

ANNUAL REPORT

2019 - 2020



Aboriginal
Curatorial
Collective

vision

The ACC- CCA activates Indigenous creative sovereignty, ensuring future ancestors have agency over their own cultures as an Inherent Right.

mandate

ACC-CCA collaborates, challenges, and engages in critical discourse, always viewing the arts through a contemporary Indigenous lens.

ACC-CCA develops and programs curatorial projects, researches Indigenous practices and educates through critical discourses on Indigenous arts and cultures.

ACC-CCA is an Indigenous arts organization that advocates, activates, and engages on behalf of Canadian and international Indigenous curators, critics, artists and representatives of arts and cultural organizations.

ACC-CCA focuses on increasing opportunities for Indigenous artists and curators within established arts institutions and champions the development of new Indigenous controlled arts spaces.

ACC-CCA builds relationships for Indigenous artists and curators by supporting equitable collaboration and exchange within larger arts communities.

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staff and board of directors

Staff

Camille Georgeson-Usher
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Quill Christie-Peters
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Emma Steen
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Board

John Hampton
Co-Chair

Tarah Hogue
Co-Chair

Logan MacDonald
Vice-Chair

Lori Beavis
Treasurer

Adrienne Huard
Secretary

Rhéanne Chartrand
Board Member

Léuli Eshraghi
Board Member

Michelle McGeough
Board Member

Jocelyn Piirainen
Board Member

Erin Sutherland
Board Member

Teresa Vander Meer-Chassé
Board Member

Advisory

Ryan Rice

Cathy Mattes

Kathleen Ash-Milby

Bonnie Devine

Peter Morin

Letter from the co-chairs



Chokma and taanishi!

As the Co-Chairs of the Aboriginal Curatorial Collective / Collectif des commissaires autochtones (ACC-CCA) we are exceptionally proud of the work that has been done this past year by the staff, membership, advisory circle, and the rest of the board. We are humbled by the generosity and spirit of this community.

Our previous year ended with the membership reviewing and approving a new strategic plan that we will be working to achieve until 2023. This plan defines new language for how the ACC-CCA will operate ethically and with accountability, re-engaging our membership, expanding our outreach efforts, and ensuring that the organization operates sustainably, with reciprocity, respect, and relationality always at the front of mind.

The implementation of this Strategic Plan coincided with a significant change in leadership at the beginning of this year. In April 2019, the ACC-CCA's Executive Director, Clayton Windatt resigned from their position after being involved with the organization for nearly 10 years as a volunteer, as a board member, and then as a staff member. We are so grateful for the work that Clayton did to bring the ACC-CCA to a place of financial stability and growth. The Board of Directors was proud to appoint an exceptional current staff member, Camille Georgeson-Usher, to the position of Transitional Executive Director from her previous role as Director of Programming. As of March 2020, the organization now supports 3 full time permanent, 1 part time permanent, and 1 contract staff members.

During this year the ACC-CCA's Board of Directors recognized a significant increase in the capacity of our growing staff and made the decision to transit into a governance model framework, moving away from

the "working board" model that had existed since our incorporation in 2006. This decision allows the board to focus more fully on governance, vision, and member representation rather than the day-to-day operations which are now entirely managed by staff.

The Board of Directors have committed to engaging in professional development activities to ensure that the work we do as a governing structure exists within an anti-oppressive framework. Toward this, we have redeveloped the organization's HR policies and are planning a governance retreat in 2021.

This year ended with the outbreak of COVID-19. We saw hundreds of members of the Indigenous arts community affected by organizations in the arts sector closing their doors. Hundreds of contracts, jobs, exhibitions and events were cancelled, which resulted in intense financial instability for so many people. When the ACC-CCA's staff proposed to quickly implement a new initiative that would financially support members of our community, the Board was eager to approve these efforts. *Curating Care* was launched in March and invited independent Indigenous curators and creators to submit a short video describing how they locate care in their practices. We received 40 submissions, creating a substantial video archive of Indigenous knowledges and methodologies, and enabling us to connect with and support a wide range of practitioners both nationally and internationally.

To conclude, we feel confident in where we are as an organization moving into a new stage of growth and development both financially and programmatically, with leadership from our dedicated staff team and Board of Directors.

