

Canadian Artists and Producers Professional Relations Tribunal

Performance Report

For the period ending
March 31, 2005

The Honourable Joseph Frank Fontana
Minister of Labour and Housing

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SECTION I – OVERVIEW

Chairperson's Message

In 1992, Canada became the first country in the world to enact legislation providing collective bargaining rights to self-employed artists. With the passage of the *Status of the Artist Act*, the Government of Canada recognized the important contribution of artists to the cultural, social, economic and political enrichment of the country. It also underscored the importance of compensation to artists for the use of their works, the right of association and expression for artists and producers, the right of artists' associations to promote the professional and socio-economic interests of their members, and the right of artists to have access to advisory forums where they may express their views.

The *Status of the Artist Act* contributes to our cultural sovereignty by encouraging constructive professional relations, which are key for cultural activity to thrive. The *Act* provides a legal framework for conducting collective bargaining and resolving disputes as well as enforcing the *Act's* obligations.

The Tribunal continues to make progress in achieving its strategic outcome: encouraging constructive professional relations between self-employed artists and producers under its jurisdiction. Over the past ten years, the Tribunal has defined 26 sectors of artistic activity and has certified 24 artists' associations to represent these sectors. At least twenty-five first agreements have been reached, including some with government producers and specialty television services.

The Tribunal marked its tenth anniversary during the year by issuing a special annual report for 2003-2004 which charted some of the important events in our brief history as well as in the history of labour relations in the arts and culture sector over the last century. It included an overview of how we have been meeting the ongoing challenges of supporting positive relationships among producers and artists in our jurisdiction. It also described how we operate as a model small agency, contributing to the federal government's central goals of effective management, transparency and efficient operations.

In 2002, as required by the *Act*, the Department of Canadian Heritage conducted a review of the *Act's* provisions and operations. Some of the recommendations of the review propose changes to the legislation that would make it more effective. The Tribunal highly endorses the recommendation to introduce the possibility of arbitration in negotiations for a first contract. This would facilitate the conclusion of negotiations following the certification process and would make the *Act* consistent with the *Canada Labour Code* and Quebec's status of the artist legislation in this regard. The Tribunal also supports the recommendation that the process for adding professional categories to be covered by the *Status of the Artist Act* should be reviewed: the present process is cumbersome and lengthy and it should be streamlined so that additional artists as appropriate may benefit from the *Act*. As well, the Tribunal supports the creation of an

association of government producers which will negotiate with artists' associations, rather than the longer and more costly process of individual negotiations.

Management Representation Statement

I submit for tabling in Parliament, the 2004-2005 Departmental Performance Report (DPR) for the Canadian Artists and Producers Professional Relations Tribunal.

This document has been prepared based on the reporting principles contained in the Treasury Board of Canada Secretariat's *Guide for the preparation of 2004-2005 Departmental Performance Reports*:

- It adheres to the specific reporting requirements;
- It uses an approved Business Lines structure;
- It presents consistent, comprehensive, balanced and accurate information;
- It provides a basis of accountability for the results pursued or achieved with the resources and authorities entrusted to it; and
- It reports finances based on approved numbers from the Estimates and the Public Accounts of Canada.

David P. Silcox
Chairperson and Chief Executive Officer
September 8, 2005

Summary Information

Raison d'être – The Canadian Artists and Producers Professional Relations Tribunal administers Part II of the *Status of the Artist Act* which sets out a collective bargaining regime for self-employed artists and producers in the federal jurisdiction. In so doing, CAPPRT contributes to developing constructive relations between these parties.

Total Financial Resources

Planned	Authorities	Actual
\$1,840,000	\$1,872,000	\$1,430,000

Total Human Resources

Planned	Actual	Difference
10	10	0

Mandate, Role and Responsibilities

Since 1995, the Canadian Artists and Producers Professional Relations Tribunal has administered Part II of the *Status of the Artist Act*, which governs professional relations (labour relations) between self-employed artists and federally regulated producers. The Tribunal is a quasi-judicial, independent federal agency. It reports to Parliament through the Minister of Labour. The Minister of Canadian Heritage also has responsibilities pursuant to Part II of the *Act*.

The Tribunal is one of three agencies that regulate labour relations in the federal jurisdiction. The other two are the Canada Industrial Relations Board, which deals with labour relations mainly between private sector employers in the federal jurisdiction and their employees, and the Public Service Labour Relations Board, which deals with labour relations between most federal government institutions and their employees. Under the Canadian Constitution, provincial legislatures are responsible for regulating labour relations between the vast majority of workers and employers. The federal government has the authority to regulate labour relations in a small number of industry sectors which include: broadcasting, telecommunications, banking, interprovincial transportation and federal government institutions.

