



Photo credits: Josée Bourgeois, Roundtable discussion, dance break led by Crazy Smooth, CDA Conference 2019. Photos by Ashley Bomerry

Annual General Meeting of Members

September 17, 2020

2:00 PM EDT

via ZOOM



Canada Council
for the Arts
Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



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LAND ACKNOWLEDGEMENT

We, the Canadian Dance Assembly, as a National Arts Service Organization, recognize our responsibility in reconciliation. This sacred land has been the site of dance for more than 15,000 years. We give thanks to the caretakers of this territory: the Wendat, the Haudenosaunee Confederacy (The People of the Longhouse), and the Anishnaabe nations, including the Mississaugas of the Credit River. We give thanks to the nations recorded and unrecorded, acknowledged and unacknowledged, who also share the responsibility of caring for this territory. We honour the Dish With One Spoon treaty and our responsibility to peaceably share and care for the resources around the Great Lakes.

Today, the Meeting Place of Toronto (Tkaronto) is still the home to many First Nations, Inuit, & Metis people from across Turtle Island.

We are grateful for the teachings of Indigenous peoples, colleagues, Elders, and peers, sharing traditional and contemporary Indigenous knowledge.
For the ability to dance and celebrate on this land.
For creative freedom.

We are committed to elevating Indigenous voices and actively seeking knowledge to deepen our understanding. We believe in sharing resources so that we can collectively honour and uphold treaty responsibilities, and practice on the land that we call Canada today. We are committed to working together to build a better relationship with each other and with the land.



Photos by Ashley Bomberry. 2019 Indigenous Bus Tour with Philip Cote and Brianna Olson, Toronto.

AGM AGENDA

- I. Welcome**
- II. Adoption of Agenda**
- III. Adoption of 2019 AGM Minutes**
- IV. President's Report**
- V. Staff Report**
- VI. Financial Audit and Treasurer's Report**
- VII. Nominating Report**
- VIII. Other Business (Global Public Affairs)**
- IX. Open Forum**

2019 AGM Minutes

2019 ANNUAL GENERAL MEETING OF MEMBERS
June 18th 2019 - 450 Broadview Street, Toronto ON

1. WELCOME

Ashley Bomberry welcomes everyone and delivers Land Acknowledgement

- Ashley opens by reminding us that people have lived, gathered and created on the land for many years. She thanks the traditional caretakers of this land: the Wendat, the Hudenosaunee, the Anishnaabe nations, including the Mississaugas of the Credit River
- She then offers a call to Action: What are the ways we can be actionable in our daily lives, families and communities? The land acknowledgment is a beautiful thing to say but what are action items that people can walk away with? As Canadians and people in positions of power: what are the ways you can be actionable?
- She shares an observation surrounding Q&A periods as an example. Going to a show (theatre, film, dance) no matter how many bodies of colour on stage, the Q&A is where the most impact can be made and where there needs to be a shift. Provide space for prioritizing marginalized communities to take the floor first.

Kate thanks Ashley and officially opens the Annual General Meeting of Members for CDA.

- Kate Introduces President Margaret Grenier who is dialing in from Vancouver.
- Kate introduces head table, staff and other board members present at the AGM

2. ACCEPTANCE OF AGENDA

- Kate gives members a moment to review the agenda.

Acceptance of the AGM Agenda for 2019. Fannie Bellefeuille moved, seconded by Cliff Le Jeune. All in favour, motion carried.

3. ACCEPTANCE OF MINUTES FROM 2018

- Kate gives members a moment to review the 2018 minutes.

Approval of AGM minutes 2018. Jennifer Watkins moved, seconded by Spirit Synott. All in favour, motion carried.

4. EXECUTIVE DIRECTOR REPORT

Kate Cornell presents the Executive Director report, highlighting important elements.

- At the beginning of the 2018/19 fiscal year, CDA hired Michele Decottignies as Equity Advisor and Ashley Bomberry as Indigenous Advisor
- At our Staff retreat in 2018, Bomberry challenged the CDA to look internally at staffing, policies, and the composition of National Council in order to begin the work to decolonize the organization.
- The CDA hosted two sold out Cultural Competency Bus Tours, which reflected the organization's commitment to raising Indigenous issues and offering Indigenous-led education to the dance community.
- As we come to the end of the 42nd Parliament, Kate is pleased to say she has good relationships with many MPs, advisors, Ministers, and Senators.
- The Arts Day request for investment in the Canada Arts Presentation Fund was realized in Budget 2019 (May 19th) and Kate was invited to attend the Budget lock-up.
- Notably last year, she was a witness for the Standing Committee on Canadian Heritage's study

on Gender Parity in Arts Leadership. She was also a witness for the Standing Committee on Industry's study on the Copyright Act.

- The CDA now has stable funding in the form of multi-year core funding from Canada Council and the Ontario Arts Council.
- CDA was pleased to report its fifth consecutive surplus, which moves the organization significantly closer to realizing the Financial Recovery Plan by 2021/22.
- It has been a very productive year and Kate closes by thanking Staff and National Council.
- Kate speaks to land acknowledgement that CDA created with advisor Ashley Bomberry and the process around that. Additionally she speaks of the Fall 2017 retreat held to discuss the future of service organizations in the sector which focussed on how we can evolve as service organizations to be more inclusive.

COMMENTS:

- o *Spirit Synott raised questions about access to a copy of Kate's speech regarding diverse female leadership. There are links to reports and speeches under the advocacy section on the CDA website where members can access these reports.*

Motion to approve the Executive Director report. Spirit Synott moved, seconded by Cliff Le Jeune. All in favour, motion carried.

5. PRESIDENT'S REPORT

Margaret Grenier presents the President's report, highlighting important elements.

