



# **Canadian Artists and Producers Professional Relations Tribunal**

## Performance Report

For the period ending  
March 31, 1998

Canada

## **Improved Reporting to Parliament Pilot Document**

The Estimates of the Government of Canada are structured in several parts. Beginning with an overview of total government spending in Part I, the documents become increasingly more specific. Part II outlines spending according to departments, agencies and programs and contains the proposed wording of the conditions governing spending which Parliament will be asked to approve.

The *Report on Plans and Priorities* provides additional detail on each department and its programs primarily in terms of more strategically oriented planning and results information with a focus on outcomes.

The *Departmental Performance Report* provides a focus on results-based accountability by reporting on accomplishments achieved against the performance expectations and results commitments as set out in the spring *Report on Plans and Priorities*.

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## Foreword

On April 24, 1997, the House of Commons passed a motion dividing on a pilot basis what was known as the annual *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*.

This initiative is intended to fulfil the government's commitments to improve the expenditure management information provided to Parliament. This involves sharpening the focus on results, increasing the transparency of information and modernizing its preparation.

This year, the Fall Performance Package is comprised of 80 Departmental Performance Reports and the government's "*Managing For Results*" report.

This *Departmental Performance Report*, covering the period ending March 31, 1998, provides a focus on results-based accountability by reporting on accomplishments achieved against the performance expectations and results commitments as set out in the department's *Part III of the Main Estimates* or pilot *Report on Plans and Priorities* for 1997-98. The key result commitments for all departments and agencies are also included in *Managing for Results*.

Results-based management emphasizes specifying expected program results, developing meaningful indicators to demonstrate performance, perfecting the capacity to generate information and reporting on achievements in a balanced manner. Accounting and managing for results involve sustained work across government

The government continues to refine and develop both managing for and reporting of results. The refinement comes from acquired experience as users make their information needs more precisely known. The performance reports and their use will continue to be monitored to make sure that they respond to Parliament's ongoing and evolving needs.

This report is accessible electronically from the Treasury Board Secretariat Internet site:  
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# **Canadian Artists and Producers Professional Relations Tribunal**

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**For the  
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Honourable Lawrence MacAulay  
Minister of Labour

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## **Executive Summary**

Canada's cultural community is a vibrant one. The Canadian Artists and Producers Professional Relations Tribunal strives to contribute to this community by giving effect to the provisions of the *Status of the Artist Act* that grant collective bargaining rights to associations representing self-employed artists engaged by producers in the federal jurisdiction and by assisting the parties in resolving difficulties encountered in their professional relations.

The Tribunal's priorities during fiscal year 1997-1998 were to continue to make sound, timely decisions, to assist artists and producers in resolving differences and in taking advantage of the benefits of the *Status of the Artist Act*, to ensure public accessibility to the Tribunal and to manage public resources efficiently and effectively.

In full operation since 1995, the Tribunal has received 28 applications from artists' associations seeking certification to represent specific sectors of artistic activity. Following comprehensive enquiries, it had made interim and/or final decisions in 15 of these applications as of the end of fiscal year 1997-1998. The Tribunal has also dealt with a variety of related issues such as complaints of unfair practice, requests for review and requests for declarations under the *Act*.

The Tribunal has developed performance measures and expected results with regard to its activities. Preliminary results indicate that the Tribunal has in general met its objective of dealing with matters in a sound and timely manner. There have been no requests for judicial review of any of the Tribunal decisions to date. The impact of the Tribunal's work and its decisions on the well-being of artists will only be known over the longer term and will be determined with the assistance of in-depth surveys and studies conducted at an appropriate time.

## Chart of Key Results Commitments

The Canadian Artists and Producers Professional Relations Tribunal administers the <i>Status of the Artist Act</i>		
to provide Canadians with:	to be demonstrated by:	achievements reported in:
an agency that contributes to constructive professional relations between artists, as independent entrepreneurs, and producers within the federal jurisdiction	<ul style="list-style-type: none"> <li>• sound, timely decisions</li> <li>• successful negotiation of scale agreements by the parties</li> <li>• a well-informed client community</li> </ul>	<p>Section III-A (at page 10)</p> <p>Section III-A (at page 11)</p> <p>Section III-A (at page 12)</p>

### Financial Information

Planned Spending 1997-1998:	\$ 1,726,000
Total Authorities 1997-1998:	\$ 1,726,000
Actual Spending 1997-1998:	\$ 1,138,393

The variance between Total Authorities and Actual Spending is explained in Section IV-A, Financial Performance Overview, at page 14.

