



Canadian Alliance
of Dance Artists - Ontario Chapter

CADA-ON ANNUAL REPORT 2010/11

September 24, 2011

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MISSION STATEMENT

CADA-ON is a non-profit organization that empowers and educates its membership of dance professionals to promote the art form in society.

ABOUT CADA-ON

CADA-ON was formed in 1986 in response to impending Status of the Artist Legislation in Canada and incorporated in the Province of Ontario in 1995 to improve the status and working conditions of dance artists. We are a grassroots arts service organization and work to empower and educate members towards self-representation. Our major sphere of activity is best practices and our guide, Professional Standards for Dance (PSD), is a living document responding to the sector. It was first published in 2003, Version 2 was published in 2009 and Version 3 will be published spring 2011. We support our mission with resources including professional development tools and research and development in areas affecting artists' economic status. The CADA-ON model reflects a community in which an artist's roles are fluid amongst contractor, contractee or member of a collective and is an alternative to the traditional labour/ management model. We address the needs of a community in which the vast majority of artists are self-employed.

CADA-ON collaborates with many other organizations and increasingly functions as part of a community of practice and agent for change within networks. Our relationships include sharing our membership of individual artists through joint membership with Canadian Dance Assembly and acting for Status of the Artists issues within the Coalition of Provincial Arts Service Organizations (PASO Coalition).



CHAIRS' REPORT Nova Bhattacharya Lucy Rupert

The 2010/2011 year has been active year for the organisation, in addition to



preparing for a smooth transition from full to part time staff we have been proactive in moving our planning and programming forward in order to fulfill our mandate and mission.

We continued to; improve and streamline our ongoing services to members; grow and diversify our membership; invest in the sustainability of our core services and partner with other arts service organizations with a broader view towards the health of the arts sector.

We represented our membership through participation at the Canadian Dance Assembly conference and Canadian Conference of the Arts and hosted our own conference Fire Together, Wire Together. We worked in tandem with ArtsVote during Toronto's municipal elections. We conducted a pilot project with a community initiative AIM-CDC, where a number of Executive Director's hours were provided to the collective for facilitation purposes. With Funding from the Ontario Arts Council's Arts Investment Fund we published a collection of CADA bookmarks that have been widely distributed across on Ontario and we issued Version 3 of the Performance Standards Document – with a sexy centerfold – a chart that summarises the minimum recommended fees. We continued to build on existing relationships with organizations such as Canadian Dance Assembly (with whom we offer joint membership); and took the lead on two major initiatives; with CARFAC Ontario, Canadian Music Centre Ontario Region, Dance Ontario and Ontario Crafts Council

on the Trillium Foundation funded Micro-finance for Artists Research Project; and on the Arts Worker Health Insurance Program (AWHIP), a province-wide program developed with the input of eleven provincial arts service organizations. We also participated in the On The Move conference and conducted outreach activities with a diverse range of professional training programs. We continue to look at ways to expand our membership in order to serve a wider range of dance artists. Significantly we met jointly and individually with our municipal, provincial and federal funding partners in order to ensure that even with the return to part-time staff we would not lose any of the ground we have gained over the last three years, and prepared a new strategic plan for moving forward which is presented to you at this AGM.

2010/2011 also marked Elizabeth Chitty's final year as our Executive Director. During the current year she has stayed on as Acting Executive Director, given that she will not be a part of the organisation at the next AGM we want to take this opportunity to officially and publicly acknowledge the incredible work she has done for CADA-ON, as well as the dance sector and the larger arts community. We can move forward confidently with our operations due in large part to the efficiencies and infrastructure that Elizabeth has developed during her tenure with us.

In conclusion, much has been accomplished and there is even more work ahead of us. We would like to thank outgoing Board member Tracey Norman. It has been our privilege to serve as Co-chairs of CADA-ON for the 2010/2011 year, which marks the last term for Co-chair Nova Bhattacharya, who has served 5 years on the board of directors, all of them on the Executive Committee.

Treasurer's Report Michael Caldwell

Please see the 2010/11 audited financial statement.



CADA-ON 2010-11 Board of Directors

Nova Bhattacharya (Co-Chair)
Michael Caldwell (Treasurer)
Julye Huggins
Tracey Norman
Andrea Roberts
Lucy Rupert (Co-Chair)
Brodie Stevenson

Executive Director's Report Elizabeth Chitty

In this, my final Executive Director Report, I report to the membership on 2011-12 activities and expand on some points important to me as I leave this fine organization. I will remind you that the three-year Ontario Trillium Foundation grant allowing the hire of a full-time Executive Director ended with the year on which we are reporting, ending May 31, 2011.