- Margaret thanks Ashley for opening the meeting.
- This year CDA's Decolonizing Canadian Dance initiative has turned inward to look at the CDA itself. Decolonizing dance is an important and timely project that implores system-wide structural changes.
- CDA's National Council and staff have been asking questions about its structure, membership, and policies in order to facilitate change.
- This ongoing examination of our own relevance requires time and courage.
- As part of CDA's efforts to better understand Indigenous artistic practices, the staff undertook Cultural Competency Training in Six Nations this spring, alongside of CADA-Ontario and the Playwrights Guild of Canada. This transformative week saw the staff learning from Haudenosaunee Elders, artists, and teachers.
- The Cultural competency training from Six Nations has given us tools to allow us to bring in voices and experiences that are focused on bridging and understanding, to better understand how to approach our shared colonial history.
- Margaret expresses an appreciation of the openness in this initiative and dedication in CDA.
- CDA is strengthened by the diligent work of the staff, which has resulted in increased multi-year funding from both the Canada Council for the Arts and the Ontario Arts Council. This is a reflection of the dedication of Kate and Aviva and their vision for CDA.
- It has been an honour to serve as President for the CDA's National Council over the last two years.

COMMENTS:

- o *No questions or comments from the floor or online.*
- o *Kate – thanks Margaret who is stepping down after her two year term.*

Kate requests someone to move the approval of the President's report – Michèle Moss moved, seconded by Susan Chalmers-Gauvin. All in favour, motion carried.

- After President's report Kate highlights some points on the dance map and the communication stats of the CDA.

- Social media -> higher than average open rates than industry standards 30% for general emails and 36% for advocacy alerts

6. TREASURER'S REPORT

Sue Edworthy presents the Treasurer's report and audited statements

- 5th consecutive year in a row reporting a surplus. Deficit reduced to \$9,727
- Overall budget is lower compared to 2018 due to special project funding received in the previous year. Special Project Funding was relating specifically to the Decolonizing Canadian Dance initiative, and the initial building phase of the Dance Map. Additionally conferences held every second year so we see a decrease in overall operations on off-conference years
- It is noted that CDA did not have a cash flow issue this year due to increases in overall operational funds over two fiscal years.
- Grants continue to represent largest revenue item at 73%.
- Membership revenue exceeded budget and increased by 10%. The CDA has not raised membership fees since 2007 so a modest increase was implemented this year.
- Expenses have been trimmed as much as possible
- Operations and staff continue to be the largest expense item, some increase in membership services related to project funding received.
- Thank you to our colleagues on the Finance Committee for their work and diligence in continuing to ensure a surplus for the 2018-19 year.
- It is the final meeting for Sue and she is thanked for all her work on the finance committee and National Council.

COMMENTS:

- o Question if it is possible to have the auditors to present the audit for next year's AGM?
- o Question about audited financial statements and if the link is available online. Yes CDA posts the AGM kit and statements on website under About Us
- o Question from the floor about foundations and fundraising lines which are lower than last year -> Aviva explains some special one-time projects fundraising/grant and not having a conference this year caused the sponsorship line to dip.

Sue requests the approval of the 2018-2019 audited financial statements. – Moved by Spirit Synott, seconded by Vivine Scarlett. All in favour, motion carried.

Sue requests someone to move the acceptance of the Treasurer's report – Moved by Ann Kipling Brown, seconded by Susan Chalmers-Gauvin. All in favour, motion carried.

Motion to approve that the membership gives the National Council authority to appoint prospective auditors, including past auditors Hogg, Shain and Scheck, for the upcoming year – Moved by Jennifer Watkins, seconded by Fannie Bellefeuille. All in favour, motion carried.

7. ADVOCACY REPORT

Mal Nowacka presents the Advocacy report, highlighting important elements.

- Amy Bowring and Alain Dancyger stepped down as Co-Chairs in the fall, and the committee welcomed Malgorzata Nowacka-May (Toronto) as the new Chair.
- The CDA thanked Amy and Alain for their time and dedication to the work and also thanked Charles C. Smith and Molly Johnson who also stepped off the committee this year.
- This year, the CDA Advocacy Committee focused on the continued dialogue with the Canada Council for the Arts on the transparency of funding results in the New Funding Model and the peer review process.
- The Committee also continues to encourage Canada Council to implement larger juries that allow

- for a diversity of perspective for granting decisions.
- CDA was represented through Cornell's role as Co-Chair of the Canadian Arts Coalition for Arts Day on the Hill in October 2018. Together, arts advocates achieved two out of the four Arts Day requests: lifting the lifetime cap on the Canada Cultural Investment Fund - Endowment Incentive, and a \$16 million dollar increase to the Canadian Arts Presentation Fund.
- The CDA continued to collaborate with the Canadian Arts Coalition's Committee on Taxation and the Artist working group to advance discussions on artists facing challenges with audits and reassessments with the CRA.
- This year, 42 members sent letters to their Members of Parliament supporting the Arts Day requests in October and re-iterating the importance of dance for International Dance Day. CDA members also sent letters to Minister Rodriguez to request support for Indigenous Theatre at the National Arts Centre.
- This year, participation in the CDA's letter campaigns increased by 50%, however this increased engagement still only represents a small portion of CDA's membership (7%).
- The CDA also supported arts advocacy efforts at the provincial level in Ontario, by attending and supporting the rally for the Indigenous Culture Fund in February 2019.

COMMENTS:

No questions online:

- o *Sourcing information: is there detail on the content on the website? Reports on briefs and speeches are under the advocacy section of the website. In the next year CDA will be posing questions about accessibility on the website as they look to go through a website migration process.*

*Kate requests someone to move the accepting of the Advocacy report –**Moved by Stephen White, seconded by Barry Hughson. All in favour, motion carried.***

8. NOMINATING REPORT

Kate Cornell presents the Nominating report, highlighting important elements.

- National Council thanks outgoing Directors Soraya Peerbaye, Margaret Grenier, Calla Lachance, Sue Edworthy, and Nicole Owens.
- Standing Council elections have been underway. The following National Council members are put forward for nomination:
 - David Warburton (MB)**
 - Vivine Scarlett (ON)**
 - Michelle Olson (BC)**
- *Call opened to other nominations that may wish to come forward.*

COMMENTS:

- o *No nominations and no questions from the floor*

Kate requests someone to move the acceptance of the Nominating report and the election of the 2018-2019 National Council including the newly appointed Members at Large (Vivine Scarlett, David Warburton, Michelle Olson) unless other names are brought forward.

Moved by Sue Edworthy, seconded by Jennifer Watkins. All in favour, motion carried.