## Section I: The Message from the Chairperson

Canada has a culture that is distinct. It has been formed over the years by the combined work of our creative artists, our cultural institutions and our collective ways of seeing and expressing ourselves as a nation. Our Canadian voice, although made up of many regional and varied ethnic expressions, is unique among the parliament of nations.

Cultural activity is an important contributor to the Canadian economy. It accounts for almost 5% of the gross domestic product, and employs almost 900,000 people. The cultural sector produces other returns, of course, though of a less tangible nature: confidence, pride, identity, self-knowledge. These qualities are not as measurable, certainly not in financial terms, but they are just as real and perhaps even more important in the longer term.

Given the importance of the cultural sector, it would only seem just that the artists who express what Canada is and stands for should be appropriately remunerated for their creative talents. The fact is, however, that the situation of many individual artists remains precarious. The average annual income of artists from their artistic endeavours is in the area of \$20,300 per year. It is this situation that the *Status of the Artist Act* was enacted to address.

By setting out a regime for collective bargaining between artists, as independent contractors, and producers in the federal jurisdiction, the *Status of the Artist Act* provides a mechanism through which artists can improve their socio-economic condition and producers can assure themselves of a secure source of creative products. Our cultural sector represents innovation and quality, understanding and insight, and the means by which Canadians define and appreciate one another. In the long term, support for the cultural sector is one of the best and most efficient means to bolster national identity and rebuild a sense of pride and belonging in Canadians.

As Chairperson of the Canadian Artists and Producers Professional Relations Tribunal, I wish to reaffirm my commitment to this agency's role in promoting a stable and healthy cultural sector that contributes to our collective Canadian spiritual and economic well-being. I am therefore pleased to present to Parliament this second annual performance report of the Canadian Artists and Producers Professional Relations Tribunal for the period ending March 31, 1998.

David P. Silcox  
Chairperson and Chief Executive Officer  
September 1998



## 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.

Included in these reports was a suggestion that independent artists be given access to collective bargaining rights such as those that existed for individuals in an employer-employee relationship. Through voluntary recognition arrangements, artists' associations such as the Union des Artistes, the Alliance of Canadian Cinema, Television and Radio Artists, Canadian Actors' Equity Association and the American Federation of Musicians of the United States and Canada had been successful in negotiating collective agreements with some producers that established basic protections for their freelance members. However, without a statutory basis for these voluntary arrangements, artists' associations had no mechanism to enforce the terms and conditions that were negotiated.

In 1988, Quebec enacted legislation that 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 (or collective bargaining) 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* (such as writers, photographers and music composers), performers (such as actors, musicians and singers), directors, or other professionals who contribute to the creation of a production. The *Act* entitles these artists to form associations to represent them in their dealings with broadcasting undertakings under the jurisdiction of the Canadian Radio-television and Telecommunications Commission, federal government departments and the majority of federal government institutions (such as the National Film Board and national museums).

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. A scale agreement specifies 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.

## **A. Mandate, Vision and Mission**

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's mission is to contribute to Canada's cultural community by encouraging constructive professional relations between artists, as independent entrepreneurs, and producers in the federal jurisdiction.

## **B. Operating Environment**

The major client groups of the Tribunal are freelance artists and the associations representing them, and producers in the Tribunal's jurisdiction, as detailed above. The Tribunal reports to the Parliament of Canada through the Minister of Labour, although certain important provisions of the *Act* specify a role for the Minister of Canadian Heritage whose sectoral clientele includes users of the Tribunal.

According to Statistics Canada, cultural industries accounted for \$29.6 billion of Canada's gross domestic product in 1993-94, or almost five percent of the total GDP, and employed almost 900,000 workers. 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, the revenues they earn do not reflect the importance of this group to the country. Statistics Canada's 1993 Cultural Labour Force Survey revealed that the annual income of artists from their artistic endeavours averaged \$20,300.