Some appear to view CADA-ON's contribution primarily in the distribution of the Training Subsidy Program (TSP) to its members. Our Professional Standards for Dance (PSD) is also recognized, although in my opinion, the value of this document to the milieu is not reflected in public sector

financial support nor is the PSDs value and implication for labour practice fully appreciated. I hope that CADA-ON will be increasingly appreciated both for the role of the PSD and for the organization's role within partnerships on behalf of the individual dance artist.

The year began by participating in a PASO Coalition meeting with the Ontario Minister of Tourism and Culture, Michael Chan, at which we asked the Minister to address gaps in Ontario's arts policy and programs in follow-up to the Status of the Artist Act and to act as an advocate for the arts in matters of inter-ministerial jurisdiction, such as with the Ministry of Training, Colleges and Universities (MTCU) on matters of artist training and professional development and other issues. This last issue of course is very pertinent to CADA-ONs Training Subsidy Program (TSP).

In 2008 we initiated the direction that development of a National Training Subsidy Program (NTSP) move to our national organization, Canadian Dance Assembly (CDA), and with many others, we contributed our expertise to the research in the last two years. NTSP Reports have presented much fine research at the last two CDA AGMs, however, the research does not appear to have yet explored the interprovincial training fund issue. We appreciate that this is a complex matter.

I see the MTCU issue as very important for CADA-ON and one that bears on our key relationship with Cultural Careers Council of Ontario (CCCO) which is the lead arts service organization working on accessing funding for artists for professional development. Our membership both in the CCCO and the PASO Coalition are key reminders that strategic alliances are critical to CADA-ONs mission. We also need to keep in mind that our own priorities co-exist with those of our partners.

CADA-ON TSP 2010-11

Total eligible members	156
# of participating members	91
% of participating members	58%
# of payments	159
Total reported artists' spending	\$49,802
Average reported artists' spending	\$292
Total CADA-ON disbursement	\$22,748
Average disbursement	\$141

The above table shows our TSP results for the year, which was our first with the raised cap to \$300. We again administered the TSP with four deadlines throughout the year (lowered for 2011-12 because of fewer human resources). Program management continued to benefit in 2010-11 from the change in the previous year from in-house software to an on-line, hosted service, Wild Apricot.

During the year we participated in a number of forums such as the Ontario government's Partnership Project, Toronto City Summit Alliance's Roundtable on Arts & Culture in the GTA, Cultural Human Resources Council (CHRC) presentation co-hosted by Cultural Careers Council of Ontario (CCCO) and participated in CCCO strategic planning. We continued our work within the Coalition of Provincial Arts Service Organizations (PASO Coalition) and attended a Canadian Conference of the Arts conference on Status of the Artist.

Early in the fiscal year we learned about the Dance Mapping Project led by the Canada Council and decided with our partner, Dance Ontario, not to proceed with the second phase on the Ontario Dance Sector Study. Expending our very limited resources on a further study affecting the provincial dance service organization infrastructure seemed to us a poor choice in light of the mapping project. We continue to enjoy a fruitful relationship with our sister Ontario dance service organization, Dance Ontario.

A major focus for the year was the Arts Worker Health Insurance Program (AWHIP), We reported regularly to members on its progress through the eNews and our Facebook Fanpage and stressed that it replaces the Accident Insurance Program which CADA-ON had from 1995-2011. Thank-you to all the members who participated in the survey distributed in November 2010. I very much regret that the program was not launched for June 1, 2011, which was CADA-ONs intention from the start. It is a great disappointment to me personally that as I leave CADA-ON AWHIP is still not active, but I have every confidence it will be very soon.

Professional Standards for Dance (PSD), Version 3 was also a focus of 2010-11; it was launched in May but not available until June (the first month of the new fiscal year). A number of sections are new to Version 3 including a lengthy *Section 1: Introduction* which address much information we have presented in our outreach over the past 3 years regarding the purposes of contracting and using the PSD. The new *Section 11: Copyright*, is in part a product of a workshop in our 2009-10 Professional Development Program. We believe this section will serve as a useful foundation in our milieu's increasing understanding of copyright. In Version 3 we raised our fees in accordance with clarified and published policy and printed them together in a handy centrefold. We thank those who took the time to meet with us as we developed of PSD V3 (please see the acknowledgements). I am proud that during my tenure we produced two versions of the PSD.