9. OTHER BUSINESS / OPEN FORUM

- Aviva highlights the Dance Map. Rebuilt the Dance Map from the Canada Council. Photo, video link now available and have created a user login feature. Will be launched summer 2019
- Member question: How does the Dance Map capture the organizations that don't happen in set physical locations? Aviva: this map currently is dependent on a postal code address to mark the location. This can be for organizations, or individuals if individuals are willing to input their personal postal codes, that is up to user discretion.
- Question about logging in and updating activity – the map now includes a short description of organization, photo, website and contact details. Can be set up to login and edit at any time.
- Kate: from an advocacy standpoint the Dance Map is helpful in tracking the breadth of activity.
- This last year has been about improving systems, databases, email and online servers, making the ability to work remotely easier. Working towards being able to track and analyze data more easily and build systems that can work together.
- Question: How can we get more letters around advocacy work? A form letter that is cut and paste with an MP to add to volume. The Advocacy emails are a Call to Action -> this may need to be reevaluated around CDA's communications. CDA is able to track which politicians are getting letters so when Kate meets with them she can mention constituents who have weighed in.
- A suggestion around collecting data and ridings on membership for targeted campaigns.

Kate thanks our funders (Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council and Metcalf Foundation) and thank you to East End Arts

10. ADJOURNMENT

Kate announces that there is no further business to be conducted and asks for a motion to adjourn the 2019 Annual General Meeting of Members – Kate calls for a show of hands to approve the motion to adjourn. Motion passed, meeting adjourned

PRESIDENT'S REPORT

Just like the world we live in, the CDA went through major shifts this year.

The departure of its Executive Director, Kate Cornell, is one of many, and the indelible mark she has left with us still lingers. She helped bring CDA back from a difficult financial situation while successfully managing to represent dance on every platform she could find, bettering our milieu as she went along. I bow to you, Ms. Cornell. Thank you for everything.

Of course, the resurgence of the BLM and #metoo movements in Canada and abroad left no one intact. An incredible number of people around the world chose to stand up and denounce the injustices and horrible crimes that are still committed to this day towards kindred human beings. CDA is still working diligently towards its decolonizing dance initiative in order to become a more inclusive service organization. The initiatives we put forward are not perfect. There is still a lot of work to do and we might still make mistakes.

Many of our members took the time to come forward and point out the blunders we have made and the actions they wish for CDA to take in the future. I believe that this is an important part of this layered process. Many of you had the courage to look us in the eyes and be honest with us. Thank you. I can assure you that we have heard you and the world, and we will do better. We *have* to do better.

Lastly, I want to take the time to recognize the staff at CDA, particularly Oriana and Aviva, who have been able to keep CDA afloat during these intense times. Your work is essential to so many of us.

Thank you.

And to all of you, let's keep working towards making the world a better place, one (dance) step at a time.

Respectfully submitted,



Fannie Bellefeuille
President, Canadian Dance Assembly

STAFF REPORT

In the 2019-2020 year, CDA expanded its services and advocacy all the while continuing to eliminate the deficit. It has been a year of growth and change and also inward reflection. I would like to begin by thanking outgoing Executive Director Kate Cornell for her steadfast leadership and her many contributions to the Canadian dance community during her time at CDA. Also, to the dedicated staff, National Council, committee members, advisors and volunteers I am continually inspired by your work, your passion and vision for the organization and thank you for your time and commitment. To the membership, thank you for your ongoing support. We know many new challenges and opportunities lay ahead of us and we look forward to working together in order to build a brighter, more inclusive future.

Programming and Outreach

This fiscal year began with a Cultural Competency training intensive in Six Nations in May 2019, led by Ashley Bomberry. The staff of the CDA along with two partner organizations, Playwrights Guild of Canada and CADA-East, travelled to the Six Nations reserve for four days of training to better understand our responsibility in the Dish With One Spoon territory. It was a tremendous week of learning for the staff and for the organization. Prior to this retreat, CDA offered its second bus tour program in Toronto, scheduled on International Dance Day April 29. Our tour guides Séan Kinsella and Jodi Maracle shared their knowledge by taking us to various landmarks in the city, told through an Indigenous perspective.

Over the summer CDA launched the newly designed Dance Across Canada Map. The Map was originally created in 2011 by the Canada Council for the Arts in partnership with the Ontario Arts Council, in order to identify, quantify and describe the ecology, economy and environment of dance in Canada. Then, in 2019 the Canadian Dance Assembly, re-developed the mapping site with new navigation features. The Dance Map is recognized as a significant digital asset as we undertake a digital assessment and work towards a Digital Strategy Plan.

Our major programming focus for this past year was our National Conference *Landslide: Dance for the Future*. The CDA partnered with CAPACOA on this event in Ottawa, November 15-16, 2019. The conference brought together members of the presentation community, artists and organizations in a series of discussions, professional development sessions and round tables around some of the urgent needs facing the sector. The conference title came from CDA's multi-year investigation to re-imagine service for the dance sector. That process has been titled "Landslide" (K'alt in Gitxsan) as we shift our thinking, structure, and future landscape of dance in Canada.

Thanks to a professional development grant from the Canada Council, in December 2019, I had the pleasure to connect internationally with our colleagues at One Dance UK. While there I attended their AGM, interviewed with staff to learn more about their merger process, and see their new home as part of Dance Hub Birmingham (Dance Hub is now home to the Birmingham Hippodrome, DanceXchange, Birmingham Royal Ballet and now One Dance UK).

During the winter of 2020, CDA is once again partnered with CADA East to deliver a workshop on Building Consent Culture facilitated by Rania El Mugammar. This workshop explored transformative justice practices and principles for fostering brave spaces and a culture of consent. CDA also participated in a panel via Zoom as part of the Expanse Festival in Edmonton around tips and tools for dance artists to help propel them in their career.

CDA also hosted a few member gatherings in person in Toronto and Ottawa, and online beginning in March relating to the pandemic. We will continue to offer more opportunities to connect digitally moving forward.

Advocacy

During the 2019 federal election campaign, CDA focused its advocacy on "getting out the vote" and offering members an advocacy toolkit integrated with social media tools. Specifically, CDA partnered with CADA East at the Dance and Democracy meetup to help offer tips and tools for new voters. CDA set up an info-booth at

Theatre Passe Muraille during the run of Election where Kate greeted participants in the lobby and shared information about voting in federal election.