A growing number of Canada's artists are self-employed. Although precise figures are not available, Statistics Canada data indicates that at least 20-30% of artists were self-employed in 1991 and, for some occupations such as writers, musicians and visual artists, the proportion is between 40 and 60% self-employed. It is estimated that some 90,000 of these self-employed artists are engaged in professions that are subject to the Tribunal's jurisdiction.

The *Status of the Artist Act* was enacted to recognize the important role that artists play in Canadian society and to provide a mechanism to improve the socio-economic status of self-employed artists. The Canadian Artists and Producers Professional Relations Tribunal was established to assist in achieving these objectives by administering the legal framework for professional relations set out in the *Act*. In order to play its role successfully, the Tribunal has committed to informing parties and assisting them in taking advantage of the benefits of the *Act*, and to making sound, timely decisions with respect to applications for certification and other business brought before it.

In carrying out its responsibilities, the Tribunal is mindful of the limited resources available to self-employed artists and the associations that represent them. Many artists' associations are small organizations representing freelance artists in precarious economic situations and dealing with a rapidly changing work environment affected by globalization and new technologies. They find themselves in a difficult situation as they have limited resources to devote to the pursuit of collective bargaining, although success in this area could contribute to improving their stability. In the last few years, cutbacks in government funding have made it more difficult for these associations to survive. Thus far, attempts by certified artists' associations to negotiate scale agreements with federal government departments and institutions have, for the most part, not been successful. For reasons of efficiency and economy, artists' associations had hoped to be able to negotiate with a single producers' association representing all federal government departments, but as such a producers' association has not been formed, artists' associations are faced with the lengthy, expensive task of negotiating with each government department individually. This is a situation that the Tribunal will continue to monitor closely as it evaluates the progress that is being made in achieving the objectives of the *Status of the Artist Act*.

### **Objectives and Priorities**

The Tribunal established the following objectives for the 1996-1999 planning period, and its priorities for the fiscal year 1997-1998 were the same:

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

The Tribunal's progress in meeting these objectives during 1997-1998 is the subject of Sections III and IV of this Departmental Performance Report.

## Challenges

There are a number of factors that affect whether artists associations will apply for certification to represent artists in collective bargaining and whether certified artists' associations and producers will succeed in negotiating scale agreements that contribute to constructive professional relations.

When the *Status of the Artist Act* was drafted, provision was made for it to apply immediately to authors of works subject to copyright, performers and directors. However it was envisioned that, after consultation with stakeholders and experience with the new *Act*, regulations would be developed to prescribe additional categories of professions that should have access to the professional relations regime set out in the *Act*. In 1996, the Tribunal developed and submitted a proposal setting out the additional professions that it considered appropriate for inclusion by regulation. Officials of the Departments of Human Resources Development and Canadian Heritage have been engaged in consultations with the client communities since that time. Meanwhile, in the absence of regulations, the Tribunal has not been able to deal with applications it has received for certification involving a number of professions within the artistic community, despite the fact that the applicants have demonstrated the existence of a historical bargaining relationship with other professions covered by the *Act*. The Tribunal 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.

The legal framework provided by the *Status of the Artist Act* applies only to professional relations between freelance artists and producers who are in the federal jurisdiction (broadcasting undertakings, federal government departments and federal institutions). The Tribunal's jurisdiction is modest in relation to the amount of artistic production that takes place in the jurisdiction of the provinces and territories. Only Quebec has comparable legislation protecting artists engaged by producers within that province's jurisdiction. In the absence of complementary regimes in the provinces and territories in the rest of Canada, the ability of the federal *Act's* collective bargaining regime to impact on the general welfare of artists is limited. The Tribunal has and will continue to provide information and advice to policy makers in provincial jurisdictions who are interested in considering the advantages of status of the artist legislation.

