reached more than 200,000 young people in over 1200 schools across Canada and involved more than 2500 artists, 8,000 educators and over 2000 community partners and volunteers. A \$5 million investment from The J. W. McConnell Family Foundation in its first 6 years has enabled partners to attract an additional \$1.9 million for delivery of arts-infused education programs.

At the ArtsSmarts partners meeting in Halifax in November, hosted by partners the Art Gallery of Nova Scotia and the Nova Scotia College of Art and Design, the Foundation announced a further investment of \$4.6 million over the next 4 years. This brings the total to \$9.6 million over a 10-year period.

Over the past year, ArtsSmarts has focused on investing financially and strategically in partnerships from classrooms to provincial legislatures to national networks, either sustaining arts-infused education in existing ArtsSmarts partner locations, or creating new partnership models that mobilize arts, education and community agencies to work together.

Acting as a catalyst, ArtsSmarts worked to form a

provincial consortium in Manitoba, which includes the Manitoba Arts Council, Ministry of Education, Citizenship and Youth, and the Ministry of Culture and Tourism. As a new partner, ArtsSmarts Manitoba has inspired Saskatchewan and Prince Edward Island to propose similar models for their provinces. Respecting diversity of approach, ArtsSmarts selected Caslan School, a small school in Northern Alberta with a 100% Metis student population, as a new partner this year. Through mentorship efforts between existing and new partners, ArtsSmarts has been able to share experience, knowledge and lessons learned. ArtsSmarts will continue efforts to transfer the ownership of the program and its approach to the partner network and will share findings and practice among existing and new partners over the next year.

Moving in a significant new direction, ArtsSmarts is contributing to an initiative taking shape at the national level led by the CCA, the Canadian Commission for UNESCO and the Canada Council, to develop a national strategy for arts education. The call for this strategy came from the CCA's annual policy conference *The Creativity Gap*, held in Halifax in November.

The CCA would like to extend a special thank you to the following generous supporters in 2003 - 2004:

Federal and Provincial Departments and Agencies



Canadian Heritage
Patrimoine canadien



BRITISH COLUMBIA
ARTS COUNCIL
Supported by the Province of British Columbia



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



Ontario Ministry of Culture



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



National Library of
Canada

National Arts Centre

Swedish International
Development Agency

Corporations and organizations

Art Gallery of Nova Scotia • Association of Cultural Industries of Newfoundland • Atlantic Canada Opportunities Agency • Canadian Recording Industry Association • Centre for Voluntary Research and Development at Carleton University • City of Ottawa • Cultural Careers Council Ontario • Cultural Human Resources Council • Halifax Regional Municipality • Human Resources Development Canada • Jost Vineyards • MetLife • National Research Council • Open Society Institute • Province of Nova Scotia • Sobeyes (Windsor Street, Halifax)

Foundations

The Samuel and Saidye Bronfman Family Foundation •
The J.W. McConnell Family Foundation •
The Laidlaw Foundation •
The Woodlawn Arts Foundation • The Hay Foundation •
The Ford Foundation • The Trillium Foundation

Individuals

Louise Abbott • Sonja Bata • Lori Baxter • Philippa Borgal
• Pat Bradley • Elen Busby • Richard Carver • Patrick
Close • Dr. Thomas J. Condon • Michelle D'Auray •
Jennifer Dickson • Arthur Drache • Mireille Gagné •
Dr. Lianne Gibson • Daphne Goldrick • Jocelyn Harvey •
Kurt Hutterli • Peter Hyde • Georgia Iliopoulou •
Connie John • Myrna Kostash • Brent Laycock •
Paul-Andre Leclerc • Norma Lock • Hubert Lussier •
Pat Martin-Bates • Mireille Millette • Rose Eleanor Milne •
George Moustakas • Garry Neil • Imy Nemenoff-Gellert •
Bernard Ostry • Henry Purdy • Victor Rabinovitch •
Alan Rix • Sheila Roberts • Ronald Rompkey • Denise Roy
• Trudy Schroeder • Francine Schutzman • Mabelle
Shapira • Karl Siegler • David Silcox •
Chuck Sutyla • Mme Tardif-Hébert • R.H. Thomson •
Sandra Tulloch • Kealy Wilkinson • Robert J. Williams

Audited Financial Statements 2003-2004

CANADIAN CONFERENCE OF THE ARTS Statement of financial position

March 31, 2004, with comparative figures for 2003

HENDRY WARREN LLP Chartered Accountants

442 Gilmour Street
Ottawa, Ontario
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Tel: (613) 235-2000
Fax: (613) 235-2643

	2004	2003
Assets		
Current assets		
Cash	\$ 73,517	\$ 111,111
Short-term investments	501,342	177,774
Accounts receivable	208,100	167,386
Prepaid expenses	9,549	14,095
	792,508	470,366
Property, plant and equipment (Note 3)	16,003	8,148
Endowment funds (Note 4)	79,275	79,275
	\$ 887,786	\$ 557,789

May 21, 2004

AUDITORS' REPORT

To the Members of
Canadian Conference of the Arts:

We have examined the balance sheet of Canadian Conference of the Arts as at March 31, 2004 and the statement of revenue, expenses and surplus and changes in net assets for the year then ended. These financial statements are the responsibility of the 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, the 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 the 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 the CCA as at March 31, 2004 and the results of its operations and changes in net assets for the year then ended in accordance with Canadian generally accepted accounting principles.