The Tribunal's jurisdiction covers broadcasting undertakings regulated by the Canadian Radio-television and Telecommunications Commission, federal government departments, and the majority of federal agencies and Crown corporations (such as the National Film Board, the National Arts Centre and the national museums).

The self-employed artists within the Tribunal's jurisdiction include artists covered by the *Copyright Act* (such as writers, photographers and music composers), performers (such as actors, musicians and singers), directors, and other professionals who contribute to the creation of a production, such as those doing camera work, lighting and costume design.

The Tribunal has the following principal statutory responsibilities:

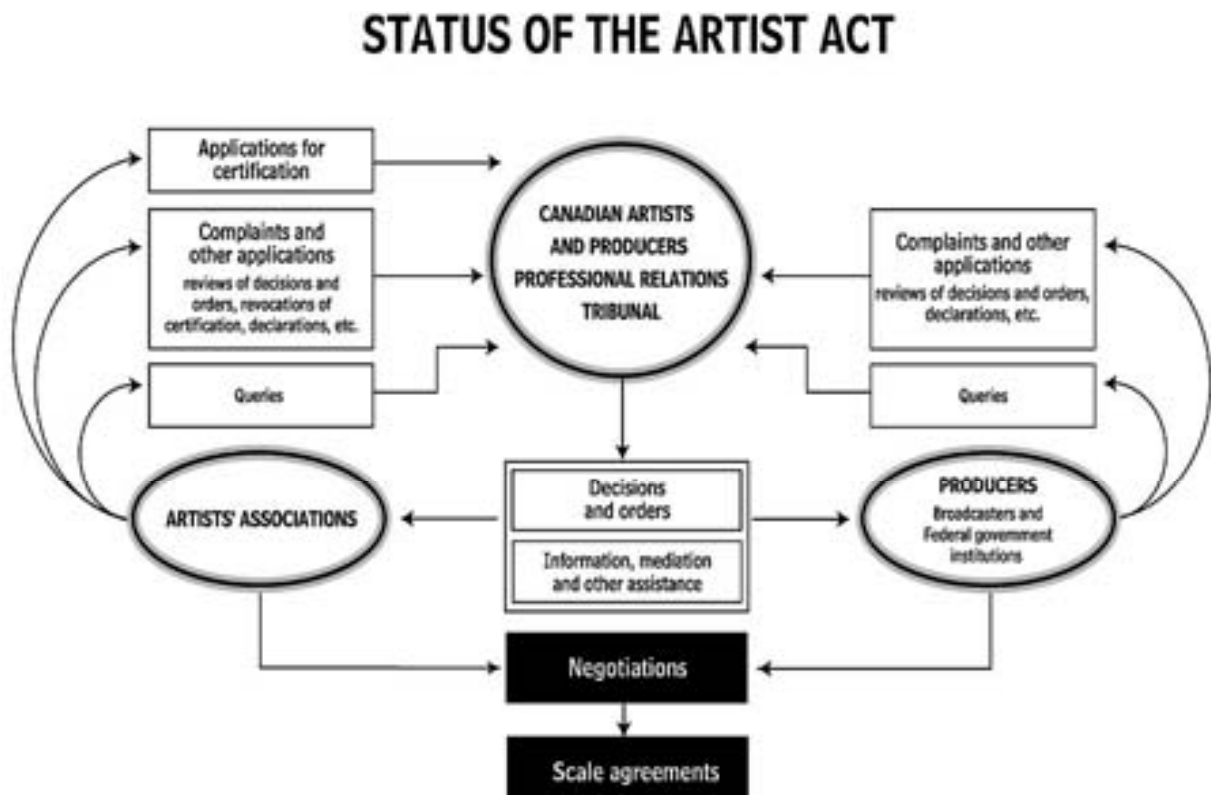
- To define the sectors of cultural activity suitable for collective bargaining between artists' associations and producers within CAPPRT's jurisdiction, and to certify artists' associations to represent self-employed artists working in these sectors; and
- To deal with complaints of unfair labour practices and other matters brought forward by artists, artists' associations or producers, and to prescribe appropriate remedies for contraventions of Part II of the *Act*.