The continued rapid growth of the Internet has created competition for broadcasters in seeking and maintaining their audiences. Studies tend to show that programming on the Internet or "new media" programming will become a very serious competitor to broadcasters. As a result, some cable companies and broadcasters have already begun to produce and distribute programming on the Internet as well as through traditional broadcast media. The issue of whether these Internet activities fall under the broadcasting jurisdiction of the Canadian Radio-television and Telecommunications Commission and thus under the ambit of the *Status of the Artist Act* remains to be determined, and the Tribunal will be making its representations on this matter to the appropriate authorities.

Meanwhile, the ongoing convergence of technologies is blurring historically understood distinctions between various distribution mechanisms. The line between telecommunications and broadcasting is becoming less distinct and the relevance of policies and regulations developed for each mode are being questioned. This is particularly true with respect to the rapid evolution of the information highway, which, among other things, is creating a number of copyright issues. Difficulties in enforcing copyrights through civil litigation have led to suggestions that copyright be made a matter of contract in scale agreements negotiated under the *Status of the Artist Act*, thereby permitting enforcement through the grievance arbitration system. It remains to be seen whether the parties to collective bargaining will take up this suggestion.

## C. Departmental Organization

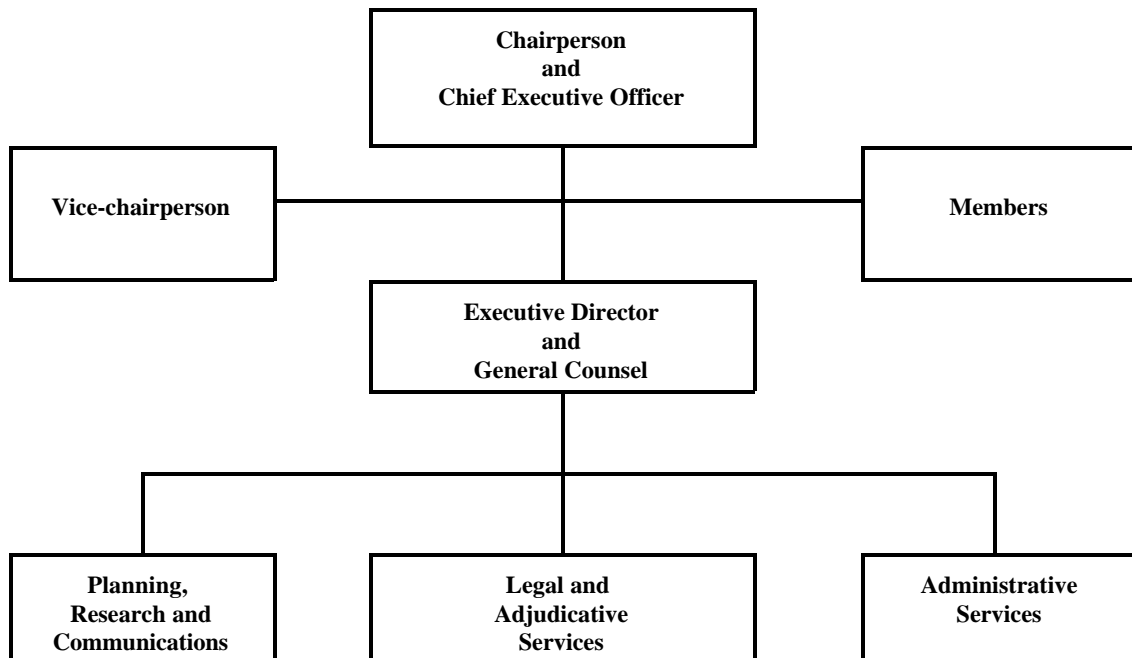
### Description of Business Line

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.

### 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 statute also provides that the Tribunal may 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. During 1997-98, nine FTEs (full-time equivalents) were used to carry out the functions of legal counsel, registrar, planning, research, mediation and administrative support. Corporate support functions, such as informatics, human resources and financial services were obtained from other government departments or individual contractors.



## 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 and Accomplishments

In its 1996-1997 Performance Report, the Tribunal reported on the performance measures and targets used to evaluate its first full year of operation and indicated that it was developing additional measures and targets to evaluate future years. Existing measures and continuing development work are described below.

