



Canadian Artists and Producers Professional Relations Tribunal

Performance Report

For the period ending
March 31, 2000

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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Available in Canada through your local bookseller or by mail from

Canadian Government Publishing — PWGSC

Ottawa, Canada K1A 0S9

Catalogue No. BT31-4/20-2000

ISBN 0-660-61405-7



Foreword

On April 24, 1997, the House of Commons passed a motion dividing on a pilot basis the *Part III of the Estimates* document for each department or agency into two separate documents: a *Report on Plans and Priorities* tabled in the spring and a *Departmental Performance Report* tabled in the fall.

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.

The Fall Performance Package is comprised of 83 Departmental Performance Reports and the President's annual report, *Managing for Results 2000*.

This ***Departmental Performance Report***, covering the period ending March 31, 2000 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 *Report on Plans and Priorities* for 1999-00 tabled in Parliament in the spring of 1999.

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 its management systems and performance framework. 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: <http://www.tbs-sct.gc.ca/rma/dpr/dpre.asp>

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

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Canadian Artists and Producers Professional Relations Tribunal

Performance Report

For the period ending
March 31, 2000

The Honourable Claudette Bradshaw
Minister of Labour

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Executive Summary

The Canadian Artists and Producers Professional Relations Tribunal (CAPPRT or the Tribunal) helps strengthen Canada's cultural community by administering the collective bargaining provisions of the *Status of the Artist Act*. These provisions apply to producers in the federal jurisdiction and the self-employed artists who deal with them.

During fiscal year 1999-2000, the Tribunal maintained its commitment to these priorities: to make sound, timely decisions; to help artists and producers resolve differences and benefit from the *Status of the Artist Act*; to enhance the Tribunal's public visibility; and to manage public resources efficiently and effectively.

Since 1995, the Tribunal has received a total of 42 applications including applications for certification, complaints of unfair practice, requests for review and requests for declarations. Following investigation, resolution assistance and hearings in some cases, 35 cases were dealt with by the end of fiscal year 1999-2000.

During fiscal year 1999-2000, the Tribunal commissioned a client consultation review to determine the effectiveness of its services and the appropriateness of its objectives. The results indicate general client satisfaction. It did indicate, however, that some groups, particularly producers, lack sufficient information about the Tribunal and the *Act*. Artists' associations feel that this lack of understanding has hindered negotiations to some extent.

In response to these comments, the Tribunal Secretariat has increased its communications activities producing information targeted to specific audiences, particularly producers. As recommended in the consultation report, the Secretariat will step up its communication initiatives with regard to informing and assisting its client community.

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: constructive professional relations between artists, as independent entrepreneurs, and producers within the federal jurisdiction	to be demonstrated by: <ul style="list-style-type: none">• sound, timely decisions• successful negotiation of scale agreements by the parties• a well-informed client community

I - Message from the Chairperson

Canada's cultural sector represents innovation and quality, understanding and insight. It provides the means by which Canadians define, understand and appreciate one another. Over time, supporting our cultural sector is one of the most effective and efficient ways to bolster national identity and build a strong sense of pride and belonging in Canadians.

The *Status of the Artist Act* contributes to our cultural sovereignty by encouraging constructive professional relations, thereby developing and enhancing cultural production. Although prior to its enactment, agreements had been voluntarily negotiated in certain sectors, there were no mechanisms for enforcing their terms and conditions. The *Act* provides enforcement mechanisms as well as a legal framework for conducting negotiations and resolving disputes.

Since 1996, at least fifteen scale agreements have been renegotiated and five first-time scale agreements have been signed. Although it is an uphill battle for those certified associations new to collective bargaining, efforts continue, and it is expected that associations and producers will conclude more first agreements in the coming year.

The client consultation completed this past fiscal year demonstrated the necessity of increasing communications activities. The Tribunal must ensure that certified artists' associations bargaining for the first time and federal government institutions and departments, as well as broadcasters, clearly understand their respective rights and obligations under the *Act*.