With the onslaught of the pandemic towards the latter part of the fiscal year, CDA came together with many Arts Service Organizations across the country to support our membership. Currently CDA is part of the ASO COVID-19 Response Group. We are a group of Canadian arts service organizations and networks that meet regularly in order to collaborate, share information and resources and advocate collectively. We work in collaboration with a variety of sector partners – including but not limited to the Canadian Arts Coalition, Mass Culture, Imagine Canada, and Canada's Performing Arts Alliance. The CDA advocated for the \$500M relief support as well as other support measures of the arts/culture sector.

Kate also worked alongside the Advocacy Committee and with the Coalition and members of the Performing Arts Alliance on advocacy portfolios relating to fair income tax, tour funding, and jury composition throughout the year. CDA also continued to support members by offering O-1 Visa support letters and Letters of Reciprocity to support international work.

I would like to thank the Advocacy Committee members for their continued work and guidance over the past fiscal year. We are looking to launch a COVID-19 task force this Fall to work alongside the organization as we continue to move through the pandemic. We began working with Global Public Affairs and Lucy White of the Osborne Group on advocacy consultation and support.

Operations and Administration

National Council and staff have been dedicated to eliminating the deficit in a timely manner while maintaining programming standards. The CDA's resilience has been consistent and measurable. We have reported surpluses for the past six years consecutively, reducing the deficit by over \$30,000. As we continue to report surpluses, we have eliminated the cash flow concerns at year-end.

A major focus of this past year was improving our online systems in order to work more efficiently and begin the process to streamline digital resources. We have worked to decentralize the office of the CDA in order to allow more flexibility in work from home and engage with reps from other parts of the country.

The CDA now has stable funding in the form of multi-year core funding from Canada Council the Ontario Arts Council, and new operating funding support beginning in this year from the Toronto Arts Council.

The CDA maintains a small and dedicated staff team ready to support our membership and partner with other organizations in the broader community for the betterment of dance.

Respectfully submitted,



Aviva Fleising
Interim Managing Director, Canadian Dance Assembly

TREASURER'S REPORT

Overall results for the year are:

- Revenues of \$316,621
- Expenses of \$307,995
- Operating surplus of \$8,666
- Accumulated deficit at end of year \$1,061

REVENUE ANALYSIS

Grants - Grants continue to represent the largest contributor at 72%

Canada Council for the Arts (CCA) – The organization is on multi-year funding at the Canada Council, in this third installment we received \$115,000. CDA received some Digital funds in this year and also received some small project funding towards managing and maintaining the Dance Map.

Ontario Arts Council (OAC) – CDA is on multi-year funding with the OAC. To operate within the 2019-2020 funding allocation from the Ministry of Tourism, Culture and Sport, OAC has had to make changes to the allocated operating grant amounts. All operating grant recipients are receiving 92% of the previous year's grant, bringing our provincial funds to \$24,241. CDA also received OAC project funding to coordinate two Indigenous Bus tours of for our members in Ottawa and Toronto. We also received a Compass grant in the previous year which spanned over the last two fiscal years.

Toronto Arts Council – We are now in receipt of operating funding with Toronto Arts Council in the amount of \$15,000. Has previously received some small project funds related to coordinating local community meetings.

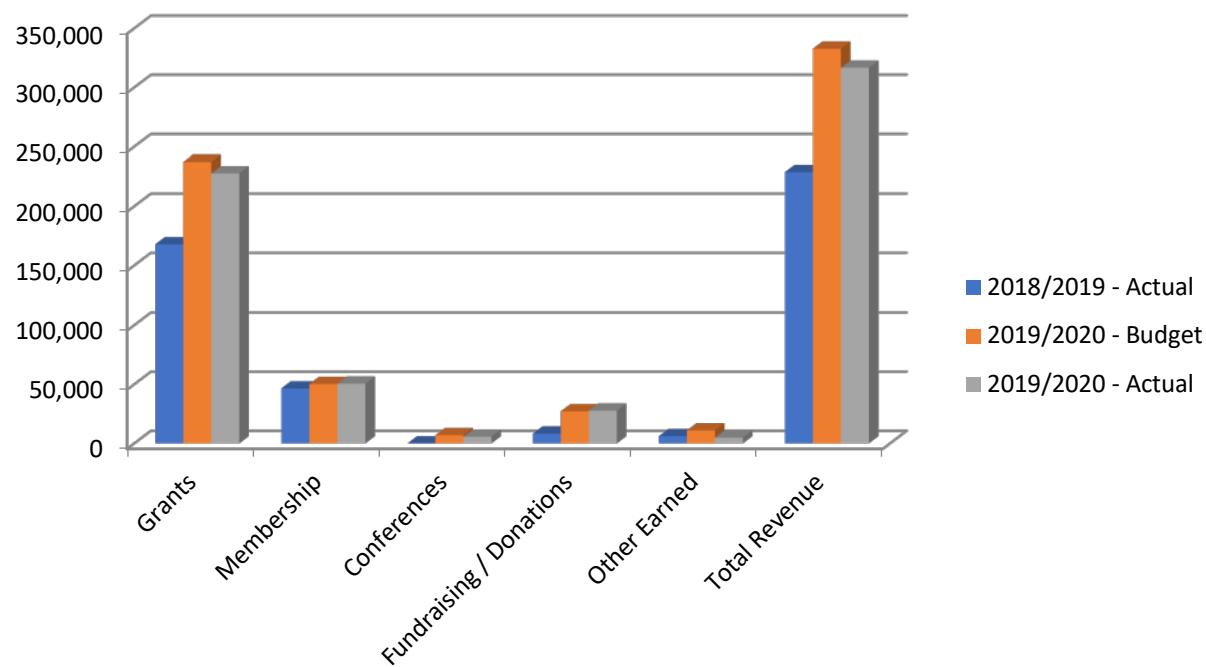
Membership – Membership revenues were its highest to date, increasing by 8% over the previous year.

Fundraising – CDA met its donations and sponsorship targets for the year. Our sponsorship revenue for the year was higher than the previous year due to the conference.

Metcalf Foundation – CDA received funding in order to attend a professional development cultural competency retreat to Six Nations for staff along with several partners Coordinated by Indigenous Advisor Ashley Bomberry.