#### **Objective 1: To process applications and make sound decisions promptly, professionally and in a cost-sensitive manner**

As of March 31, 1998, the Tribunal had received a total of 28 applications for certification. Of these, final decisions had been rendered in 15 cases and three had been withdrawn. Five applications are on hold until regulations prescribing the additional professional categories to be covered by the *Act* are promulgated. A complete description of the status of outstanding applications is contained in the Tribunal's Annual Report to Parliament.

<i>Performance Measure</i>	<i>Results Expectation</i>	<i>1995-1996</i>	<i>1996-1997</i>	<i>1997-1998</i>
Average time for the acknowledgement of receipt of applications for certification	7 calendar days	6 days	3 days	*
Average time from the receipt of a completed application for certification to the date of the first Public Notice	30 calendar days	29 days	26 days	25 days
Average time to commence a hearing after the end of the Public Notice period	150 calendar days	100 days	145 days	202 days
Average time to issue reasons for decision after the hearing concludes	35 calendar days	14 days	46 days	35 days
Average time to process applications from the date of receipt of the completed application to date of decision	240 calendar days	199 days	263 days	254 days

\*No new applications for certification were received during 1997-1998. The processing of certification applications carried out by the Tribunal in fiscal year 1997-1998 was in regard to applications received in previous years.

In fiscal year 1997-1998, as in previous years, it has taken more time than expected to work through some stages of the certification process and less time than expected to work through others, due to fluctuations in the quantity and complexity of cases. The average time taken to complete the whole certification process was slightly greater than expected in the last two fiscal years as the Tribunal was dealing with a number of complex, multi-party cases.

Now that certifications have been granted for a number of sectors of artistic activity, the nature of the Tribunal's work is likely to change as the parties become involved in collective bargaining and request assistance from the Tribunal in resolving difficulties arising from their negotiations. The Tribunal has already dealt with several issues other than certification, such as complaints, requests for review and declarations, and will establish indicators and standards for its performance in this regard as these activities become more frequent.

Performance standards have also been established to measure the soundness of the Tribunal's decisions. The *Act* provides that a party may request a judicial review of a Tribunal's decision by the Federal Court of Appeal. To date there have been no requests for judicial review of any of the 25 interim and final decisions rendered by the Tribunal.

<i>Performance Measure</i>	<i>Results Expectation</i>	<i>1995-1996</i>	<i>1996-1997</i>	<i>1997-1998</i>
Percentage of decisions for which judicial review is requested	Fewer than 5%	0	0	0
Success rate of applications for judicial review	Fewer than 50%	n/a	n/a	n/a

**Objective 2: To inform and assist artists and producers in resolving differences and taking advantage of the benefits of the *Status of the Artist Act*.**

In order to assist parties appearing before it, the Tribunal has developed a plain language guide to its procedures. In developing these procedures, the Tribunal has paid particular attention to recognizing the limited financial resources of its client community while still respecting the principles of administrative fairness.

It is expected that the existence of the *Act* and its professional relations regime will lead to improvements in the economic status of artists, as well as a more stable and creative cultural sector. By informing artists and producers of their respective rights and obligations under the *Act*, the Tribunal hopes to assist them in taking advantage of the benefits of this innovative legislation.



To reduce the number of cases that require adjudication and to focus the issues which must be heard by a Tribunal panel, staff resources will be used to investigate and mediate issues arising in the context of applications for certification and complaints. It is anticipated that this approach will lessen the burden, both in time and cost, on the client community and the Tribunal.

<i>Performance Measure</i>	<i>Results Expectation</i>	<i>1997-1998</i>
Fair and effective procedures and regulations.	Simple and appropriate procedures and regulations; plain language documents explaining these procedures.	Consultations carried out with the client community during 1996-1997 resulted in amendments to Tribunal procedures that were implemented in 1997-1998.
Percentage of complaints resolved through mediation. Client satisfaction.	50% of complaints to be resolved through mediation. Client satisfaction to be determined by survey.	Three complaints received; one submitted to mediation and the file is on hold at the request of the complainant.
Successful negotiation of first scale agreements; improvements in the terms and conditions of engagement for self-employed artists	All certified artists' associations to have negotiated at least one scale agreement within three years of certification. Other impacts to be determined by client survey.	Fifteen artists' associations had been certified as of March 31, 1998. One new scale agreement had been negotiated and six renewal agreements had been reached as of the same date.