As Chairperson of the Canadian Artists and Producers Professional Relations Tribunal, I 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 fourth annual performance report for the period ending March 31, 2000.

David P. Silcox
Chairperson and Chief Executive Officer
September 2000

II - Departmental Overview

A. Mandate, Role and Responsibilities

The Canadian Artists and Producers Professional Relations Tribunal (CAPPRT or the Tribunal) administers those provisions of the *Status of the Artist Act* regulating professional relations (labour relations) between self-employed artists and federally regulated producers. A history of the events leading up to the *Act's* enactment in 1992 is available on the Tribunal's web site (homer.ic.gc.ca/capprt).

In 1995, the Tribunal joined the Canada Industrial Relations Board and the Public Service Staff Relations Board as one of three agencies which regulate labour relations federally. In Canada, provincial legislatures are responsible for labour relations between the vast majority of workers and employers. The few industry sectors regulated federally include: broadcasting, telecommunications, banking, interprovincial transportation and federal government institutions.

The Tribunal has jurisdiction over broadcasting undertakings regulated by the Canadian Radio-television and Telecommunications Commission (CRTC), federal government departments, and the majority of federal government agencies and crown corporations (such as the National Film Board and 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, as specified by regulation, certain other professionals who contribute to the creation of a production.

The Tribunal has a statutory mandate to define, within its jurisdiction, those sectors of cultural activity that are suitable for collective bargaining between artists' associations and producers; to certify associations to represent independent entrepreneurs working in these sectors; to hear and decide complaints of unfair practices filed by artists, their associations or producers; and to prescribe appropriate remedies for contraventions of the *Act*.

By following the procedures specified in the *Act*, certified associations can negotiate scale agreements with producers. A scale agreement specifies the minimum terms and conditions that a producer must respect when engaging the services of, or commissioning work from, a self-employed artist in a specified sector.

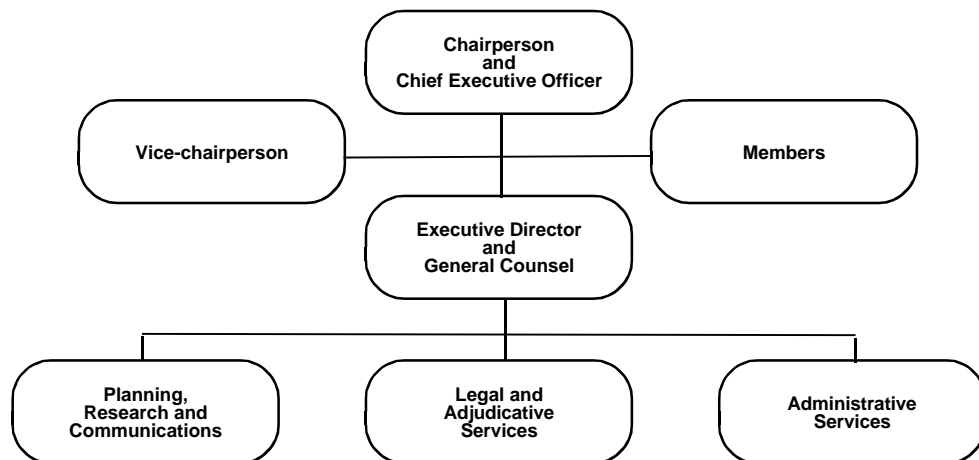
The pictogram on page 7 illustrates CAPPRT's role and responsibilities.

B. Departmental Organization

The Canadian Artists and Producers Professional Relations Tribunal is a quasi-judicial federal agency which reports to Parliament through the Minister of Labour. Certain provisions of the *Act* also specify an important role for the Minister of Canadian Heritage whose clientele includes users of the Tribunal.

The Tribunal is composed of a Chairperson, a Vice-chairperson and three other members. Members are appointed by the Governor in Council, and all five members are part-time appointees.