By following the procedures specified in the *Act*, certified associations have the exclusive right to negotiate scale agreements with producers. A scale agreement specifies the minimum terms and conditions under which producers engage the services of, or commission a work from, a self-employed artist in a specified sector.

The *Status of the Artist Act* and the Tribunal's statutory responsibilities, professional category regulations, decisions and reports to Parliament and government can be found on the Tribunal's Web site at: www.capprt-tcrpap.gc.ca.

Figure 1 illustrates the Tribunal's responsibilities and the key processes under the *Status of the Artist Act*, Part II.

Figure 1. Tribunal Responsibilities and Key Processes



Government of Canada Priorities

In encouraging constructive labour relations between self-employed artists and producers in its jurisdiction, CAPPRT expects that artists' income and working conditions will improve, artists will be more likely to pursue their careers in the arts and provide an adequate pool of highly talented and trained artists, and a predictable labour environment will result. In this way, CAPPRT contributes to two among the multitude of outcomes pursued by the Government of Canada through its legislation, policies and programs:

- Income security and employment for Canadians, and
- A vibrant Canadian culture and heritage.

Operating Environment

The economic contribution of the arts and culture sector is significant. In 2002, the sector contributed \$39 billion to the Canadian economy, or almost 4 percent of gross domestic product, according to Statistics Canada's revised figures using its new *Canadian Framework for Culture Statistics*. Although the works of Canadian artists enrich our daily lives and represent Canadians at home and abroad, the valuable contribution of artists is not reflected in their earnings. According to the most recent Statistics Canada census data, artists' average income rose to \$27,200 in 2000, up 23 percent from 1995. However it remained below the average income of all workers in Canada (\$31,800), despite the higher than average level of education of artists. A high proportion of artists are self-employed; for example, almost 70 percent of visual artists and close to 50 percent of writers and craftspersons work as independent entrepreneurs according to the census. An estimated 100,000 self-employed artists fall under the Tribunal's jurisdiction. In addition to having lower earnings, many self-employed artists do not have the advantages enjoyed by many workers who are employees, such as employment insurance, training benefits and pension funds.

The economics of artistic endeavours

The federal government has various institutions, programs and policies to recognize and support artists and producers. The *Status of the Artist Act* and CAPPRT are part of the support system of the Government of Canada for Canadian arts and culture. However, the impact of the *Act* is limited due to its application to a small jurisdiction. Most work in the cultural sector falls under the jurisdiction of the provinces, which includes the vast majority of film and television programming production, sound recording, art exhibitions, theatrical production and book publishing.

Limitations of the Status of the Artist Act

To date, Quebec is the only province with legislation granting collective bargaining rights to self-employed artists. The necessity for provincial legislation was recognized by the Standing Committee on Canadian Heritage in its ninth report in 1999. This view was expressed again in the Department of Canadian Heritage's evaluation of the provisions and operations of the *Status of the Artist Act* carried out in 2002¹ (referred to as "evaluation report" in this document).

¹ Available on the Internet at: www.pch.gc.ca/progs/em-cr/eval/2002/2002_25/tdm_e.cfm

Since the adoption of enabling legislation on the status of the artist in 2002, the Saskatchewan government has been studying the possibility of introducing a legal collective bargaining framework for some artistic work in that province. The province of Ontario has launched an official study of status of the artist in Ontario as one of the responsibilities of its new Minister's Advisory Council for Arts and Culture. The Tribunal supports the adoption of status of the artist legislation by more provinces and will continue to provide information to policy makers and others interested in the benefits of such legislation.

Because artists' associations lack sufficient time and resources, they would rather negotiate with producers' associations than with individual producers. And many government producers would prefer to designate one department as their lead negotiator. One of the recommendations from the evaluation report was to give consideration "to establishing one bargaining authority for all federal government departments". The Tribunal supports this recommendation, as it would facilitate the bargaining process and make it more cost-effective.

Like all federal institutions, CAPPRT faces the challenge of carrying out its statutory responsibilities and fulfilling the increasing requirements for transparent and accountable reporting, while at the same time being careful in the spending of public funds. At its creation in 1993, CAPPRT adopted efficient business practices, and in the spirit of the day soon adopted a clear statement of objectives, high standards for service delivery, a comprehensive performance measurement framework and transparent reporting on its activities and results. CAPPRT's management team embraced this framework at its inception and has been continually guided by it as it evolves.

