



Canadian Artists and Producers Professional Relations Tribunal



For the
period ending
March 31, 1997



Improved Reporting to Parliament —
Pilot Document

Canada

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Foreword

On April 24, 1997, the House of Commons passed a motion dividing what was known as the *Part III of the Estimates* document for each department or agency into two documents, a *Report on Plans and Priorities* and a *Departmental Performance Report*. It also required 78 departments and agencies to table these reports on a pilot basis.

This decision grew out of work by Treasury Board Secretariat and 16 pilot departments to fulfil the government's commitments to improve the expenditure management information provided to Parliament and to modernize the preparation of this information. These undertakings, aimed at sharpening the focus on results and increasing the transparency of information provided to Parliament, are part of a broader initiative known as "Getting Government Right".

This *Departmental Performance Report* responds to the government's commitments and reflects the goals set by Parliament to improve accountability for results. It covers the period ending March 31, 1997 and reports performance against the plans presented in the department's *Part III of the Main Estimates* for 1996-97.

Accounting and managing for results will involve sustained work across government. Fulfilling the various requirements of results-based management – specifying expected program outcomes, developing meaningful indicators to demonstrate performance, perfecting the capacity to generate information and report on achievements – is a building block process. Government programs operate in continually changing environments. With the increase in partnering, third party delivery of services and other alliances, challenges of attribution in reporting results will have to be addressed. The performance reports and their preparation must be monitored to make sure that they remain credible and useful.

This report represents one more step in this continuing process. The government intends to refine and develop both managing for results and the reporting of the results. The refinement will come from the experience acquired over the next few years and as users make their information needs more precisely known. For example, the capacity to report results against costs is limited at this time; but doing this remains a goal.

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Comments or questions can be directed to the TBS Internet site or to:

Government Review and Quality Services
Treasury Board Secretariat
L'Esplanade Laurier
Ottawa, Ontario, Canada
K1A 0R5
Tel: (613) 957-7042
Fax (613) 957-7044

Canadian Artists and Producers Professional Relations Tribunal

Performance Report

**For the
period ending
March 31, 1997**

Honourable Lawrence MacAulay
Minister of Labour

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Executive Summary

The Canadian Artists and Producers Professional Relations Tribunal's priorities during fiscal year 1996-1997 were to deal with an increasing caseload, to ensure that the procedures it had adopted for handling cases were appropriate to the community served by the Tribunal, to increase public awareness of the *Status of the Artist Act* and the Tribunal, to strengthen its research capacity and to contribute to the development of regulations defining additional categories of professional artists to be covered by the *Status of the Artist Act*.

The Tribunal entered fiscal year 1996-1997 with 18 outstanding applications for certification. During the year, an additional seven certification applications were received. Eleven hearings were held, resulting in ten final and one interim decision. One complaint of bad faith bargaining, one application for a declaration and one reference from an arbitrator were also received and dealt with during fiscal year 1996-1997.

The governing principle of the Tribunal's practices and procedures is found in subsection 19(1) of the *Act*: "to proceed as informally and expeditiously as the circumstances and considerations of fairness permit." With this in mind, the Tribunal developed and issued procedural guidelines when it commenced operations, in order to assist those appearing before it. After a full year of experience, the Tribunal believed it would be opportune to review and fine tune its procedures and this review was undertaken during fiscal year 1996-1997. The second edition of *Tribunal Procedures* was published and distributed in February 1997.

In early 1997, the Tribunal commissioned an independent evaluation of its communications materials. The evaluation focussed on the issue of the effectiveness of the Tribunal in reaching and communicating with potential applicants for certification. The results of the evaluation study showed that the Tribunal's communications materials are effective. The materials were found to be clear and useful, and to be well received by applicants and potential applicants for certification. The study also concluded that the Tribunal's efforts to use "non-legal" language in communications with its client community have been highly successful.

Section I: The Message from the Chairperson

I am pleased to present the first annual performance report of the Canadian Artists and Producers Professional Relations Tribunal for the period ending March 31, 1997. As the Canadian Artists and Producers Professional Relations Tribunal enters into its third year of operation, it is opportune to reflect upon the achievements to date and the challenges ahead.