Professional Standards for Dance, Version 3 (PSD V3)

We published a series of five bookmarks with Version 3 with the support of the OAC Arts Investment Fund and we hope that they will serve as a tool for raising the profile of the PSD.

CADA-ON 2010/11 MEMBERSHIP	9% increase	%	2009/10	%
Total # of Members	179		164	
New members	32	18%	39	24%
Renewals from 2009/10	137	77%	122	74%
Renewals from past years	10	6%	3	2%
CATEGORY BREAKDOWN				
Professional Artist members	127	71%	113	69%
Emerging Artist members	35	20%	35	21%
Associate members	14	8%	12	7%
Dance student members	1	1%	2	1%
Lifetime members	2	1%	2	1%
GEOGRAPHICAL BREAKDOWN				
members in Toronto	135	75%	125	75%
members in Ontario	171	96%	152	93%
Ontario members out of Toronto	36	20%	27	17%
out-of-province members	8	4%	12	7%

We collaborated with CARFAC Ontario on two *HST For Artists* workshops. I will not report on our on-line professional development tools since they were not launched as scheduled during 2010-11 except to say I am committed to producing them before the end of this calendar year in my role as Acting Executive Director and volunteer. The conference held after last year's AGM, *Fire Together Wire Together*, still has yet to take flight in CADA-ONs Professional Development Program, however, I believe it had influence in the community. The new Board and staff will determine how the ideas from the Ontario Dance Study and *Fire Together Wire Together* will influence CADA-ONs continued evolution.

However, one outcome was the pilot network-building pilot project with Alliance of

Independent Mid-Career Dance Creators (AIM-CDC); we determined not to proceed beyond this pilot primarily due to our need to focus on our organizational transition.

CADA-ON ended the year with a 9% increase in membership, please see the above chart for details. The chart below also shows when and where we presented information on membership and the PSD.

We published 40 issues of our eNews throughout the year and posted regularly on our Facebook Fanpage. We again published our joint membership postcard with CDA.

This being the final year of our 3 Year Strategic Plan 2008/09 – 2010/11, we worked on our new plan, which will be presented at this AGM.

We continue to manage our fiscal resources with efficiency, prudence and careful

management. I am leaving the organization with a healthy accumulated surplus, which will be helpful as CADA-ON gets through its first year without the OTF operating support.

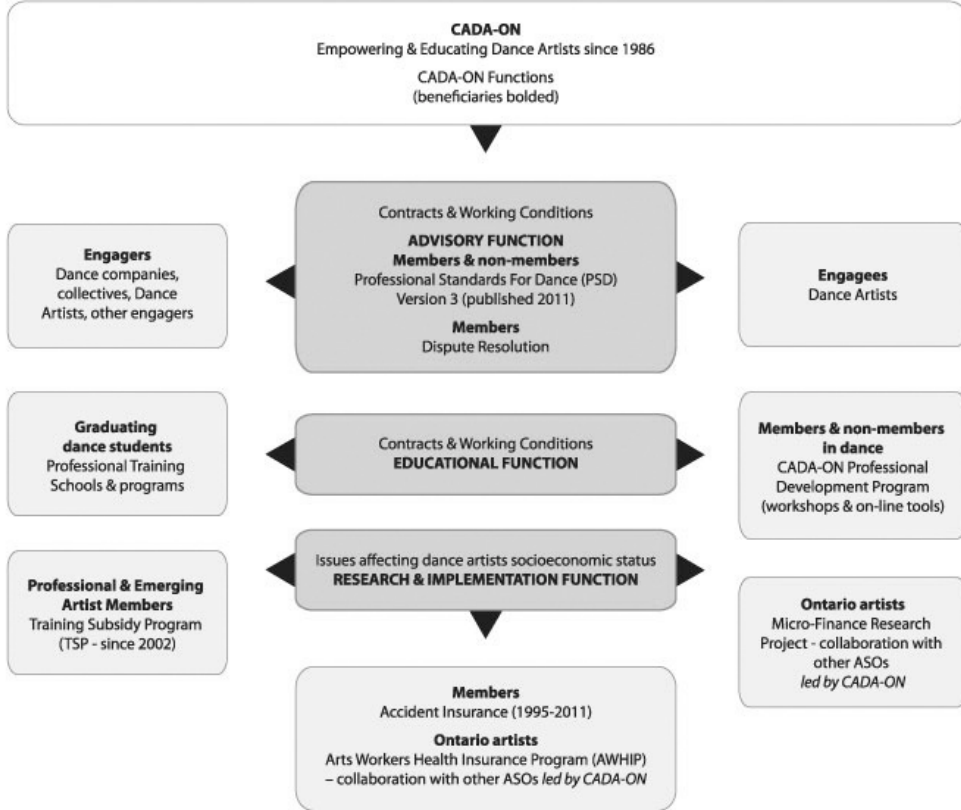
DATE	HOST/EVENT
July 10	Sampradaya Dance Intense
Aug. 20	Kaha:wi Dance Theatre Aboriginal Dance Training
Sept. 12	Toronto Urban Dance Symposium
Jan. 28	On The Move
Mar. 11	York University
Mar. 20	Keep On Moving
Mar. 22	Ballet Creole
Mar. 24	Ryerson University
Apr. 8	School of Toronto Dance Theatre
Apr. 13	George Brown Dance
May 4	COBA