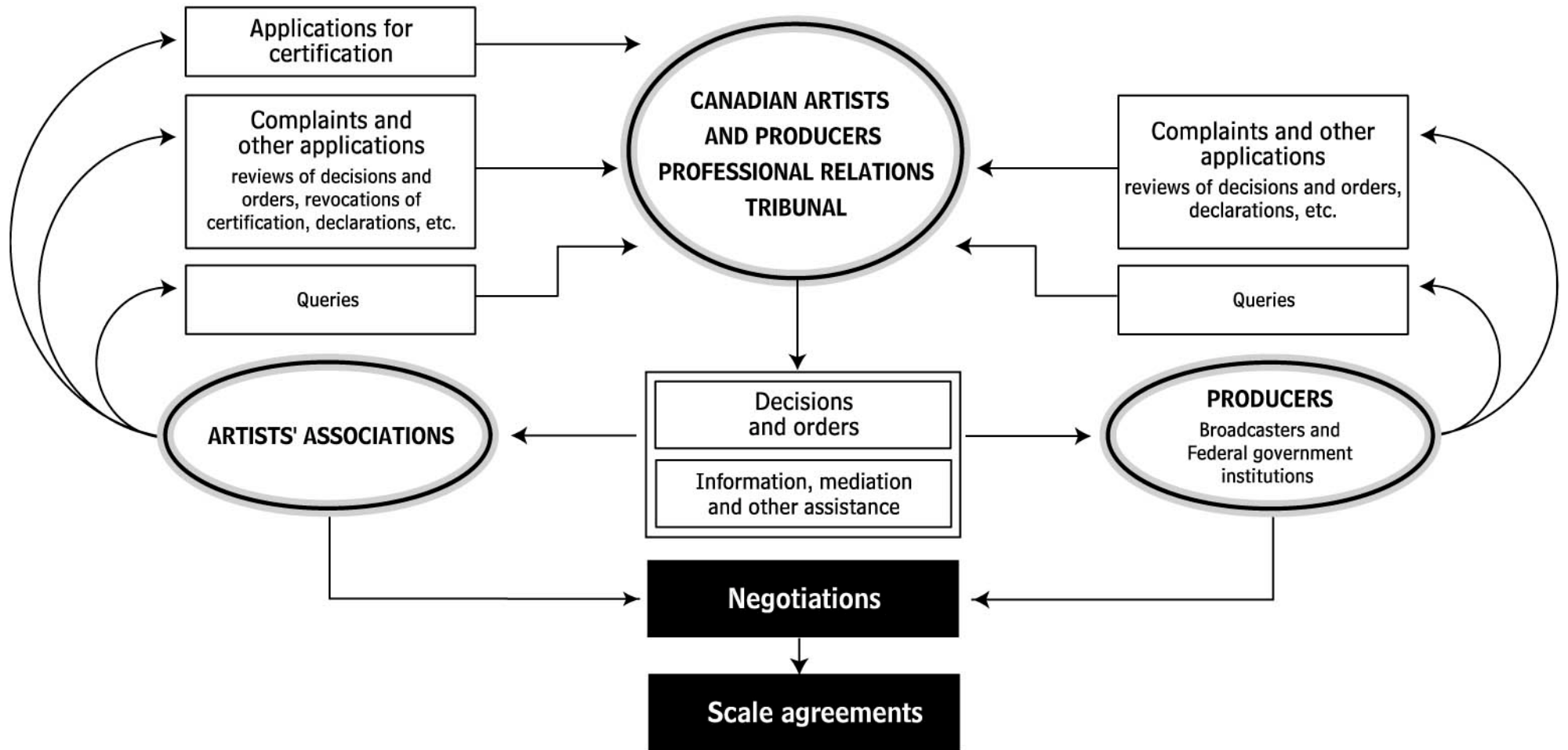
The Chairperson is also the Chief Executive Officer. The Executive Director manages daily operations and reports to the Chairperson. At the end of the 1999-2000 exercise, ten FTEs (full-time equivalents) were carrying out the functions of legal counsel, registrar, planning, research, communications, mediation and administrative support. Some corporate services which the Tribunal does not require on a full-time basis, such as informatics, human resources and finance, are outsourced.