**Small
agency
challenges**

As a very small agency, CAPPRT faces a particular challenge in operating in that there are a myriad of tasks for a small staff. This is compounded by the fact that the workload is unpredictable and changing, as parties themselves decide whether to bring cases to CAPPRT. To meet these particular challenges, CAPPRT has followed a number of practices, such as contracting-out and sharing of accommodation, as described in Section II under Financial Management and Modern Comptrollership.

Summary of Performance in Relationship to Departmental Strategic Outcomes, Priorities and Commitments

Strategic Outcomes	2004–2005 Priorities/ Commitments	Type	Planned Spending	Actual Spending	Expected Results and Current Status
Constructive professional relations between self-employed artists and producers in CAPPRT's jurisdiction	Prompt and high quality processing of cases	Ongoing	\$1,000,000	\$1,052,339	Promptness and quality-- achieved
	Fully informed and assisted clients	Ongoing	\$600,000	\$377,920	Well-informed clients-- achieved
	Work on amendments to the <i>Act</i> and other changes	Ongoing	*		More effective <i>Act</i> and negotiation process-- ongoing

* No specific budget has been allocated to this priority as the cost is included in the first two priorities.

Departmental Performance

CAPPRT has one strategic outcome and one business line. Therefore its “overall performance” is equivalent to its “performance by strategic outcome”. It will report on performance in the following section and will do so using the business line structure.

SECTION II – ANALYSIS OF PERFORMANCE BY STRATEGIC OUTCOME

Strategic Outcome:

Constructive professional relations between artists and producers

Part II of the *Act* and its collective bargaining regime are intended to encourage constructive professional relations between artists and producers in the federal jurisdiction. The indicators and targets used to measure the achievement of this strategic outcome are presented below as well as in the Tribunal's *Report on Plans and Priorities*. The performance results are reported below and shown in Table A. Because it takes time to have measurable impacts on professional relations, each indicator is tracked for the period from 1996 to 2005.

One indicator used by the Tribunal to monitor the achievement of constructive professional relations is the proportion of complaints that are resolved without the necessity of a hearing by the Tribunal.

**Parties resolve
differences
themselves**

The Tribunal encourages parties to resolve as many issues as possible before proceeding to a hearing. The Tribunal Secretariat provides assistance, where appropriate, through investigation and mediation. This approach not only fosters cooperation between artists and producers, but also saves time and money for the parties and the Tribunal by reducing the need for costly hearings. The Tribunal achieved its target with respect to this indicator as indicated in Table A.

It should be noted that this indicator, as with many performance indicators, is an approximate measure. Parties will withdraw complaints for various reasons. For example, sometimes the action taken by a party of filing a complaint will in itself bring the parties together to resolve the issue without any intervention of the Tribunal.

The negotiation of scale agreements is another indicator of constructive professional relations. The Tribunal can facilitate negotiations by granting certification, providing information about the *Act*'s provisions for negotiations, and dealing with any

**Negotiations
of scale
agreements**

complaints of failure to bargain in good faith that are submitted. However, it has little influence over whether the parties pursue negotiations after certification or over the results of such negotiations. As well, because there is no provision for first contract arbitration in the legislation, parties may be involved in bargaining for years without ever concluding an agreement, a deficiency that a legislative amendment should rectify.

The target for this indicator has been changed to a minimum of 80 percent of certified artists' associations will negotiate at least one new scale agreement within five years of certification. The previous level of 100 percent was unrealistic since, among other reasons, some associations will likely not negotiate with the government producers unless/until there is an association of such producers. With respect to the negotiation of scale agreements, a lot has been accomplished but less than hoped for, as shown in Table A. Thirty-three percent of artists' associations have negotiated a new scale agreement

within 5 years of certification compared to the target of 80 percent. However, an additional 10 percent have negotiated a new agreement after the five-year target period and another 24 percent have issued notices to bargain a new agreement. In total, 125 notices to bargain from 13 associations are outstanding, most of them with federal government institutions.

Table A — Constructive professional relations

<i>Indicator</i>	<i>Target</i>	<i>Results 1996–2005</i>
Percentage of complaints resolved without a hearing	At least 50 percent of all complaints are resolved without a hearing.	75 percent were resolved without a hearing and 25 percent were heard by the Tribunal.
Proportion of certified artists' associations with a first agreement within five years of certification.	A minimum of 80 percent of certified artists' associations negotiated at least one new scale agreement within five years of being certified.	33 percent have negotiated at least one new scale agreement within five years of certification.