Other Earned Revenues – This represents Advocacy travel support, reimbursed expenses and some administrative funds related to the Colab en Direct project in partnership with Atlantic Ballet Theatre.

Comparison of revenues: 2019 & 2020 Actuals, Budget, and comparison to the 2018/19 year



EXPENSE ANALYSIS

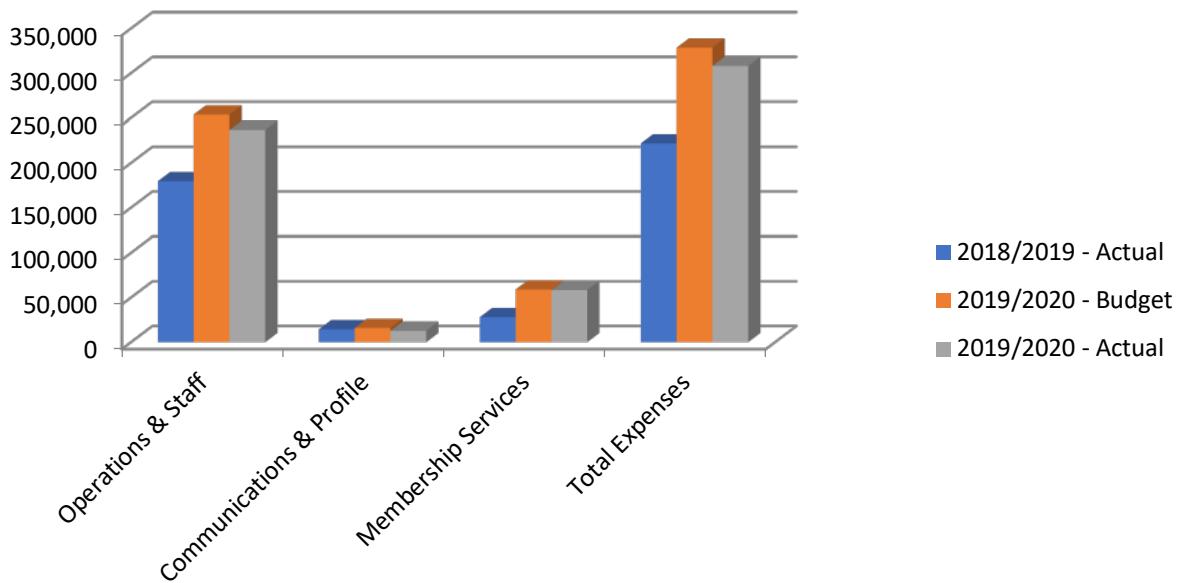
Operations and Staff remain the largest expense items. CDA is continuously looking at ways of re-imagining staff structure in order to increase operations and support. In this year CDA prioritized improving our online systems in alignment with our digital strategy plan including email, database and server functionality to make working remotely more feasible for staff. We have worked towards decentralizing the physical work place so that we can employ staff or reps across the country.

Membership Services The increase to member services expense in this year relates largely to the National Conference and also the Six Nations retreat. Other expenses relate to community meetings and advocacy services.

Communications and profile This amount includes design, translation, advertising as well as other general communications expenses (telephone, printing, postage etc.). It also includes work related to the ongoing management and maintenance of the Dance Map.

Cash flow has not been an issue this year as operating funds have increased and we work towards eliminating the deficit. CDA does have a \$15,000 line of credit.

Comparison of expenses: 2019/2020 Actuals, Budget, and comparison to the 2018/19 year



Staff and finance committee continued to work diligently in order to monitor the financial health of the organization to ensure that a surplus position was met. The Finance Committee continues to meet regularly to review cash flow and forecast updates. Corrective actions are identified and implemented if objectives are not being met.

I would like to thank my colleagues on the 2019-2020 Finance Committee: Fannie Bellefeuille, Adina Herling, Aviva Fleising, and Kate Cornell. Also thank you to Dance Umbrella of Ontario for their bookkeeping services and auditors Hogg, Shain, & Scheck for their services.

Respectfully Submitted,

Susan Chalmers-Gauvin, Treasurer

CANADIAN DANCE ASSEMBLY

Financial Statements

March 31, 2020

CANADIAN DANCE ASSEMBLY

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Year Ended March 31, 2020

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INDEPENDENT AUDITOR'S REPORT

To the Members of Canadian Dance Assembly

Opinion

We have audited the financial statements of Canadian Dance Assembly (the Organization), which comprise the statement of financial position as at March 31, 2020, and the statements of operations and deficit and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Organization as at March 31, 2020, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Organization in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with those requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Organization's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

(continues)

Independent Auditor's Report to the Members of Canadian Dance Assembly *(continued)*

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Organization to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Hogg, Shain & Scheck PC

Toronto, Ontario
September 8, 2020

Authorized to practise public accounting by the
Chartered Professional Accountants of Ontario

CANADIAN DANCE ASSEMBLY
Statement of Financial Position
As at March 31, 2020

	2020	2019
ASSETS		
CURRENT		
Cash	\$ 20,343	\$ 30,408
Accounts receivable	3,775	8,581
Harmonized Sales Tax recoverable	5,566	3,082
Prepaid expenses	529	660
	<hr/>	<hr/>
	30,213	42,731
CAPITAL ASSETS (Note 4)	<hr/>	<hr/>
	564	705
	<hr/>	<hr/>
	\$ 30,777	\$ 43,436
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 13,809	\$ 10,638
Government remittances payable (Note 3)	3,279	3,720
Deferred revenues (Note 6)	14,750	38,805
	<hr/>	<hr/>
	31,838	53,163
NET ASSETS (DEFICIT)		
UNRESTRICTED	<hr/>	<hr/>
	(1,061)	(9,727)
	<hr/>	<hr/>
	\$ 30,777	\$ 43,436

COMMITMENT (Note 10)

SIGNIFICANT EVENT (Note 11)

APPROVED ON BEHALF OF THE BOARD

A. Holmes-Maurin Director

J. B. Maffu Director

CANADIAN DANCE ASSEMBLY
Statement of Operations and Deficit
Year Ended March 31, 2020