In November 2010 we submitted a successful application to the Ontario Trillium Foundation for the Microfinance for Artists Research Project in collaboration with CARFAC Ontario, Canadian Music Centre – Ontario Region, Dance Ontario and Ontario Crafts Council. I look forward with pleasure to continue to serve CADA-ONs membership in my new role as consultant on this project.

Our Employment Survey (January 2011) showed that 97% of our members are independent contractors and regularly undertake a stunning variety of roles in their dance lives. This is no surprise and reiterates CADA-ONs perspective of many years; that ours is a “many hats” milieu and one in which the conventional model positioning management and labour as adversaries just does not make sense.

It is my deeply-held belief that the conventional labour/management model is inappropriate in the arts outside of the corporate large institutions and that sticking to the goal of its implementation elsewhere is an impediment to improved status of the artist issues. I have two primary objections: 1. I do not support the values at the root of adversarial models and their coercive and punitive mechanisms, and 2. I believe that as artists, we must not be complicit with regulations and limits imposed on our artistic innovation and instead create working environments in which we have as much agency as our interdependence with the rest of society allows. It has been my great pleasure to find in my work for CADA-ON a great context to further the model of grassroots-developed best practices and I hope for a greater recognition of its value for the future. During my tenure, I have sometimes felt an attitude that CADA-ON and its members are immature – we are nobody’s “little sister”, we represent a different model.

During our work on the PSD, I prepared the chart on the following page, which I hope gives a picture of this organizations activities. We are a membership organization, however, our reach and impact goes beyond our membership by nature of our activities.



It has been my great privilege to serve as Executive Director for CADA-ON. I am confident that the organization will continue to excel in its next stage of evolution under the leadership of Administrative Director, Chrystine Chambers, who we had the pleasure of welcoming this month. Board and staff have shown prudence and leadership in how we have prepared and are carrying out our transition.

I would like to thank all the CADA-ON Board members with whom I have worked in the past 3 ½ years; you are a remarkable group of artists of great integrity and intelligence. I am very happy to be leaving administrative work and a 7-year stint in Executive Director positions, but I want to be clear that I could not have wished for a better experience in this capacity than the one I enjoyed working for you. This community is blessed to benefit from your hard work. I wish the incoming Board of Directors and all CADA-ON members all the best with their work and continued health, prosperity and creativity.

**CANADIAN ALLIANCE OF DANCE ARTISTS –
ONTARIO CHAPTER**

FINANCIAL STATEMENTS

MAY 31, 2011

Independent Auditors' Report

To the Directors of Canadian Alliance of Dance Artists – Ontario Chapter

We have audited the accompanying financial statements of Canadian Alliance of Dance Artists – Ontario Chapter, which comprise the balance sheet as at May 31, 2011, and the statement of operations and changes in net assets for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditors' Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide for a basis for our audit opinion.

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of the organization as at May 31, 2011, and the results of its operations, changes in net assets and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Marinucci & Company

Toronto Ontario
October 6, 2011

Chartered Accountants
Licensed Public Accountants

CANADIAN ALLIANCE OF DANCE ARTISTS – ONTARIO CHAPTER
(A not-for-profit organization)

Balance Sheet as at May 31, 2011

	2011	2010
CURRENT ASSETS		
Cash	\$ 42,190	\$ 39,764
Guaranteed investment certificate	16,000	1,000
Accounts receivable	2,341	1,568
Prepaid expenses	<u>11,200</u>	<u>16,130</u>
	<u>\$ 71,731</u>	<u>\$ 58,462</u>
CURRENT LIABILITIES		
Accounts payable and accrued liabilities	\$ 5,677	\$ 5,688
Deferred membership fees	4,510	1,260
Deferred grants (Note 4)	<u>52,800</u>	<u>44,386</u>
	<u>62,987</u>	<u>51,334</u>
NET ASSETS		
Accumulated surplus	<u>8,744</u>	<u>7,128</u>
	<u>\$ 71,731</u>	<u>\$ 58,462</u>