Business Line

The Tribunal's sole business line is adjudication of applications, complaints and other matters pursuant to the *Status of the Artist Act*.

STATUS OF THE ARTIST ACT



III - Departmental Performance

A. Objectives

The Tribunal's overall objective is to encourage constructive professional relations between self-employed artists and producers within its jurisdiction.

Its specific objectives are: to process applications, complaints and other matters and make sound decisions promptly and professionally; to inform its clients of the benefits of the *Act* and help them resolve differences; to inform Canadians of the Tribunal's work; and to manage resources efficiently, effectively and with accountability.

B. Social and Economic Factors

The economics of artistic endeavors

Although the work of Canadian artists enriches our daily lives and helps define who we are in the world, its importance is not reflected in artists' earnings. According to Statistics Canada, in 1995 the Tribunal's artist clients had an average income of \$23,000 which included income from other employment. In 1995, the average income for all Canadian workers was \$26,000.

In addition to its social significance, the cultural sector is also economically significant. According to the Department of Canadian Heritage, in fiscal year 1996-1997, the cultural sector had a direct economic impact of approximately \$24 billion and sustained approximately 710,000 full and part-time jobs.

Although exact figures are not available, estimates indicate a jump in the number of self-employed Canadian artists from 32 percent in 1991 to 42 percent in 1996. The proportion of self-employed ranged as high as 50 to 75 percent for certain occupations such as writer, musician and visual artist in 1996. An estimated 100,000 of these workers fall within the Tribunal's jurisdiction.

The political reality of culture

The Tribunal's artistic constituency is confronted with increasingly complex and potentially constrictive political realities like the globalization of the marketplace. While the Canadian government has traditionally used mechanisms such as subsidies and ownership restrictions to support domestic cultural industries, these tactics are being increasingly challenged.

Technological advances have raised contentious issues. For example, the phenomenal growth of the Internet has led to intellectual property disputes. Although the federal government is in the process of revising the *Copyright Act*, historically its enforcement mechanisms have been costly and difficult to apply.

The convergence of media distribution technologies, including the Internet, is affecting artists and producers. The distinction between telecommunications and broadcasting has blurred and the CRTC has now determined that some Internet transmissions constitute broadcasting, although it has exempted these entities from the need for a license for now. Although the Tribunal has not yet made a determination, the CRTC's decision may broaden the Tribunal's jurisdiction to include unlicensed entities involved in broadcasting on the Internet.

**Barriers to
economic security
for artists**

“It will be difficult to make improvements to the status of Canadian artists without the cooperation and participation of provincial governments. Existing federal status of the artist legislation will fulfil its purposes only if it is accompanied by complementary provincial legislation.”

A Sense of Place, A Sense of Being
Report of the Standing Committee on Canadian Heritage

The amount of work offered to self-employed artists by producers in the Tribunal's jurisdiction is modest compared to the total activity of the cultural sector in Canada, which includes independent film and television production, sound recording, art exhibitions, theatre and other performances. Yet, outside of the Tribunal's jurisdiction, only Quebec provides similar legislation.

Even though collective bargaining has the potential to improve artists' earnings, the process of becoming certified and then negotiating scale agreements can be daunting. Many artists' associations are small, lack financial resources and have little or no experience in labour relations. Furthermore, cutbacks in government funding in recent years have made it even more difficult for these associations to meet their objectives.

It is with this context and these issues in mind that the Tribunal pursues its objectives.

C. Presentation of Financial Information

Planned Spending	\$ 1,701,000
<i>Total Authorities</i> ¹	<i>\$ 1,726,551</i>
Actual Spending	\$ 1,149,905

The variance between Total Authorities and Actual Spending occurred primarily because fewer certification applications were received and processed during the year than originally anticipated. With the reduced level of activity, the actual costs are less than what was planned. Additional details are given in Section IV.