Two indicators of constructive professional relations have been withdrawn, as recommended by a consultant who has been commissioned to develop a results-based management and accountability framework (RMAF) for CAPPRT. The indicators that were removed were: greater recognition and improved wages and working conditions for artists, and a stable and predictable working environment for artists and producers. These measures are not under the control of the Tribunal and are rather objectives of the *Status of the Artist Act*.

In order to achieve its strategic outcome, constructive professional relations between artists and producers, the Tribunal pursued three priorities during the fiscal year: prompt and high quality processing of cases, fully informed and assisted clients, and assist in the preparation of amendments to the *Act* and other changes to make it more effective. The performance measurement framework for these priorities is presented in the Tribunal's *Report on Plans and Priorities* and is summarized below along with its performance results.

Priority 1: Prompt and high quality processing of cases

The level of case activity in 2004-2005 was below average. The Tribunal made final decisions in three cases, and made three interim decisions. At year's end, five cases were pending. For details, please see the Tribunal's annual report for 2004-2005 and its *Information Bulletins*, all available on the Tribunal's Web site at: www.capprt-tcrpap.gc.ca.

The Tribunal met its targets for the average times taken to issue reasons for decisions and to process applications, as indicated in Table B. Cases were fewer in number and less complicated.

Table B — Prompt processing of cases

<i>Indicator</i>	<i>Target</i>	<i>Results 2004–2005</i>	<i>Results 1996–2004</i>
Average time to issue reasons for a decision after the hearing in all cases	Maximum of 60 calendar days	38 days	67 days
Average time to process all cases (from the date of receipt of the completed application to the date of the decision)	Maximum of 200 calendar days	144 days	326 days

CAPPRT's first priority also includes high quality (formerly competent processing of cases) processing of cases. This refers to the work of staff, for example in preparing cases and providing legal advice, and of members, for example in deliberating and making decisions. To have such a priority or objective is controversial as some argue that evaluating the work of a quasi-judicial body compromises the independence of its members and their ability to make decisions without interference. On the other hand, the government has committed to operate in an effective and efficient manner, and to report in a transparent manner on the achievement of its objectives.

There are no perfect measures for evaluating the quality of work of the Tribunal members and staff in the processing of cases. The indicator chosen as a measure is the proportion of Tribunal decisions that are upheld under judicial review. Pursuant to the *Status of the Artist Act*, a party may, under specific circumstances, challenge a Tribunal decision by requesting a judicial review by the Federal Court of Appeal. In deliberating applications for judicial review of Tribunal decisions, the Federal Court of Appeal must determine whether the Tribunal has:

- Acted without jurisdiction, acted beyond or refused to exercise its jurisdiction; or
- Failed to observe principles of natural justice or other procedures it is required by law to observe; or
- Acted or failed to act, by reason of fraud or perjured evidence.

In short, the Federal Court of Appeal must determine whether the Tribunal is rendering decisions outside the parameters of the *Status of the Artist Act*. The use of this indicator to measure quality of work is controversial. For example, if a party wishes to apply for judicial review of a Tribunal decision, it must have the necessary financial resources, an inhibiting factor for some parties. Several labour boards and other administrative tribunals monitor and report on this statistic; however most have not established a target to achieve in this regard and they do not relate this reporting to any evaluation of the quality of their work. The Tribunal is reviewing its use of this indicator.

With respect to results achieved to date, only three of the Tribunal's 86 interim and final decisions have been challenged in this manner. Two requests for judicial review were dismissed by the Federal Court of Appeal, one in 1998-1999 and one in 2004-2005. The third request was withdrawn. As indicated in Table C, the Tribunal has met its objectives for this indicator.

Table C — High quality processing of cases

<i>Indicator</i>	<i>Target</i>	<i>1996–2004</i>
Percentage of applications for judicial review that have been granted	Less than 50 percent	0 percent

Priority 2: Clients fully informed and assisted

The Tribunal has always treated seriously its responsibility to ensure that artists' associations and producers are fully aware of their rights and responsibilities under the *Status of the Artist Act*. For parties to benefit from the *Act*, for negotiations to take place and for the long-term objectives of the *Act* to be realized, the parties must fully understand the legislation.

As indicated in Table D, targets for informing and assisting clients have largely been met. Three information bulletins were issued. The quality was not measured as a client survey was not conducted. Such a survey will be done in 2006-2007. The Tribunal's web site was maintained; information on negotiation activity was finally brought up to date. It was determined that the site did not meet some of the *Government On-Line* standards, for example, with respect to navigability. Performance results were revised for 2003-2004 as well to reflect this. Work has commenced to bring the web site up to the standards and is expected to be completed by the fall of 2005.