Approved by the Board _____ Director

_____ Director

See accompanying Notes to Financial Statements

CANADIAN ALLIANCE OF DANCE ARTISTS – ONTARIO CHAPTER
(A not-for-profit organization)

Statement of Operations and Changes in Net Assets

For the year ended May 31, 2011

	2011	2010
REVENUES		
Government funding (Note 4)	\$ 94,363	\$ 98,567
Membership fees	18,920	17,755
Fundraising	-	1,520
Interest and other earned revenues	<u>913</u>	<u>1,196</u>
	<u>114,196</u>	<u>119,038</u>
EXPENSES		
Salaries and wages	50,559	54,857
Programs	40,010	33,882
Membership and marketing	7,946	6,862
Rent	4,315	4,380
Fundraising	-	1,749
Specialist fees	-	5,000
Office and general	<u>9,750</u>	<u>6,596</u>
	<u>112,580</u>	<u>113,326</u>
EXCESS OF REVENUES OVER EXPENSES	1,616	5,712
ACCUMULATED SURPLUS, Beginning of year	<u>7,128</u>	<u>1,416</u>
ACCUMULATED SURPLUS, End of year	<u>\$ 8,744</u>	<u>\$ 7,128</u>

See accompanying Notes to Financial Statements

**CANADIAN ALLIANCE OF DANCE ARTISTS – ONTARIO CHAPTER
(A not-for-profit organization)**

Notes to Financial Statements

May 31, 2011

1. ORGANIZATION AND OPERATIONS

Canadian Alliance of Dance Artists – Ontario Chapter is a not-for-profit organization incorporated without share capital under the laws of Canada. The objective of the organization is to improve the financial status and the physical and social working conditions of all independent and company affiliated dance artists in Canada, and to provide a forum for increased communications among the dance community. The organization is exempt from income taxes as a not-for-profit organization under Section 149(l) of the Income Tax Act (Canada).

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

These financial statements are the representation of management and have been prepared in accordance with Canadian generally accepted accounting principles.

Revenue recognition:

The organization follows the deferral method of accounting for contributions. Unrestricted contributions are recognized as revenues in the year received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Contributions explicitly and implicitly restricted by the donor are deferred when received and recognized as revenues in the year in which the related activity takes place and expenses are incurred.

Revenues from workshops and interest are recognized when earned.

Memberships and fundraising revenues are recognized as revenues when the funds are received.

Capital expenditures

Purchases of computer and other equipment are charged to expense when incurred.

Statement of cash flows

A statement of cash flows has not been presented as it would not provide additional meaningful information.

Comparative figures:

Certain 2010 comparative figures have been reclassified to conform with 2011 presentation.

Measurement uncertainty

The preparation of 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 at the date of the financial statements and the reported amounts of revenues and expenses during the period. Actual results could differ from those estimates.

Contributed services

The organization receives voluntary services from many of its members and supporters. Since these services are not normally purchased by the organization and because of the difficulty of determining their fair value, they have not been recognized in these financial statements.

(A not-for-profit organization)

Notes to Financial Statements

May 31, 2011

3. FINANCIAL INSTRUMENTS

The fair value of the organization's financial instruments, which consist of cash, accounts receivable and accounts payable and accrued liabilities approximates their carrying value due to the relatively short term to maturity of those instruments.

4. GOVERNMENT FUNDING AND DEFERRED GRANTS

Revenues from government funding consist of the following:

	2011	
2010		
Canada Council for the Arts	\$ 25,000	\$ 20,000
Ontario Arts Council – operating grant	10,000	10,000
Ontario Arts Council – project grants	2,710	5,117
Ontario Trillium Foundation	45,403	53,075
Toronto Arts Council	11,250	10,375
	<u>\$ 94,363</u>	<u>\$ 98,567</u>

Deferred grants at May 31 consist of the following:

	2011	
2010		
Canada Council for the Arts	\$ 25,000	\$ 25,000
Ontario Trillium Foundation	27,800	19,003
Ontario Arts Council – project grant	-	383
	<u>\$ 52,800</u>	<u>\$ 44,386</u>