D. Performance Expectations and Accomplishments

This performance reporting exercise asks departments and agencies to describe the impact that their activities have on Canada and Canadians. Impacts are not always easily quantifiable, and the Tribunal is continually improving its performance measurement framework. This performance report covers its fourth full year of operation.

**Client
Consultations**

During fiscal year 1999-2000, in addition to gathering informal feedback from clients, the Tribunal hired a consulting firm to obtain the clients' views on the timeliness of the Tribunal's services, to determine if its services meet clients' needs, to assess the appropriateness of its objectives and to determine if the measurement framework required adjustment.

The firm did individual interviews with a sample of artists' associations certified by the Tribunal and producers in receipt of a notice to bargain and/or with bargaining experience under the *Act*. In the sample of 48 clients originally solicited, an appropriate representation with respect to artistic discipline, type of producer, language and geography was assured. Client interest was very high, with a response rate of 83%, and produced basically

¹ Of the total authorities of \$ 1,726,551 available to the Tribunal, \$ 250,000 was established as a frozen allotment reflecting a transfer of funds to the Canada Industrial Relations Board for transition costs. As a result of this frozen allotment, the funds available for spending in the Tribunal were reduced to \$ 1,476,551.

qualitative information. A summary of the *Client Feedback on the Performance of the Canadian Artists and Producers Professional Relations Tribunal (Consultation Report)* is posted on CAPPRT's web site. Copies of the *Report* can be obtained by contacting the Tribunal's office.

Based on client feedback described in the *Consultation Report*, the Tribunal has decided to maintain its objectives and continue, for the most part, to use the same measures and targets to assess its performance.

Objective 1: To process applications, complaints and other matters and to make sound decisions promptly and professionally

Between May 1995 and March 2000, the Tribunal received a total of 42 applications, complaints and other matters, of which 29 were certification applications. Of these 29, four were withdrawn and 18 received final decisions. Some remained on hold until regulations prescribing the additional professional categories to be covered by the *Act* were promulgated in April 1999. Some of these applications have been reactivated and decisions are anticipated in fiscal year 2000-2001.

Dealing with certification applications has been the Tribunal's predominant activity. Since 1997, two measures of service delivery have been used to assess the Tribunal's performance. While the Tribunal has experienced some difficulty meeting target times, as indicated in Table 1, due mainly to the complexity of some cases, clients are highly satisfied with the processing times, according to the *Consultation Report*. In light of this, the Tribunal will again reconsider whether it should adjust its targets.

This past fiscal year, one application for certification was received and work proceeded on five other applications, with two public notices issued asking for comments from interested parties and two procedural decisions rendered. No certification decisions were rendered because some pending cases involved many parties and required more time or because some artists' associations were not ready to proceed. Accordingly no statistics are available in Table 1 below for the year 1999-2000. The Tribunal anticipates decisions on at least three applications this coming fiscal year. The Tribunal's Annual Report to Parliament, available on our web site, contains a complete description of the status of all outstanding cases.

Table 1 - Processing of Applications for Certification

<i>Performance Measure</i>	<i>Results Expectation</i>	<i>1997-1998</i>	<i>1998-1999</i>	<i>1999-2000</i>
Average time to issue reasons for decision after the hearing concludes	35 calendar days	35 days	59 days	n/a
Average time to process applications from the date of receipt of the completed application to date of decision	240 calendar days	254 days	521 days	n/a

Table 2 gives the performance standards used to measure the soundness of the Tribunal's decisions. The *Act* provides that a party may, under specific circumstances, challenge a Tribunal decision by requesting a judicial review by the Federal Court of Appeal. Of the Tribunal's 34 interim and final decisions, only one has been so challenged. This represents three percent of decisions issued, well within the Tribunal's maximum five percent standard. The case, which was filed in 1998-1999, is scheduled to be heard by the Federal Court of Appeal in November 2000.

The *Consultation Report* revealed that artists' associations are quite satisfied with the Tribunal's decisions, while producers are less satisfied mainly because they do not understand the adjudication process. Remedies for this are discussed under Objective 2.