The *Status of the Artist Act* was brought fully into force on May 9, 1995. The first application for certification of an artists' association was received on June 22, 1995. As of March 31, 1997, fourteen artistic sectors had been identified and certification was granted to the artists' association most representative of independent entrepreneurs working in each sector. A number of applications for certification remain to be dealt with, four of which require the promulgation of regulations under the *Status of the Artist Act* to establish the additional categories of professional artists who will be entitled to the benefit of coverage under the *Act*.

Since its inception, the Tribunal's emphasis has been on its activities related to the determination of sectors and the certification of artists' associations to represent self-employed artists working in these sectors. In order to assist those who appear before it, the Tribunal has developed and published a plain language guide to its procedures. Consultations were conducted with our client community on the content of the regulations to prescribe additional categories of professional artists who could benefit from the *Act*, and a recommendation was made to the Ministers of Labour and Canadian Heritage, who have responsibility for these regulations. Presentations regarding the rights and responsibilities embodied in the *Act* have been made to a number of producers and artists' associations.

The Tribunal continues to encourage artists, artists' associations and producers to develop and maintain constructive professional relations that will enable the Canadian cultural sector to grow and prosper. Scale agreements negotiated as a result of certifications under the *Act* have the potential to establish innovative ways to deal with relations in the freelance workplace and to create new opportunities for Canadian artistic talent. To this end, the Tribunal renews its commitment to interpret and apply the *Status of the Artist Act* so as to make a positive contribution to Canada's cultural community.

Section II: Departmental Overview

Following Canada's signature of the UNESCO *Recommendation on the Status of the Artist* in 1980, a number of studies were undertaken by government and private sector groups in an effort to find a means to enhance the socio-economic status of professional artists in Canada. Associations representing a number of artistic disciplines made representations to federal and provincial governments and two task force reports, the Applebaum-Hébert and Siren-Gélinas reports, addressed the precarious economic situation of Canadian artists. In 1988, Quebec enacted legislation which created the "Commission de reconnaissance des associations d'artistes" and established a regime for legal recognition of artists' associations. In 1989, a unanimous report of the House of Commons Standing Committee on Communications and Culture recommended the enactment of federal legislation recognizing the status of the artist. These events led to the development and passage by Parliament of the *Status of the Artist Act*, which received Royal Assent in June 1992 and was brought fully into force in May 1995.

The *Status of the Artist Act* recognizes the importance of the contribution artists make to the cultural, social, economic and political enrichment of Canada, guarantees artists' freedom of association and recognizes the importance of compensating artists for the use of their works. Part II of the *Act* puts into place a framework for the conduct of professional relations between artists and producers within those portions of the Canadian cultural industry that are under federal jurisdiction.

The *Act* defines artists as independent contractors who are authors within the meaning of the *Copyright Act*, directors, performers or other professionals who contribute to the creation of a production. It entitles these artists to form associations to represent them in their dealings with federal producers, such as broadcasting undertakings under the jurisdiction of the Canadian Radio-Television and Telecommunications Commission, federal government departments and the majority of federal government institutions. By following the procedures specified in the *Act*, artists' associations can obtain legal recognition and the right to negotiate with producers for the purpose of entering into scale agreements. Scale agreements specify the minimum terms and conditions to which a producer must adhere when engaging or commissioning work from a self-employed professional artist in a particular sector.

Mandate, Role, and Responsibilities

The Canadian Artists and Producers Professional Relations Tribunal, established by the *Status of the Artist Act*, is responsible for administering the provisions of the *Act* that regulate professional relations between self-employed artists and producers in the federal jurisdiction. It has a statutory mandate to define the sectors of cultural activity that are suitable for collective bargaining, to certify associations to represent independent entrepreneurs working in these sectors, to hear and decide complaints of unfair practices filed by artists, artists' associations and producers and to prescribe appropriate remedies for contraventions of the *Status of the Artist Act*.

The Tribunal reports to the Parliament of Canada through the Minister of Labour. However, certain important provisions of the *Act* specify a role for the Minister of Canadian Heritage whose sectoral clientele includes users of the Tribunal. The Tribunal's responsibilities are more fully set out in Part C of Section IV.