	2020	2019
REVENUES		
Grants (<i>Note 7</i>)	\$ 227,796	\$ 167,877
Membership	50,566	46,557
Donations and fundraising (<i>Note 9</i>)	27,689	8,290
Conference registration (<i>Note 8</i>)	5,665	-
Other	4,905	6,154
	316,621	228,878
EXPENSES (<i>Schedule 1</i>)		
Operations	236,846	179,533
Membership services (<i>Note 8</i>)	58,379	27,987
Communications and profile (<i>Note 9</i>)	12,730	14,372
	307,955	221,892
EXCESS OF REVENUES OVER EXPENSES	8,666	6,986
DEFICIT - BEGINNING OF YEAR	(9,727)	(16,713)
DEFICIT - END OF YEAR	\$ (1,061)	\$ (9,727)

CANADIAN DANCE ASSEMBLY

Statement of Cash Flows

Year Ended March 31, 2020

	2020	2019
OPERATING ACTIVITIES		
Excess of revenues over expenses	\$ 8,666	\$ 6,986
Item not affecting cash:		
Amortization of capital assets	<u>141</u>	176
	<u>8,807</u>	7,162
Changes in non-cash working capital items:		
Accounts receivable	4,806	(5,078)
Harmonized Sales Tax recoverable	(2,484)	(1,289)
Prepaid expenses	131	1,257
Accounts payable and accrued liabilities	3,171	128
Government remittances payable	(441)	419
Deferred revenues	<u>(24,055)</u>	33,972
	<u>(18,872)</u>	29,409
INCREASE (DECREASE) IN CASH	<u>(10,065)</u>	36,571
CASH (BANK INDEBTEDNESS) - BEGINNING OF YEAR	<u>30,408</u>	(6,163)
CASH (BANK INDEBTEDNESS) - END OF YEAR	<u>\$ 20,343</u>	\$ 30,408

CANADIAN DANCE ASSEMBLY

Notes to Financial Statements

Year Ended March 31, 2020

1. ORGANIZATION AND OPERATIONS

Canadian Dance Assembly ("CDA") is a national arts service organization for professional dance in Canada.

CDA promotes, in both of the official languages of Canada, dance throughout Canada through public awareness, education, research, communication, information exchange and other activities.

CDA commenced operations in June 2002 and was incorporated on September 10, 2004 as a non-profit member organization. It was granted charitable status on May 1, 2006 and, as such, is exempt from income tax under Sub-section 149(1) of the Income Tax Act (Canada).

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

These financial statements are the representation of management and have been prepared in accordance with Canadian accounting standards for not-for-profit organizations in Part III of the CPA Canada Handbook and include the following significant accounting policies.

Revenue recognition

CDA follows the deferral method of accounting for contributions.

Unrestricted contributions are recognized as revenue when received or receivable, provided that contributions receivable can be reasonably estimated and collection is reasonably assured. Restricted contributions, including government grants, are recognized as revenues in the year in which the related activity occurs and expenditures are incurred.

Membership and conference registration fees are recognized as revenues on the anniversary date of each member's registration.

Other revenues consists mainly of advocacy travel support and reimbursed expenses.

Financial instruments

CDA initially measures its financial assets and financial liabilities at fair value. It subsequently measures all its financial assets and liabilities at amortized cost. The financial assets subsequently measured at amortized cost include cash and accounts receivable. The financial liabilities subsequently measured at amortized cost include accounts payable.

Capital assets

Capital assets are recorded at cost less accumulated amortization. Capital assets are amortized over their estimated useful lives on a declining balance basis at the following rate and method:

Furniture and equipment	20%	declining balance method
-------------------------	-----	--------------------------

Donated goods and services

CDA records donated goods and services at fair market value if the value can be reasonably estimated, they are used in the normal course of operations and would otherwise have to be purchased.

A substantial part of CDA's activities are dependent on the voluntary service of members and others. Since these services are not normally purchased by CDA, they are not recorded in these financial statements.

(continues)

CANADIAN DANCE ASSEMBLY

Notes to Financial Statements

Year Ended March 31, 2020

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (*continued*)

Measurement uncertainty

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the year. Such estimates are reviewed annually and any adjustments necessary are made to revenues and expenses as appropriate in the year in which they become known.

3. FINANCIAL INSTRUMENTS

The fair value of CDA's financial instruments approximates their carrying value due to the short term to maturity of the instruments. In management's opinion, CDA is not subject to significant market, credit or liquidity risk in respect to its financial instruments.

CDA's bank and credit facilities are sufficient to cover accounts payable as they come due.

Accounts receivable are monitored regularly to ensure collectibility.

CDA remits their government remittances monthly by the 15th. CDA's March 2020 government remittances were paid on April 15, 2020 (2019 - paid on April 15, 2019).

4. CAPITAL ASSETS

	Cost	Accumulated amortization	2020 Net book value	2019 Net book value
Furniture and equipment	\$ 9,228	\$ 8,664	\$ 564	\$ 705

5. OPERATING LINE OF CREDIT

CDA has an authorized revolving line of credit to a maximum of \$15,000 for general operating purposes of which \$nil (\$nil in 2019) was utilized at the year-end. Advances under this credit facility bear interest at the bank prime rate plus 2.85% per annum (5.80% at March 31, 2020), with interest payable monthly, and are secured by a general security agreement over its assets.

CANADIAN DANCE ASSEMBLY

Notes to Financial Statements

Year Ended March 31, 2020

6. DEFERRED REVENUES

The continuity of deferred revenues are:

	2020	2019
Balance, beginning of year	\$ 38,805	\$ 4,833
Add: amounts received during the year	222,491	202,849
Less: amounts recognized as revenues during the year	<u>(246,546)</u>	<u>(168,877)</u>
Balance, end of year	\$ 14,750	\$ 38,805

Deferred revenues at March 31 consist of the following:

Grants:

Canada Council for the Arts	\$ 10,000	\$ -
Ontario Arts Council - Compass	-	17,000
Ontario Arts Council - Project	3,750	2,555
Toronto Arts Council	-	500
 Donations and fundraising:		
Metcalf Foundation	-	15,000
Other	<u>1,000</u>	<u>3,750</u>
	\$ 14,750	\$ 38,805

7. GRANTS REVENUES

Revenues from grants recognized during the year are as follows:

	2020	2019
Canada Council for the Arts - Operating	\$ 115,000	\$ 113,000
Canada Council for the Arts - Project	45,000	3,525
 Canadian Heritage - Translation	-	-
Ontario Arts Council - Operating	5,000	-
Ontario Arts Council - Compass	24,241	26,349
Ontario Arts Council - Project	17,000	13,000
Toronto Arts Council	6,055	4,945
	<u>15,500</u>	<u>7,058</u>
	\$ 227,796	\$ 167,877

8. CONFERENCE REGISTRATION FEES AND MEMBERSHIP SERVICES EXPENSE

CDA hosts a conference every other year, which results in variances in related fees revenues and expenses from year to year.