The Tribunal has met with Statistics Canada and a number of other organizations interested in developing improved statistical information about the cultural sector. The Tribunal hopes to obtain more precise and current data on the number and average incomes of self-employed artists in those professions covered by the *Status of the Artist Act* and other data that will assist in measuring improvements in the economic circumstances of artists.

**Objective 3: To ensure the visibility of and public accessibility to the aims, processes and decisions of the Tribunal**

The rights and obligations contained in the *Status of the Artist Act* are still relatively little known to Canadians. In its first years of operation, the Tribunal has paid particular attention to building awareness within the cultural community of the rights, benefits and obligations conferred by the *Status of the Artist Act*. Various measures have been adopted to develop a well-informed client community.

Since its inception, the Tribunal has issued information bulletins regularly, and since mid-1996 has made use of an Internet home page to provide detailed information regarding its aims, activities, procedures and decisions. The public's use of the web site followed an upward trend during the year and favourable comments on the presentation and content of information were received. A limited survey on the Tribunal's communications materials showing favourable results was reported on in the 1996-1997 performance report.

The Tribunal also prides itself in responding quickly to requests for information from across the country and even internationally. In future years, occasional tracking of the time spent responding to enquiries and surveys to measure client satisfaction will be carried out and the results included in subsequent performance reports.

<i>Performance Measure</i>	<i>Results Expectation</i>	<i>1997-1998</i>
Quality and timeliness of information bulletins	At least four information bulletins to be issued annually. Quality to be verified by client survey.	Four Information Bulletins issued.
Quality and quantity of use of the Tribunal's Internet site	Client satisfaction to be determined by client survey.	To be reported in the future.
Accuracy and timeliness of responses to queries and requests for information	Enquiries and requests for information to be dealt with within two working days. Client satisfaction to be determined by client survey.	To be reported in the future.

## **B. Year 2000 Readiness**

The Canadian Artists and Producers Professional Relations Tribunal has reviewed all of its systems and electronic assets, both hardware and software, and is satisfied that they are or will be Year 2000 compliant by the end of the 1998-1999 fiscal year. No Government Wide Mission Critical systems are involved. As of June 1998, all contracts with suppliers have contained a requirement that they too be Year 2000 compliant.

## **Section IV: Financial Performance**

### **A. Financial Performance Overview**

The Tribunal must balance the requirement to provide a strong, effective service which is affordable and accessible to its clients with the requirement to be cost efficient. The Tribunal's fourth objective, to manage resources with regard for the principles of efficiency, effectiveness and accountability, was met during fiscal year 1997-1998. In this fiscal year, the Tribunal's spending was less than had been planned. Resources spent during the fiscal year totalled \$1.1 million although planned spending had been \$1.7 million. The savings of \$.6 million are the result of a number of factors.

Firstly, fewer hearings were conducted than had been anticipated. The volume of complaints that had been expected did not materialize during the fiscal year and, as explained earlier, there are a number of applications for certification that the Tribunal cannot deal with 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.

Secondly, due to the lower volume of work, the Tribunal engaged fewer staff than anticipated during the year. As well, the position of Chairperson was filled on an acting basis by the part-time Vice-chairperson for 11 months of the year. When the position was staffed in March 1998, the appointment was on a part-time basis.

Lastly, the Tribunal continued its approach to prudent administration of public funds by obtaining common administrative support services at reasonable cost from other government departments and agencies such as Canadian Heritage and Industry Canada. The Tribunal also continued 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.

The Tribunal has and will continue to implement measures to ensure the effective utilization of resources. For example, staff members are being trained to perform a variety of functions in order to increase their flexibility in support of adjudicative activities. Systems and services are reviewed on a regular basis, and where necessary, appropriate adjustments will be made. A system to monitor expenses related to case management has been implemented that should assist in identifying any areas that require attention.