Objectives and Strategic Priorities

When it was established, the Tribunal defined as its mission to contribute to Canada's cultural community by encouraging constructive professional relations between artists, as independent entrepreneurs, and producers in the federal jurisdiction. This remains the Tribunal's continuing mission.

The Tribunal has established the following objectives for the 1996-1999 planning period:

- to process applications and make sound decisions promptly, professionally and in a cost-sensitive manner;
- to inform and assist artists and producers in resolving differences and taking advantage of the benefits of the *Status of the Artist Act*;
- to ensure the visibility of and public accessibility to the aims, processes and decisions of the Tribunal; and
- to manage resources with regard for the principles of efficiency, effectiveness and accountability.

The Tribunal established the following strategic priorities for fiscal year 1996-1997:

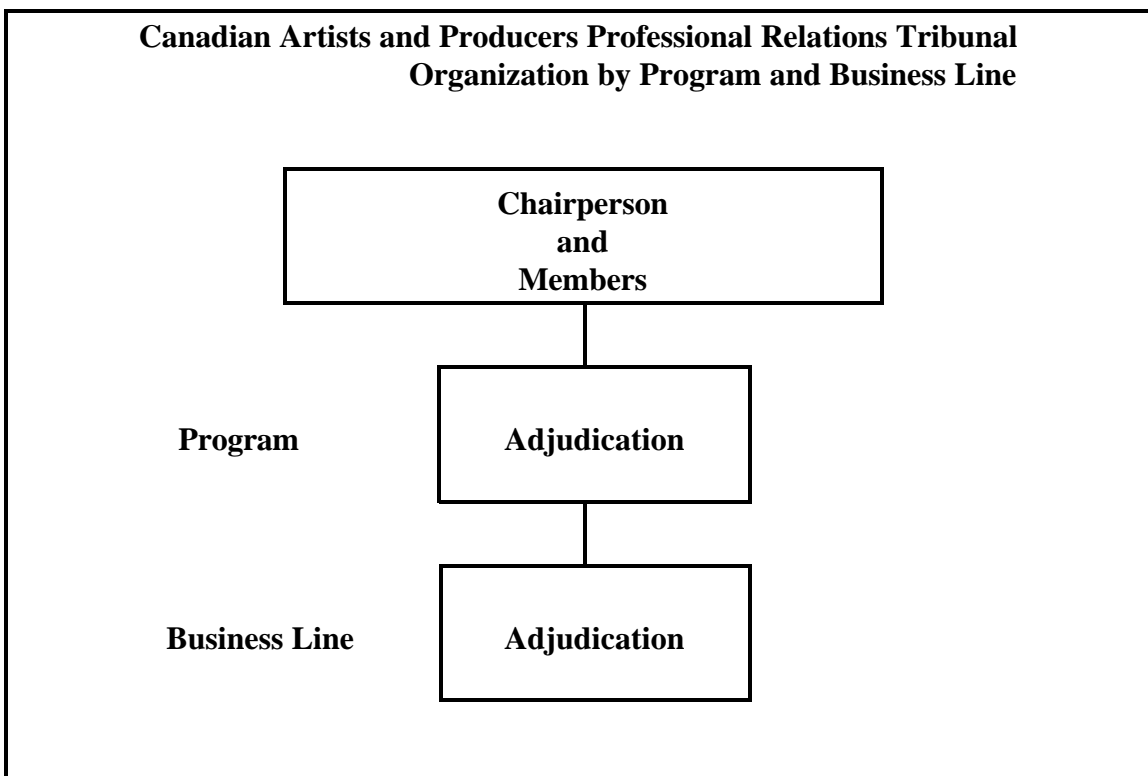
- to deal effectively and efficiently with an increasing caseload;
- to ensure that the procedures it had adopted for handling cases were appropriate to the community served by the Tribunal;

- to increase public awareness of the *Status of the Artist Act* and the Tribunal;
- to strengthen the Tribunal's research capacity;
- to contribute to the development of regulations defining additional categories of professional artists to be covered by the *Status of the Artist Act*.

Business and Service Lines and Organization Composition

Business and Service Lines

The sole business line of the Tribunal is adjudication - to hear and determine applications and complaints made to it pursuant to the *Status of the Artist Act*. This business line is derived from the legislation.



Because adjudication is the Tribunal's single business line, its objectives and priorities are identical to the Tribunal's overall objectives and priorities.