Table 2 - Judicial Review of Decisions

<i>Performance Measure</i>	<i>Results Expectation</i>	<i>1996-2000</i>
Percentage of decisions for which judicial review is requested	Fewer than 5%	3%
Success rate of applications for judicial review	Fewer than 50%	n/a

As predicted in previous reports, the nature of the Tribunal's work has been gradually changing as more collective bargaining is initiated and clients request assistance to resolve negotiation difficulties. One complaint and one application for review were received in the past fiscal year and a decision was rendered in the case of the application for review. As these requests become more frequent, the Tribunal will establish appropriate indicators and standards.

Objective 2: To inform its clients of the benefits of the *Status of the Artist Act* and to assist them in resolving differences.

The Tribunal provides information to both artists and producers. For example, in the last fiscal year, Tribunal representatives made 11 presentations to artists and/or producers, in addition to other activities such as attending and/or staffing information kiosks at conferences and seminars. The *Consultation Report* indicated that the clients who have sought information and assistance were highly satisfied with the Tribunal's response. However, the *Consultation Report* noted that many producers still lack information about their rights and responsibilities under the *Act*, and are not convinced that they too can benefit. Based on the *Consultation Report's* recommendations, the Tribunal Secretariat has increased its communications efforts, for example, by organizing information sessions for producers. The *Consultation Report* also recommended developing information targeted to specific audiences, and holding workshops, preferably at industry events.

**Benefits for
producers
and artists**

The *Act* and its collective bargaining regime is intended to encourage constructive professional relations between artists and producers. Negotiating and implementing scale agreements has benefits for both parties.

Producers may benefit:

- i) by having a larger pool of skilled labour due to improved earnings and better working conditions;
- ii) by having a more stable and predictable working environment;
- iii) from reduced negotiating costs since the collective bargaining regime: sets limits respecting, for example, bargaining notices and pressure tactics; provides for mediation assistance; and contains a complaint mechanism; and
- iv) from reduced negotiating time with individual artists, since negotiations occur only on those terms and conditions where the parties wish to exceed the minimums established in the scale agreement.

Artists may benefit:

- i) from improved earnings;
- ii) better working conditions; and
- iii) by having a more stable and predictable working environment.

Negotiations after Certification

The Tribunal encourages parties to resolve as many differences as possible arising from matters prior to a hearing. When appropriate, the staff investigates issues and mediates them, thus fostering constructive relations between the parties as they resolve the issue. This informal approach reduces the number of panel decisions required, thus saving time and money for the clients and the Tribunal.

To date, many previously existing agreements have been renegotiated, some more than once. As shown in Table 3, while the Tribunal's target for each certified association is at least one new, or first, scale agreement negotiated within three years of certification, this target has not been met. Only four artists' associations, of the fourteen certified three years ago, have negotiated five first-time agreements.

The Tribunal has no control over whether the parties pursue negotiations after certification or over the results achieved in any negotiations. However, successful negotiations are among the expected results of the collective bargaining regime administered by the Tribunal. The *Consultation Report* pointed out ways in which the Tribunal can be more helpful in setting the stage for successful negotiations.

Some associations, particularly those with little or no bargaining experience, need guidance in how to negotiate and interpret the *Act*. Also, according to the *Consultation Report*, many artists' associations have experienced some difficulties trying to negotiate first agreements. They reported needing help to identify contacts for each federal institutional producer. When contacted, the producers often lacked information about the *Act* and the Tribunal. Furthermore, the associations lacked the time, resources and funding to negotiate with each producer individually. They would, ideally, like to negotiate with an association of broadcasters or an association of federal institutions.

In fact, two federal government departments have formed a producers' association specifically to negotiate with a particular artists' association. Should this facilitate bargaining, hopefully other departments and agencies will follow suit.