Sessions were held with certified artists' associations in Montreal and Toronto to provide information helpful for achieving success in negotiations for scale agreements. Targets were achieved (targets were developed after the preparation of the *Report on Plans and Priorities* for the fiscal year). However, it is recognized that the *Act* is still relatively recent and parties are still learning how to implement the *Act* through their own experience, with the help of our information sessions and from the sharing of information and experiences with other associations. Similar meetings with government producers and broadcasters are being held in 2005-2006.

Table D — Clients fully informed and assisted

<i>Indicator</i>	<i>Target</i>	<i>Results 2004-2005</i>	<i>Results 2003-2004</i>
Quality and timeliness of information bulletins	At least three information bulletins are issued annually. Clients are satisfied (as determined by client survey).	Three bulletins were issued. (Clients were not surveyed.)	Two bulletins were issued. (Clients were not surveyed.)
Quality of the Tribunal's Web site.	The Web site contains timely and accurate information and meets GOL (<i>Government On- Line</i>) standards. Clients are satisfied (as determined by client survey).	Information on our Web site was continuously updated. The Web site meets most of the GOL standards.	Information was continuously updated, except for information on negotiation activity under the <i>Act</i> . The Web site meets most of the GOL standards.
Success of information sessions for clients	Minimum of 75 percent of organizations attend and minimum of 75 percent of attendees rate it 4 or 5 out of 5.	84 percent attended and 87 percent of respondents rate session 4 or 5 out of 5.	Not applicable.
Accuracy and timeliness of responses to enquiries and requests for information	Enquiries and requests for information are dealt with within two working days. Clients are satisfied (as on average determined by client survey).	The Tribunal responded to requests within one day on average (based on a formal staff survey).	The Tribunal responded to requests within one to two days on average (based on an informal staff survey).

Priority 3: Work on amendments to the *Act* and other changes

The Tribunal Secretariat assisted the Department of Canadian Heritage in the preparation of possible amendments and other changes as recommended in the evaluation of the *Act*. There are still no specific targets in this regard.

Financial Management and Comptrollership

As mentioned above, case activity in 2004-2005 was at a below-average level. Tribunal expenditures decreased slightly, by \$100,000. As in previous years, the Tribunal continued to use outsourcing and cost-saving agreements for many services not required on a full-time basis. For example, since the beginning of Tribunal operations, it has contracted with the Department of Canadian Heritage for human resources services and with Industry Canada for informatics, security and mail services. It has arrangements with the other two federal labour boards to use their hearing rooms and library services. After using contracting-out for financial services since its inception, the Tribunal has now entered into a staffing arrangement whereby it shares a financial analyst with another small agency. It continues to select staff who have multiple skills, are flexible, and are interested in having a variety of responsibilities and taking initiative. The fact that all Tribunal members are part-time appointees adds to the agency's economic efficiency on the whole as they are called on and paid only as needed; however this makes scheduling

**Continued
efficiencies**

more difficult as they have other commitments. All Tribunal members are currently bilingual, a situation which facilitates the scheduling. The agency continues to share accommodation, and administrative and financial services with the Environmental Protection Review Committee (EPRC), thereby lowering the overall costs to the government.

In order to improve its operational efficiency as well as its capability to measure performance, the Tribunal modernized its case management system in the previous fiscal year by adopting a new database software which is more powerful, user friendly and reliable. As a result, more and better data is available. It continued to make changes to the system as needed in 2004-2005.

The Tribunal continued to move forward in the implementation of modern comptrollership, which is contributing to a more efficient, accountable and transparent operation. It remained in the cluster group, established three years ago collectively with three other small quasi-judicial agencies to help implement the changes required by the government's modern comptrollership initiative for improved management. During the fiscal year, the group completed corporate risk profiles for each agency as well as a consolidated risk profile for the group. It also continued to consult with the Treasury Board Secretariat on how the four agencies can best implement the government's evaluation policy. In addition, the cluster group benefited from the evaluation and performance measurement strategy report initiated by and prepared for one of the agencies in the group. Logic models demonstrating the links between activities and expected results were completed for each agency as well. A common audit policy was developed for the cluster group, which includes a shared internal governance structure for audit. The group developed its first audit plan which included the conduct in 2004-2005 of an internal audit with respect to the four agencies' compliance with Treasury Board Secretariat (TBS) financial and contracting policies. Finally, a representative of the cluster group worked on the Small Agencies Administrative Network working group helping small agencies to implement the Management of Government Information policy.