The clients the Tribunal serves directly - artists who are self-employed entrepreneurs, artists' associations and producers under federal jurisdiction - are defined in the legislation. In a larger sense, the achievement of the Tribunal's objectives contributes to fulfilling the purpose of the legislation and Parliament: the cultural, social, economic and political enrichment of Canada.

Organization Composition

The *Status of the Artist Act* provides for the basic structure of the Tribunal. It is to be composed of a Chairperson, a Vice-Chairperson and not less than two or more than four other full-time or part-time members. The Chairperson is the Chief Executive Officer of the Tribunal and is responsible for the management of the staff and supervision of the work of the Tribunal. The Tribunal is entitled to engage such employees as are necessary for the conduct of its business.

The Tribunal has staffed only those functions that are essential to the conduct and administration of its adjudicative responsibilities. Administrative support functions, such as informatics, human resources and financial services, have been obtained through contractual arrangements with existing government departments. Using measures of quality, accessibility and economy as its criteria, the Tribunal has established partnerships with the departments of Industry, Canadian Heritage and Public Works & Government Services Canada for delivery of these services. In addition, the Tribunal continues to make use of existing library and hearing facilities under the control of the Canada Labour Relations Board, the Public Service Staff Relations Board and the Federal Court of Canada.

Operating Context and Key Initiatives

Canada's cultural industries are a significant contributor to employment and the economy. They accounted for \$29.6 billion of Canada's gross domestic product in 1993-94, or almost five percent of the total GDP. Canada's exports of cultural goods and services are growing at unprecedented rates, having increased almost 83% between 1990 and 1995. However, while artists represent Canada's identity at home and abroad, they earn revenues which do not reflect the importance of this group to the country. Statistics Canada's 1993 Cultural Labour Force Survey revealed that the average annual income for artists from their artistic endeavours was \$20,300.

The *Status of the Artist Act* was enacted to provide support to the growing number of self-employed entrepreneurs in Canada's cultural sector. According to the 1991 Census, there were some 400,000 Canadians in cultural occupations, almost three percent of the total labour force. Among these cultural workers, 20% were self-employed - double the proportion found in the labour force as a whole. It is estimated that in 1991, some 80,000 self-employed artists were engaged in professions that are subject to the Tribunal's jurisdiction.

The *Act* establishes a new regime for professional relations which includes rights and responsibilities not widely known or understood by the artists, artists' associations and producers who are subject to it. A number of steps have been taken to ensure that artists, artists' associations and producers are fully informed as to their rights, responsibilities and obligations under the *Status of the Artist Act*. The Tribunal has developed, published and distributed a plain language guide to its procedures for the use of persons dealing with the

Tribunal. Tribunal staff have made presentations to artist and producer groups, and Information Bulletins are issued regularly. A 1-800 telephone line has been installed to facilitate access to the Tribunal by client groups. Public Notices of applications for certification are published in the print media and advertised on the Tribunal's Internet Web Site. The Web Site also includes the full text of the *Status of the Artist Act*, and an electronic version of the Tribunal's procedural guidelines, decisions and each certification order granted.

Change Management Issues

The environment in which the Tribunal must function is constantly evolving. Based on its experience to date, the Tribunal has identified the following issues that must be successfully addressed in order for it to achieve its objectives:

1. *The number of overlapping or potentially overlapping applications for certification which have been filed*

Prior to the enactment of the *Status of the Artist Act*, professional relations between associations representing self-employed artists and producers took place on a voluntary basis. Although tacit understandings existed, jurisdictional lines between artists associations were not always clearly defined. With the advent of the *Status of the Artist Act* and the legal rights and obligations it contains, it is necessary for the Tribunal to expressly describe the limits of each association's bargaining rights. Resolving the competing applications of artists' associations has and will continue to involve an in-depth and time consuming inquiry into the nature of existing bargaining relationships, the community of interest among the professions affected by the application and the representativeness of the respective applicants.