CANADIAN DANCE ASSEMBLY

Notes to Financial Statements

Year Ended March 31, 2020

9. DONATIONS IN KIND

From time to time, CDA receives donations of goods and services such as advertising, venue rentals and communications that would normally be purchased. The fair value of these contributed items in 2020 was \$2,175 (2019 - \$2,175). This amount is recognized in the statement of operations and deficit as donations and fundraising revenues and communications and profile expenses.

10. COMMITMENT

On May 1, 2018, CDA extended their premise lease until May 1, 2021. CDA is required to pay a base rent of \$600 plus HST per month, which is inclusive of security, hydro, phone, internet and insurance. Total future minimum lease payments as at year end are as follows:

2021	\$ 7,200
2022	600
	<hr/>
	\$ 7,800

11. SIGNIFICANT EVENT

On March 11, 2020, the World Health Organization characterized the outbreak of a strain of the novel coronavirus ("COVID19") as a pandemic which has resulted in a series of public health and emergency measures that have been put in place to combat the spread of the virus. The duration and impact of COVID19 are unknown at this time. It is not possible to reliably estimate the impact that the length and severity of these developments will have on the financial results and conditions of CDA in future periods. Management continues to closely monitor and assess the impact on operations.

CANADIAN DANCE ASSEMBLY

Schedule of Expenses - Schedule 1

Year Ended March 31, 2020

	2020	2019
COMMUNICATIONS AND PROFILE		
Writing and translation fees	\$ 4,335	\$ 5,674
Advertising and promotion	2,175	4,763
Internet and website	4,678	2,676
Telephone	903	621
Design	350	400
Printing and postage	289	238
	\$ 12,730	<b">\$ 14,372</b">
MEMBERSHIP SERVICES		
National Council and other meetings	\$ 22,550	\$ 5,047
Conferences	22,428	-
Community/regional meetings	6,667	14,089
Advocacy	4,814	7,236
Other	1,850	1,615
Research	70	-
	\$ 58,379	\$ 27,987
OPERATIONS		
Salaries, fees and benefits	\$ 211,758	\$ 159,099
Rent, repairs and insurance	8,828	7,777
Administration	9,048	6,911
Accounting and audit	5,709	3,892
Bank and interest charges	1,282	1,278
Amortization of capital assets	141	176
Legal fees	80	400
	\$ 236,846	\$ 179,533

NOMINATING REPORT

National Council would like to thank outgoing Directors Ann Kipling Brown, Peggy Reddin, Vivine Scarlett, and Brandy Leary. Ann has served as Chair of the Research & Writing / Training & Education council, our conference planning committee and has been an active voice for dance in Saskatchewan during her six year term. Peggy has served on our nominating committee and is completing six years on the National Council with her deep knowledge in dance education and perspective in PEI. Brandy served as Chair for the Independent Artists council, sharing her vast expertise in independent practice. Vivine served over this past year as a member-at-large and we are grateful for her guidance and demonstrating the values and direction we must move toward. Each have helped the staff and steward the organization into a more evolved service organization. We thank all for their guidance, time and commitment to the betterment of the national dance sector. We look forward to working with each of them in other capacities as part of our national dance community.

The Canadian Dance Assembly proposes the following National Council slate for 2020-2021:

Standing Council Positions (*Up to 10 standing council positions permissible*)

- 1) Kim-Sanh Châu (QC) - Chair of Service and Support Council (2022)
- 2) Fannie Bellefeuille (QC) - Chair of Dance Companies Council (2021)
- 3) Michèle Moss (AB) - Chair of Research & Writing/ Training & Education Council (2023)
- 4) Spirit Synott/Rachel da Silveira Gorman (ON) - Chair of Freelancers/Consultants Council (2023)
- 5) Barry Hughson (ON) - Chair of Ballet Companies Council (2021)
- 6) *In process* - Chair of Independent Artists Council (2023)
- 7) *vacant* - Chair of Dance Presenters Council

Members at Large (*Up to 7 Member at Large positions*)

- 1) Cliff Le Jeune (NS)
- 2) David Warburton (MB)
- 3) Michelle Olson (BC)
- 4) Susan Chalmers-Gauvin (NB)
- 5) *Tatum Wildeman (SK)
- 6) * Harmanie Rose
- 7) *vacancy

*Pending election by the members at the 2020 AGM. If no additional nominations are received (either self-nomination or a third party nomination), National Council presents the above slate for appointment.

Composition of the National Council and Terms

The National Council of the Canadian Dance Assembly consists of between 3 and 17 members. One Director representative of each of the Standing Councils in existence, and not to exceed ten (10) representatives, who are elected by the membership of his or her respective Standing Council. Additionally, a maximum of up to seven (7) Members at Large are elected by the membership at the AGM. Each Director must be a member of CDA or an individual of a member organization.

The terms for the Chairs of Standing Councils are three years, unless a Council has to fill a position that has been vacated during that term's cycle. The Members at Large serve for terms of one year, which may be renewed annually. The maximum term of service for a National Council member is six consecutive years.

Officers of the National Council

The Officers of the National Council are appointed by the National Council following the Annual General Meeting. An announcement of the new Executive Slate will be circulated to members after their appointment.

Respectfully Submitted,

Nominating Committee, Canadian Dance Assembly

CDA Communications Statistics - Year In Review



1,340 Page Followers

1,351 Page Likes

Women between the ages of 35 - 44 appear to be the leading force among our fans!