Table 3 - Information and Assistance to Client Community

<i>Performance Measure</i>	<i>Results Expectation</i>	<i>Results Achieved 1996-2000</i>
Fair and effective procedures and regulations.	Simple and appropriate procedures and regulations; easily understood 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 without a hearing. Client satisfaction.	50% of complaints to be resolved without a hearing. Client satisfaction to be determined by survey.	Six complaints were received. 67% or four were resolved without the need for a hearing, one was dismissed and one is in abeyance. Much assistance has also been given to parties to come to agreement over disputes regarding jurisdiction or other matters during certification applications. The <i>Consultation Report</i> revealed that those who have sought assistance and information have a high level of satisfaction.
Successful negotiation of first scale agreements; improvements in the terms and conditions of engagement for self-employed artists; benefits to producers.	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 and other information.	Out of 14 associations whose certification had reached the three-year mark, four had negotiated a first agreement. Six others had given notice to bargain a first agreement to at least one producer but have not yet negotiated agreements. Four others have not yet given a notice to bargain.

Despite its efforts to do so, the Tribunal has yet to develop a suitable indicator which can measure whether artists' pay and working conditions have improved under the *Act's* collective bargaining regime, since most artists also work for producers who are not subject to the *Act*.

Objective 3: To inform Canadians of the Tribunal's work.

In these first years of operation, the Tribunal has paid particular attention to building awareness within the client community, in the broader cultural community and among Canadians generally, of the rights, benefits and obligations conferred by the *Act*. The Tribunal

issues information bulletins regularly and maintains an Internet home page which provides detailed information on its aims, activities, procedures and decisions. There is also a 1-800 number for easy access to information. Staff respond within 48 hours to requests for information. Requests are received, not only from across Canada, but from other countries as well. In this regard, staff assisted in the preparation of the Canadian delegation to the International Labour Organization meeting on labour relations in the entertainment industry. Table 4 describes the Tribunal's public visibility measures and targets, and its actual performance.

Table 4 - Public visibility of the Tribunal

<i>Performance Measure</i>	<i>Results Expectation</i>	<i>1998-1999</i>	<i>1999-2000</i>
Quality and timeliness of information bulletins	At least three information bulletins to be issued annually. Quality to be verified by client survey.	Two issued.	Three issued.
Quantity of use and quality of the Tribunal's Internet site	Increasing use of the web site. Client satisfaction to be determined by client survey.	Use was up 55% compared to the previous year. Mostly favourable comments received.	Statistics not available (user statistics program discontinued while web site was revamped).
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.	Average response time to enquiries regarding the Tribunal's art competition was within one day.	Responded within two working days. <i>Consultation Report</i> indicated client satisfaction.

According to the *Consultation Report*, those who sought information from the Tribunal were pleased with the response. Broadcasters and artists' associations with bargaining experience found interchange with the Tribunal to be helpful and efficient. However, associations inexperienced in bargaining indicated that they had some difficulty understanding the written material received.

New material, aimed at specific audiences, has already been prepared and more is planned. Efforts to make the information bulletin helpful to clients will continue.

Phase I of our web site modernization has been completed and phase II has begun. A new search engine will be added making the site more user-friendly. The site's content will be kept as clear and accessible as possible, and FAQs (frequently asked questions) will be added. Although the Tribunal did not gather statistics on web site use as explained in Table 4, installation of an improved user-statistics program is planned for the next fiscal year.

Objective 4: To manage resources efficiently, effectively and with accountability.

The Tribunal's financial performance is discussed in Section IV.

IV - Financial Performance

A. Financial Performance Overview

The Tribunal operates in a challenging environment. It has no control over the size of its workload. The volume of certification applications, complaints and other matters submitted for resolution is entirely client driven. What the Tribunal can control, however, is how it responds to its workload.

Since its inception, the Tribunal has operated in a “no-frills” manner. Although staffing has always been kept to a minimum, the Tribunal’s small, dedicated and professional workforce has been able to respond to diverse client needs quickly, competently and, by virtue of its compact size, economically. Employees multi-task, and workloads are shared. As a result, there are no costly additions to and deletions from the workforce to respond to peaks and valleys in the workload.