2. *Restricted ability to respect historical bargaining structures, even when a community of interest has been clearly demonstrated, due to the fact that regulations extending the benefits of the Act to a number of categories of professional artists have not yet been put in place*

When the *Status of the Artist Act* was drafted, provision was made for it to apply immediately to performers, directors and those whose work is subject to copyright. However, it was envisioned that regulations would be developed to prescribe additional categories of professions that should have access to the professional relations regime contemplated in the *Act*. Because these regulations have not yet been promulgated, the Tribunal cannot deal with applications for certification involving a number of professions within the artistic community, even when a historical bargaining relationship has been demonstrated. The Tribunal has and will continue to make recommendations to the appropriate ministers regarding categories of professional artists who should be included within the scope of the *Act* through regulation.

3. *The need to harmonize the Tribunal's efforts to give effect to the Status of the Artist Act with other legislation such as the Copyright Act and the Broadcasting Act*

In order to ensure that its decisions are relevant and appropriate to the conditions under which freelance professionals offer their services, the Tribunal must continue to be fully cognizant of existing and proposed government policies and legislation affecting the cultural industries. The Tribunal has established a research unit to monitor developments in these areas and to provide the members with analyses of the implications for the Tribunal's activities.

4. *The potential for a large caseload to arise as a result of the statutory obligations placed on artists' associations and producers*

The *Act* enumerates a number of prohibited practices, but this is still largely a new and untested area of law. The Tribunal is developing appropriate tests and remedies to deal with the various types of complaints as they come forward.

Section III: Departmental Performance

Owing to the fact that adjudication is the Tribunal's single business line, the business line performance expectations and accomplishments are identical to the departmental performance expectations and accomplishments.

A. Performance Expectations

Summary of Performance Expectations

Canadian Artists and Producers Professional Relations Tribunal	
to provide Canadians with:	to be demonstrated by:
An agency that contributes to constructive professional relations between artists, as independent entrepreneurs, and producers within the federal jurisdiction	Sound, timely decisions Successful negotiation, by the parties, of scale agreements A well informed client community

Key Performance Expectations

The Tribunal's key priority for fiscal year 1996-1997 was to deal effectively and efficiently with its increasing caseload. Specific performance targets were established for two events: the acknowledgement of receipt of applications for certification (5 working days) and the publication of Public Notices of applications (30 working days).

The Tribunal's other priorities for 1996-1997 were to ensure that the procedures it had adopted for handling cases were appropriate to the community served by the Tribunal, to increase public awareness of the *Status of the Artist Act* and the Tribunal, to strengthen its research capacity and to contribute to the development of regulations defining additional categories of professional artists to be covered by the *Status of the Artist Act*. No specific targets had been set with respect to these priorities, although the Tribunal did commit that during 1996-1997, it would develop performance targets for a number of quantitative and qualitative performance indicators. These targets have now been established and will be reported on in the performance reports for 1997-1998 and future years.

Planned Versus Actual Spending Tables

Resource Requirements by Organization and Business Line

Comparison of Total Planned Spending to Actual Expenditures, 1996-97 by Business Line (\$ millions)

Business Line	FTE's	Operating ¹	Capital	Voted Grants and Contri- butions	Subtotal: Gross Voted Expendi- tures	Statutory Grants and Contri- butions	Total Gross Expendi- tures	Less: Revenue Credited to the Vote	Total Net Expendi- tures
Adjudication	12	1.7					1.7		1.7
	10	1.2					1.2		1.2
Total	12	1.7					1.7		1.7
	10	1.2					1.2		1.2
Other Revenues and Expenditures									
Revenue credited to the Consolidated Revenue Fund									-
									-
Cost of services provided by other departments									.4
									.4
Net Cost of the Program									2.1
									1.6

Note: Shaded numbers denote actual expenditures/revenues in 1996-97.

1. Operating includes contributions to employee benefit plans

Departmental Planned versus Actual Spending by Business Line (\$ millions)

Business Line	Actual 1993-94*	Actual 1994-95	Actual 1995-96	Total Planned 1996-97	Actual 1996-97
Adjudication	*	1.0	1.4	1.7	1.2
Total	*	1.0	1.4	1.7	1.2

* In 1993-94, start-up funding for the Canadian Artists and Producers Professional Relations Tribunal was provided by the Departments of Human Resources Development and Canadian Heritage.