## B. Financial Tables

The summary financial information presented below includes three figures:

**Planned Spending** - what the plan was at the beginning of the fiscal year;

**Total Authorities** - planned spending plus any additional spending Parliament has seen fit to approve for departments to reflect changing priorities and unforeseen events; and

**Actuals** - what was actually spent during the fiscal year.

### Financial Table 1 Summary of Voted Appropriations

<b>Authorities for 1997-98</b>				
<b>Financial Requirements by Authority (millions of dollars)</b>				
		<b>1997-98 Planned Spending</b>	<b>1997-98 Total Authorities</b>	<b>1997-98 Actual</b>
<b>Vote</b>				
<b>Canadian Artists and Producers Professional Relations Tribunal</b>				
35	Program expenditures	1.6	1.6	1.0
(S)	Contributions to employee benefit plans	.1	.1	.1
<b>Total</b>		<b>1.7</b>	<b>1.7</b>	<b>1.1</b>

## Financial Table 2

### Comparison of Total Planned Spending to Actual Spending, 1997-1998

<b>Departmental Planned versus Actual Spending by Business Line (millions of dollars)</b>									
Business Line	FTEs	Operating	Capital	Subtotal:			Total Gross Expenditures	Less: Revenue Credited to the Vote	Total Net Expenditures
				Voted Grants & Contributions	Gross Voted Expenditures	Statutory Grants & Contributions			
<b>Adjudication</b>									
Planned	12	1.7	-	-	1.7	-	1.7	-	1.7
<i>Total authorities</i>		1.7	-	-	1.7	-	1.7	-	1.7
<b>Actual spending</b>	<b>9</b>	<b>1.1</b>	-	-	<b>1.1</b>	-	<b>1.1</b>	-	<b>1.1</b>
<b>Totals</b>									
Planned	12	1.7	-	-	1.7	-	1.7	-	1.7
<i>Total authorities</i>		1.7	-	-	1.7	-	1.7	-	1.7
<b>Actual spending</b>	<b>9</b>	<b>1.1</b>	-	-	<b>1.1</b>	-	<b>1.1</b>	-	<b>1.1</b>
<b>Other Revenues and Expenditures</b>									
Cost of services provided by other departments (Planned)									-
<i>Total authorities</i>									-
Actual cost									<u>.4</u>
<b>Net Cost of the Program (Planned)</b>									1.7
<i>Total authorities</i>									1.7
Actual net cost of the program									1.5

## Financial Table 3

### Historical Comparison of Total Planned Spending to Actual Spending

<b>Departmental Planned versus Actual Spending by Business Line (millions of dollars)</b>					
Business Line	Actual 1995-96	Actual 1996-97	Planned Spending 1997-98	Total Authorities 1997-98	Actual 1997-98
Adjudication	1.4	1.2	1.7	1.7	1.1
<b>Total</b>	<b>1.4</b>	<b>1.2</b>	<b>1.7</b>	<b>1.7</b>	<b>1.1</b>

The following financial tables are not applicable to the Canadian Artists and Producers Professional Relations Tribunal:

- Financial Table 4 - Crosswalk between Old Structure and New Structure
- Financial Table 5 - Resource Requirements by Organization and Business Line
- Financial Table 6 - Revenues to the Vote
- Financial Table 7 - Revenues to the CRF
- Financial Table 8- Statutory Payments
- Financial Table 9 - Transfer Payments
- Financial Table 10 - Capital Payments by Business Line
- Financial Table 11 - Capital Projects
- Financial Table 12 - Status of Major Crown Projects
- Financial Table 13 - Loans, Investments and Advances
- Financial Table 14 - Revolving Fund Financial Summaries
- Financial Table 15 - Contingent Liabilities

## **Section V: Supplementary Information**

### **A. Contacts for Further Information**

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### **B. Statutes Administered by the Canadian Artists and Producers Professional Relations Tribunal**

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

### **C. Listing of Statutory and Other Departmental Reports and Publications**

*Canadian Artists and Producers Professional Relations Tribunal Annual Report*

*Canadian Artists and Producers Professional Relations Tribunal Performance Report*

*Canadian Artists and Producers Professional Relations Tribunal Procedures*