**Modern
comptrollership
implemented**

With respect to the audit of the Tribunal's contracting and financial activities, the auditors identified some weaknesses with respect to the control environment, some of which prevented the Tribunal from complying fully with TBS policies. They recommended that the Delegation of Financial Signing Authorities be revised to clarify approval authorities for hospitality over a certain limit and to reflect certain limits for other approval authorities that the Tribunal has expressed in internal policies. Also among recommendations was the strengthening of the Tribunal's account verification process to assure the Chairperson of compliance with all policies, for example with respect to the exercise of payment authority and the approval of receipt of goods and services. As well, auditors recommended that the Tribunal review its practices surrounding contracting in an effort to increase competition and transparency, although policies regarding the use of a competitive process are being followed. The Tribunal agreed with the recommendations

**First audit
conducted**

and committed to implementing them. The auditors' report is available on the Tribunal's web site.

On its own, the Tribunal adopted a policy for the approval and awarding of contracts. It also hired a consultant to prepare a results-based management accountability framework which will enable it to develop a plan for the evaluation of various Tribunal activities.

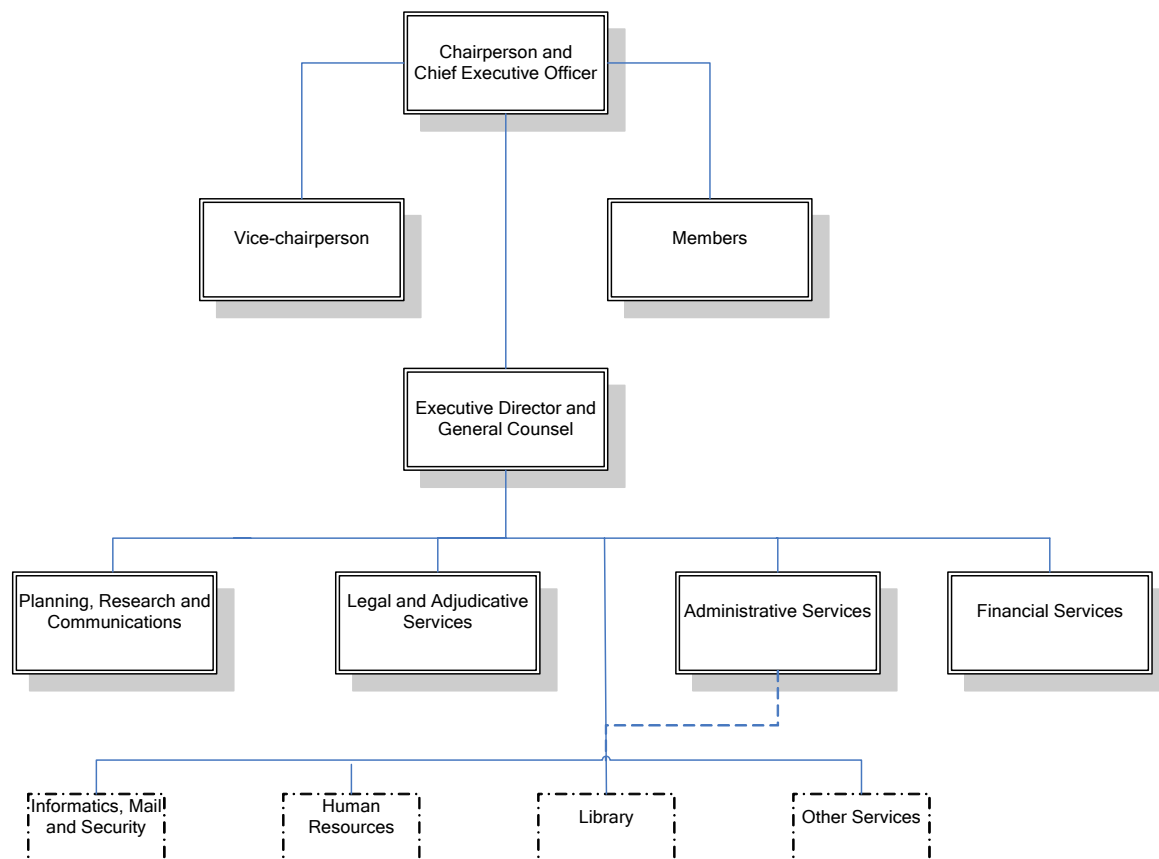
SECTION III – SUPPLEMENTARY INFORMATION


Organizational Information

The Tribunal is composed of a chairperson (who is also the chief executive officer), a vice-chairperson and three other members (out of the four allowed). Members are appointed by the Governor in Council, and all five members are part-time appointees.