The Tribunal's actual expenditures in 1996-1997 were \$500,000 less than planned as a result of a number of factors. Firstly, the position of full-time Chairperson was vacant for the entire fiscal year. Secondly, the volume of complaints that had been anticipated did not materialize during this fiscal year. Lastly, as explained in Section II, there are a number of applications for certification the Tribunal cannot hear until regulations defining the additional categories of professions that are to be covered by the *Act* are promulgated. Due to the lower than anticipated number of hearings, expenditures that are directly related to hearings, such as remuneration for part-time members, travel expenses and fees for interpreters and court reporters, were below expectation.

B. Performance Accomplishments

Departmental Performance

Priority: to deal effectively and efficiently with an increasing caseload.

Accomplishments in 1996-1997: to deal with the anticipated increase in its caseload, the Tribunal has placed emphasis on the use of staff resources to investigate and mediate issues arising in the context of applications for certification and complaints of unfair practices. It is expected that effective use of staff resources will reduce the number of cases that require a hearing and will focus the issues that must be heard and determined by a panel of the Tribunal.

The Tribunal has met the two performance targets it had set for itself with respect to the handling of its caseload during 1996-1997:

Performance Measure	Results Expectation	1995-1996	1996-1997
Time lapse from receipt of application to acknowledgement	to be acknowledged within 5 working days (7 calendar days)	average of 6 calendar days	average of 3 calendar days
Time lapse from date application is complete to date of first public notice	to be processed within 30 working days (42 calendar days)	average of 29 calendar days	average of 26 calendar days

Priority: to ensure that the procedures it had adopted for handling cases were appropriate to the community served by the Tribunal.

Accomplishments in 1996-1997: the sufficiency and appropriateness of the procedural guidelines developed for the use of the Tribunal's clients were reviewed and updated during the fiscal year, and a second edition was published in February 1997. These procedures are designed to recognize the economics of the cultural sector while still respecting the duty of fairness.

Priority: to increase public awareness of the *Status of the Artist Act* and the Tribunal.

Accomplishments in 1996-1997: the Tribunal has undertaken a number of initiatives in order to increase public awareness of the *Status of the Artist Act* and the Tribunal. It has established a communications function to ensure the dissemination of timely, accurate information. Four issues of the Tribunal's Information Bulletin were published during the fiscal year. This publication, which receives wide distribution throughout the cultural sector, provides a summary of decisions rendered by the Tribunal, updates on developments at the Tribunal and details on a variety of matters

of interest to parties bargaining under the *Status of the Artist Act*.

The Tribunal is also taking advantage of its client community's familiarity with new technologies to assist them in accessing information about the Tribunal's services. During the fiscal year, an Internet Home Page was launched to provide information about the *Status of the Artist Act*, the Tribunal's activities, its procedures and decisions. The Certification Register maintained by the Tribunal pursuant to subsection 28(4) of the *Act* has been made available to the public through the Internet site.

Priority: to strengthen the Tribunal's research capacity.

Accomplishments in 1996-1997: one of the key results sought by the Tribunal is to make sound, timely decisions. The Tribunal has recognized the contribution that appropriate research makes to the quality of its decision making, and has therefore reorganized and strengthened its research function to ensure that decision makers are fully apprised of developments affecting the client community. To ensure the appropriateness of Tribunal decisions, systems are being put in place to follow up on certifications issued, including monitoring the progress of collective bargaining.

Priority: to contribute to the development of regulations defining additional categories of professional artists to be covered by the *Status of the Artist Act*.

Accomplishments in 1996-1997: when the *Status of the Artist Act* was drafted, certain matters were left to be determined by regulation. One such matter is the determination of additional categories of professional independent contractors who contribute to the creation of an artistic production and who should therefore be eligible for coverage under the *Act*. The *Act* provides that recommendations regarding these regulations are to be made to the Governor in Council by the Minister of Labour, after consultation with the Minister of Canadian Heritage. In April 1996, the Tribunal forwarded its recommendations regarding these regulations to the Ministers of Labour and Canadian Heritage, and Tribunal staff worked with departmental officials to develop a draft for publication in the *Canada Gazette*.

C. Key Reviews

1. Evaluation of Communications Materials

In early 1997, the Tribunal commissioned an independent evaluation of its communications materials. The evaluation focussed on the issue of the effectiveness of the Tribunal in reaching and communicating with potential applicants for certification.