The Tribunal, as always, strives to obtain best value in procurement. By carefully selecting suppliers and obtaining common administrative support services from other government departments and agencies, including Canadian Heritage and Industry Canada, the Tribunal reduces its operating costs. It continues to lower costs by using, where possible, existing library and hearing facilities in other government departments and agencies.

According to the *Consultation Report*, clients think that the Tribunal manages its resources well. Many suggested that the Tribunal increase its use of resources in those areas where there was an expressed need for more services, like improved communications.

B. Financial Summary Tables

We have included the following financial tables:

Table 1 - Summary of Voted Appropriations

Table 2 - Comparison of Total Planned Spending to Actual Spending by Business Line

Table 3 - Historical Comparison of Total Planned Spending to Actual Spending

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

		1999-00		
		<u>Planned Spending</u>	<u>Total¹ Authorities</u>	<u>Actual</u>
Vote	Canadian Artists and Producers Professional Relations Tribunal			
30	Program expenditures	1,559	1,585	1,008
(S)	Contributions to employee benefit plans	142	142	142
	Total Department	1,701	1,727	1,150

¹ Of the total authorities of \$ 1,726,551 available to the Tribunal, \$ 250,000 was established as a frozen allotment reflecting a transfer of funds to the Canada Industrial Relations Board for transition costs. As a result of this frozen allotment, the funds available for spending in the Tribunal were reduced to \$ 1,476,551.

Financial Table 2
 Comparison of Total Planned Spending to Actual Spending

Departmental Planned versus Actual Spending (\$ thousands)			
Business Line: Adjudication	1999-00		
	Planned	Total¹ Authorities	Actual
FTEs	11		10
Operating	1,701	1,727	1,150
Capital	-	-	-
Grants and Contributions	-	-	-
Total Gross Expenditures	1,701	1,727	1,150
Less:			
Respendable Revenues	-	-	-
Total Net Expenditures	1,701	1,727	1,150
Other Revenues and Expenditures			
Non - respendable Revenues	-	-	-
Cost of services provided by other departments			249
Net Cost of the Program	1,701	1,727	1,399

¹ Of the total authorities of \$ 1,726,551 available to the Tribunal, \$ 250,000 was established as a frozen allotment reflecting a transfer of funds to the Canada Industrial Relations Board for transition costs. As a result of this frozen allotment, the funds available for spending in the Tribunal were reduced to \$ 1,476,551.

Financial Table 3
 Historical Comparison of Total Planned Spending to Actual Spending

Historical Comparison of Departmental Planned versus Actual Spending (\$ thousands)					
	<u>Actual 1997-98</u>	<u>Actual 1998-99</u>	<u>1999-00</u>		
			<u>Planned Spending</u>	<u>Total¹ Authorities</u>	<u>Actual</u>
Canadian Artists and Producers Professional Relations Tribunal	1,138	1,271	1,701	1,727	1,150
Total	1,138	1,271	1,701	1,727	1,150

¹ Of the total authorities of \$ 1,726,551 available to the Tribunal, \$ 250,000 was established as a frozen allotment reflecting a transfer of funds to the Canada Industrial Relations Board for transition costs. As a result of this frozen allotment, the funds available for spending in the Tribunal were reduced to \$ 1,476,551.

V - Supplementary Information

A. Contact for Further Information

Canadian Artists and Producers Professional Relations Tribunal
240 Sparks Street, 8th Floor West
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

Web Site: <http://homer.ic.gc.ca/capprt>

B. Legislation Administered and Associated Regulations

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

Status of the Artist Act Professional Category Regulations
(SOR 99/191)

C. 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* (annual)

*Canadian Artists and Producers Professional Relations Tribunal
Report on Plans and Priorities* (annual)

*Canadian Artists and Producers Professional Relations Tribunal
Information Bulletins* (several per year)

*Canadian Artists and Producers Professional Relations Tribunal
Procedures*, 3rd Edition, February 1999 (updated occasionally)

The Status of the Artist Act Annotated, prepared by the Legal
and Adjudicative Services Branch of the Canadian Artists and
Producers Professional Relations Tribunal, published by
Carswell, 1999.