The executive director and general counsel heads the Tribunal Secretariat and reports to the chairperson. Ten staff members carry out the functions of legal counsel, registrar, planning, research, communications, mediation and administrative services. The Tribunal outsources some standard corporate services that are not required full time, such as informatics and human resources. Figure 2 illustrates the Tribunal's organizational structure.

Figure 2. Organization Chart



 Services provided on contract or by other arrangements (Please see Section II, Financial Management and Comptrollership, for more detail)

Contact for Further Information

Canadian Artists and Producers Professional Relations Tribunal
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Ottawa, Ontario K1A 1A1

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Fax: (613) 947-4125

E-mail: info@capprt-tcrpap.gc.ca

Web site: www.capprt-tcrpap.gc.ca

Legislation Administered and Associated Regulations

<i>An Act respecting the status of the artist and professional relations between artists and producers in Canada (Short Title: Status of the Artist Act)</i>	S.C. 1992, c.33, as amended
<i>Status of the Artist Act Professional Category Regulations</i>	SOR 99/191
<i>Canadian Artists and Producers Professional Relations Tribunal Procedural Regulations</i>	SOR/2003-343

Table 1: Comparison of Planned Spending to Actual Spending (incl. FTEs)

(\$ thousands)	2002–03 Actual	2003–04 Actual	2004–2005			
			Main Estimates	Planned Spending	Total Authorities	Actual
Processing of Cases	1,566	1,468	1,840	1,840	1,872	1,430
Total	1,566	1,468	1,840	1,840	1,872	1,430
Less: Non-Respendable revenue						
Plus: Cost of services received without charge *	433	425		389		389
Net cost of Department	1,999	1,893	1,840	2,229		1,819

Full Time Equivalents (FTEs)	10	10		10		10
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* Details are shown in Table 4.

Table 2: Use of Resources by Business Line

2004–2005								
(\$ thousands)	Budgetary						Plus: Non-Budgetary	Total
	Operating	Capital	Grants and Contributions	Total: Gross Budgetary Expenditures	Less: Respendable Revenue	Total: Net Budgetary Expenditures	Loans, Investments and Advances	
Processing of Cases								
Main Estimates	1,840			1,840		1,840		1,840
<i>Planned Spending</i>	1,840			1,840		1,840		1,840
Total Authorities	1,872			1,872		1,872		1,872
<i>Actual Spending</i>	1,430			1,430		1,430		1,430

Table 3: Voted and Statutory Items

(\$ 000s)	Vote or Statutory Item	2004–2005			
		Main Estimates	Planned Spending	Total Authorities	Actual
15	Operating expenditures	1,665	1,665	1,697	1,255
XX	Capital expenditures	0	0	0	0
XX	Grants and Contributions	0	0	0	0
(S)	Minister of XXX – Salary and motor car allowance				
(S)	Contributions to employee benefit plans	175	175	175	175
	Total	1,840	1,840	1,872	1,430

Table 4: Net Cost of Department

(\$ thousands)	2004–2005
Total Actual Spending	1,430
<i>Plus: Services Received without Charge</i>	
Accommodation provided by Public Works and Government Services Canada (PWGSC) *	327
Contributions covering employers' share of employees' insurance premiums and expenditures paid by TBS (excluding revolving funds)	62
Worker's compensation coverage provided by Social Development Canada	0
Salary and associated expenditures of legal services provided by Justice Canada	0
<i>Less: Non-respendable Revenue</i>	0
2004–2005 Net cost of Department	1,819

*The cost of accommodation charged to the Tribunal includes the cost of accommodation provided by the Tribunal to the office of Environmental Protection Review Canada.

Table 5: Response to Parliamentary Committees, Audits and Evaluations for FY2004–2005

Internal Audits or Evaluations
Compliance Audit Report (concerning contracting and financial activities) <ul style="list-style-type: none"> • Details are in Section II under Financial Management and Comptrollership • Available on website: www.capprt-tcrpap.gc.ca