Specifically, the study evaluated:

- the usage of the Tribunal's communications materials by applicants for certification;
- the level of awareness of the Tribunal's purpose, services and activities among groups who had not yet applied for certification; and
- the quality, timeliness and general usefulness of the communications vehicles used by the Tribunal.

The results of the evaluation study showed that the Tribunal's communications materials serve their purpose very well. The materials were found to be clear and useful, and to be well received by applicants and potential applicants for certification. The study also concluded that the Tribunal's efforts to use "non-legal" language in communications with its client community have been highly successful.

2. Evaluation of the sectoral model used by the Tribunal

The Tribunal also participated in a major consultative initiative carried out by the Minister of Labour and his Advisory Committee on the impacts of the changing workplace and the changing nature of work. In its Report concluding this *Collective Reflections* exercise, the Advisory Committee recommended that there should be provision for new and different modes of representation in labour relations legislation for workers who are in non-traditional employment relationships. The Committee concluded that sector based representation systems, such as that used by the Tribunal, could be more appropriate to the highly diverse situations and needs of workers in the new economy.

Section IV: Supplementary Information

A. Listing of Statutory and Departmental Reports

Canadian Artists and Producers Professional Relations Tribunal Annual Report

Canadian Artists and Producers Professional Relations Tribunal Procedures

B. Contacts for Further Information

Secretary General
Canadian Artists and Producers Professional Relations Tribunal
8th Floor, West Tower
240 Sparks Street
Ottawa, Ontario K1A 1A1

Telephone: (613) 996-4052 or 1-800-263-ARTS (2787)
Fax: (613) 947-4125

E-mail: tribunal.artists@ic.gc.ca
Internet site: <http://homer.ic.gc.ca/capprt>

C. The Tribunal's Statutory Responsibilities

The *Status of the Artist Act* requires or permits the Tribunal to undertake the following activities:

1. pass by-laws governing the conduct of its affairs [s.11(2)]
2. hold meetings or proceedings of the Tribunal at such times and locations in Canada as it considers desirable [s.13(2)]
3. make regulations of general application which it considers conducive to the performance of its duties [s.16]
4. make interim orders [s.20(2)]
5. rescind or amend determinations or orders and rehear applications [s.20(1)]
6. file a copy of its order or determination in the Federal Court for purposes of enforcement [s.22]
7. review by-laws of artists' associations for conformity with s.23
8. receive copies of membership lists filed by associations of producers in conformity with s.24
9. receive applications for certification from artists' associations pursuant to s.25; provide public notice of the application
10. determine the appropriateness of sectors for collective bargaining [s.26]
11. determine whether an artists' association is representative of the sector for which it seeks certification [s.27]
12. certify artists' associations to represent specific sectors [s.28]
13. maintain a register of all certificates issued [s.28(4)]
14. receive, consider and decide applications for revocation of certification [s.29]
15. determine the rights, duties and privileges acquired by an artists' association following a merger, amalgamation or transfer of jurisdiction [s.30]
16. determine whether contractual conditions are "more favourable" to an artist than those contained in a scale agreement [s.33(5)]
17. change the termination date of a scale agreement when so requested by the parties [s.34]
18. hear and determine questions referred to it by an arbitrator or arbitration board [s.41]
19. hear and decide on applications for a declaration that the use of pressure tactics is unlawful and prescribe appropriate remedies [s.47,48,49]
20. hear and decide applications alleging unfair labour practices and prescribe appropriate remedies [s.53,54]
21. issue consent to prosecute [s.59]
22. establish other offices which it considers necessary [s.13(1)]
23. prepare and submit an annual report to Parliament through the Minister of Labour regarding activities during the fiscal year [s.61]

D. Financial Summary Tables

Summary of Voted Appropriations

Authorities for 1996-97 - Part II of the Estimates

Financial Requirements by Authority (millions of dollars)

Vote	(millions of dollars)	1996-97 Main Estimates	1996-97 Actual
Program			
35	Program expenditures	1.6	1.1
(S)	Contributions to employee benefit plans	.1	.1
Total Tribunal		1.7	1.2

Statutes Administered by the Canadian Artists and Producers Professional Relations Tribunal

Status of the Artist Act (S.C. 1992, c.33)