2,496 Followers



1,037 Followers

www.cda-acd.ca

125,118

ANNUAL UNIQUE VISITORS



DANCE ACROSS CANADA MAP



3,075 Dance Map Entries

*Twitter & Instagram stats as of September 9, 2020



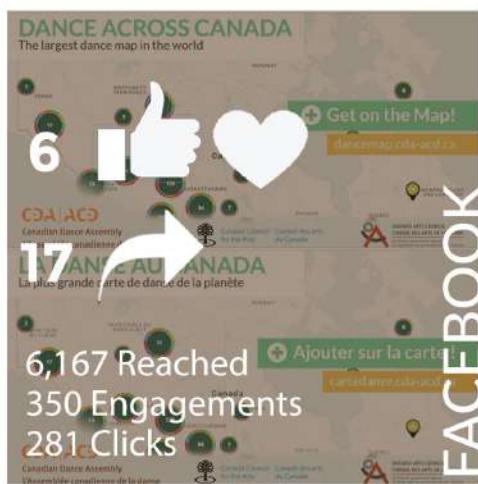
E-BULLETIN & ANNOUNCEMENTS

18 SENT

Average Open Rates **35.74 %**
(25.2% industry avg.)

Average Click Rate **8.13%**
(2.8% industry avg.)

MOST ENGAGED SOCIAL MEDIA POST



ADVOCACY ALERTS

5 SENT

Average Open Rates **41.40 %**
(25.2% industry avg.)

Average Click Rate **4.08%**
(2.8% industry avg.)



Data collected for CDA between April 1, 2019-March 31, 2020



Oriana Pagnotta, Samyuktha Punthambekar, Lesley Bramhill. CDA Conference 2019.
Photo courtesy of CAPACOA



Great Knowledge Café, Conference 2019. Photo courtesy of CAPACOA
Christina Ruddy and Josée Bourgeois, Conference 2019, Ottawa. Photo by Ashley Bomberry
Indigenous Bus tour participants, Conference 2019. Ottawa. Photo by Ashley Bomberry



Kate Cornell with Heritage Minister Steven Guilbeault and performing arts colleagues
Kate Cornell and Prime Minister Justin Trudeau



Six Nations retreat participants from CDA, CADA East, Playwrights Guild and the Dance Current.
Photo by Ian R. Maracle.

Aviva Fleising at One Dance UK Annual General Meeting

Six Nations retreat participants at Everlasting Tree School. Photo by Ian R. Maracle

MISSION

The Canadian Dance Assembly exists to facilitate the dynamic exchange of information relevant to Canadian professional dance of all forms and aesthetics. It strives to cultivate a strong national voice for Canadian professional dance and to support the development of resources for this field of artistic expression. It is the members of the Canadian Dance Assembly, through their activities, experience and participation, who provide the dynamism and synergy that make the organization vital in the Canadian arts milieu.

MANDATE

The Canadian Dance Assembly (CDA) is the voice of the professional dance sector in Canada which advocates for a healthy, sustainable environment in which professional dance practice can grow and thrive.

CDA is a reputable source of information on the current state of dance in Canada and provides representation to policy makers and the public.

CDA enables its national membership of dance professionals and organizations to connect with their peers through regular communications, conferences, forums and workshops, and facilitates opportunities for networking, dialogue and exchange relevant to the Canadian dance sector.

Thank you to our National Council, Staff and Committees for the 2019-2020 fiscal year

Executive Council

Fannie Bellefeuille – President
Dance Companies Standing Council Chair
Executive Director, RUBBERBAND
Montréal, Québec

Barry Hughson – Vice President
Ballet Companies Standing Council Chair
Executive Director, The National Ballet of Canada
Toronto, Ontario

Susan Chalmers-Gauvin – Treasurer
Chief Executive Officer, Atlantic Ballet Atlantique Canada
Moncton, New Brunswick

Elected Chairs

Kim Sahn-Châu – Service and Support Standing Council Chair
Artistic and General Co-Director, Studio 303
Montréal, Québec

Ann Kipling Brown – Research & Writing/Training and Education Standing Council Chair
Professor Emeritus, University of Regina
Regina, Saskatchewan

Spirit Synott – Co-Chair of Freelancers and Consultants Standing Council
Actor, Dancer, Performer
Toronto, Ontario

Rachel da Silveira Gorman - Co-Chair of Freelancers and Consultants Standing Council
Associate Professor and Graduate Program Director

Members at Large

Peggy Reddin
Executive Director, Confederation Centre for the Arts
New Dominion, Prince Edward Island

Cliff LeJeune
Executive Director, Dance Nova Scotia
Halifax, Nova Scotia

Michèle Moss

Associate Professor, Dance, University of Calgary
Calgary, Alberta

Michelle Olson

Artistic Director, Raven Spirit Dance
Vancouver, British Columbia

Vivine Scarlett

Founder/Curator, dancelImmersion
Toronto, Ontario

David Warburton (김모세)

Managing Director, Royal Winnipeg Ballet
Winnipeg, Manitoba

Staff 2019-2020

Kate Cornell – Executive Director

Aviva Fleising – General Manager

Oriana Pagnotta – Membership Manager

Samyuktha Punthambekar - Program Manager

Lesley Bramhill – Advocacy Strategist/Regional Rep (QC)

Pamela Tzeng - Regional Rep (AB)

Ellis Martin-Wyllie - Administrative Intern

Support Staff and Volunteers

Ashley Bomberry, Michele Decottignies and Seika Boye - Equity Advisors

Dance Umbrella of Ontario - Juliana Feng (Communications) Ademir Iglesias, Revan Zurub (Accounting)

Sophia Papandreou - Administrative Volunteer

Advocacy Committee

Malgorzata Nowacka-May – Advocacy Committee Chair

Sarah Lochhead

Lata Pada

Mirna Zagar

Kallee Lins

Randy Glynn

Richard Stoker

Chantal Cadieux

Kate Fennell

Helen Simard

Melanie Kloetzel

Rachel Gorman

Olivia Davies

Lee Sela

Kate Cornell

Lesley Bramhill

Pluralism Committee

Kevin Ormsby
charles c. smith
Charmaine Headley
Susan Chalmers-Gauvin
Kelsie Acton
Lindsay Eales
Carolyn Clare
Michèle Moss
Maxine Heppner
Rodney Diverlus
Aviva Fleising
Kate Cornell

Finance Committee

Fannie Bellefeuille
Adina Herling
Aviva Fleising
Kate Cornell
Susan Chalmers-Gauvin

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