Andy Warren
HENDRY WARREN LLP
Chartered Accountants
Ottawa, Ontario

Liabilities and Net assets

Current liabilities		
Accounts payable and accrued charges	\$ 114,915	\$ 73,007
Due to ArtsSmarts Partners (Note 5)	104,200	18,650
Deferred revenue (Schedule A)	402,605	211,611
	621,720	303,268
Endowment funds held in trust (Note 6)	234,500	234,500
	856,220	537,768
Commitments (Note 7)		
Net assets		
Invested in property, plant and equipment	16,003	8,148
Unrestricted	15,563	11,873
	31,566	20,021
	\$ 887,786	\$ 557,789

Approved on behalf of the Board of Governors:

Governor

Governor

See accompanying notes to the financial statements.

Audited Financial Statements 2003-2004 (continued)

CANADIAN CONFERENCE OF THE ARTS Statement of Operations

Year ended March 31, 2004, with comparative figures for 2003

	2004		2003	
	Budget	Actual	Budget	Actual
Revenue				
Earned revenue	\$ 121,373	\$ 175,368	\$ 93,164	\$ 93,164
Contributions	1,595,700	1,363,219	1,154,030	1,154,030
	1,717,073	1,538,587	1,247,194	1,247,194
Expenses				
Personnel	341,016	338,653	338,244	338,244
Administration	182,603	174,178	159,182	159,182
Ongoing activities	179,077	106,582	100,057	100,057
Special programs	1,014,377	907,629	628,082	628,082
	1,717,073	1,527,042	1,225,565	1,225,565
Excess of revenue over expenses	-	11,545	21,629	21,629
Net assets (deficit), beginning of year	20,021	20,021	(1,608)	(1,608)
Net assets, end of year	\$ 20,021	\$ 31,566	\$ 20,021	\$ 20,021

Statement of Changes in Net assets

Year ended March 31, 2004, with comparative figures for 2003

	Invested in property, plant and equipment		2004		2003	
	Unrestricted	Total	Unrestricted	Total	Unrestricted	Total
Balance, beginning of year	\$ 8,148	\$ 11,873	\$ 20,021	\$ (1,608)		
Excess of expenses over revenue	(7,631)	19,176	11,545	21,629		
Additions to property, plant and equipment	15,486	(15,486)	-	-		
Balance, end of year	\$ 16,003	\$ 15,563	\$ 31,566	\$ 20,021		

See accompanying notes to the financial statements.

CANADIAN CONFERENCE OF THE ARTS Notes to the Financial Statements

March 31, 2004, with comparative figures for 2003

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. 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.

Property, plant and equipment

Property, plant and equipment 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
Software	Straight-line	1 year

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

Audited Financial Statements 2003-2004 (continued)

CANADIAN CONFERENCE OF THE ARTS

Notes to the Financial Statements, page 2

March 31, 2004, with comparative figures for 2003

3. Property, plant and equipment

	2004		2003	
	Cost	Accumulated Amortization	Net Book Value	Net Book Value
Computer equipment	\$ 35,123	\$ 19,936	\$ 15,187	\$ 6,374
Office furniture and fixtures	7,615	6,799	816	1,774
	\$ 42,738	\$ 26,735	\$ 16,003	\$ 8,148

4. Endowment fund

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

CANADIAN CONFERENCE OF THE ARTS

Notes to the Financial Statements, page 3

March 31, 2004, with comparative figures for 2003

5. Due to ArtsSmarts Partners

CCA has received the sum of \$977,850 from the J.W. McConnell Family Foundation to pay to the ArtsSmarts partners; all but \$104,200 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.

	2004	2003
Total received in the year	\$ 977,850	\$ 930,150
ArtStarts in Schools	100,000	100,000
Newfoundland Arts Council	109,200	109,200
Community Foundation of Ottawa	(1,700)	93,500
Nova Scotia College of Art & Design	83,300	78,300
Community Foundation of Portage and District Inc.	87,000	87,000
Université de Moncton	52,800	61,000
The Saskatoon Foundation	90,000	90,000
Fondation communautaire du Grand Québec	88,000	88,000
Riverside School Board	88,000	88,000
Calgary Arts Partners in Education Society	195,700	86,500
Total paid in the year	892,300	911,500
Amount not yet disbursed to partners	85,550	18,650
Balance carried forward from the prior fiscal year	18,650	-
Balance carried forward to the next fiscal year	\$ 104,200	\$ 18,650

6. Endowment Funds held in Trust

In a prior year, CCA received \$254,500 from the Woodlawn Arts Foundation. CCA has agreed to administer the funds to provide financial support to national art service organizations. During the 2001 fiscal year, a special one-time contribution of \$20,000 was provided to the Writers' Union of Canada. The fourth Chalmers Conference was held in May 2003 for national arts service organizations. A fifth Chalmers Conference was also held in February 2004.

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.

CANADIAN CONFERENCE OF THE ARTS

Notes to the Financial Statements, page 4

March 31, 2004, with comparative figures for 2003

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
2005	\$ 23,895	\$ 36,254	\$ 60,149
2006	11,742	15,106	26,848
	\$ 35,637	\$ 51,360	\$ 86,997

8. Cash flow statement

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