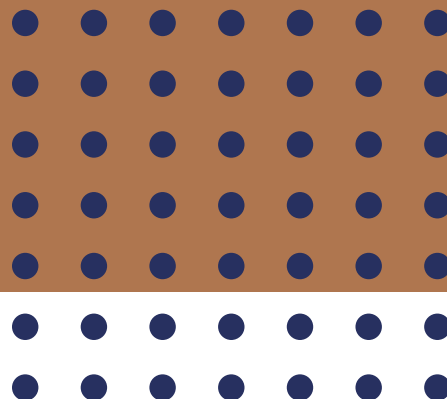


Tarah Hogue
Co-Chair
Remai Modern



John Hampton
Co-Chair
Mackenzie Art Gallery

letter from the executive director



This past year was challenging, exciting, productive, and also heartbreaking. For the team, it brought to light how much the ACC-CCA has accomplished but also how much possibility there is for us to shift and grow as an organization to better support our incredible communities across the globe.

I was appointed into the role of Transitional Executive Director in May 2019 on a one year term where I worked to both transition the organization as its new leader and also begin a process of thinking through what the ACC-CCA could be in a non-hierarchical organizational structure. In April 2020, although I was marginally closer to understanding what this goal might entail for the ACC-CCA, it became clear that to enact it would take some time.

The ACC-CCA to me represents a place where we have space to celebrate all that we collectively have accomplished, to think about big ideas, to imagine a future of Indigenous creative sovereignty in its many forms, together. And this act of togetherness is at the heart of what we do and how we operate.

The end of this fiscal year threatened our communities deeply as COVID-19 spread across the globe. It forced us to create new methods of gathering in a variety of forms without physically being able to come together. As institutions closed their doors, independent arts professionals lost contract after contract and many did not know where their next paycheque would come from. We understood that we needed to do something and we had to do so very quickly. As a result we launched a project called Curating Care which spoke to the need to feel and give care in a time when it was needed most.

Some of the administrative highlights for this fiscal year 2019-2020:

- 1 Hiring Emma Steen as the Outreach and Membership Coordinator who has ensured we have consistent and ongoing communications activity with our members. She has built strategies to ensure our work to support and grow our membership only gets stronger.
- 2 In October we invited Camille Larivée to continue working with the ACC-CCA from her role as Tiohtià:ke Project Coordinator to Director of Programming where she is implementing creative and innovative programming frameworks from the Tiohtià:ke Project to our national and international programming efforts.
- 3 The implementation of new financial systems has streamlined our internal processes. We have better tools to evaluate potential risks and have professionalized our accounting/bookkeeping practices. This change came alongside us beginning to work with Humanity Financial, a CPA firm based out of Vancouver, BC.
- 4 We began reimagining and rebranding the ACC-CCA. Beginning with re-evaluating the name "Aboriginal Curatorial Collective". We also started to redesign our website and engaged in a process of thinking through branding techniques that better express the work we do.

Thank you for standing with us, supporting us, and gathering with us, this year did not end how we imagined it would but we have big goals for the year ahead. We'll be in touch.



Camille Georgeson-Usher
Executive Director

review of programming

This year allowed us as a team to build new frameworks and goals around our initiatives and programming. These discussions were useful to think through more sustainable programming structures for this year but also as strategies for the future. Our main goal is structuring consistent, ongoing, and reliable programming, as well as prioritizing long term partnerships. As an organization who focuses on supporting curators and art creatives who are living and working in different territories, we also want to make sure that the programming reflects and responds to what communities need in regards to their own realities. From closing the ambitious Tiohtià:ke Project to rethinking our programming priorities due to COVID-19, this year was challenging, but allowed us to better support our membership and communities in many ways.

Some of the programming highlights for this fiscal year 2019-2020

The Tiohtià:ke Project's last initiatives

Event at the Musée d'art de Joliette during the exhibition Of Tobacco and Sweetgrass. Where Our Dreams Are curated by Guy Sioui Durand included a series of performances by four Indigenous artists from Quebec and a guided tour of the exhibition with the curator. The exhibition closed on May 5, 2019.

The celebration of the end of the Tiohtià:ke Project took place on September 19, 2019 at the Musée d'art contemporain de Montreal. The event highlighted live performances and screenings curated by rudi aker, a wolastoqew curator based in Montreal. A selection of images from the initiatives was exhibited and the public was invited to share a feast with the Tiohtià:ke Project's community.

D'horizons et d'estuaires : entre mémoires et créations autochtones is a collection of essays that will bring together the perspectives of 14 Indigenous art creatives, art historians, and cultural workers living and working in Quebec and beyond, many of whom participated in the Tiohtià:ke Project. This book is co-edited by Léuli Eshraghi and Camille Larivée and will be co-published with Montreal-based publisher Maison d'éditions Somme Toute. The book launch will be in November 2020 and we are planning to organize roundtable discussions with the writers.



Camille Larivée

Director of Programming

Gatherings

Great Ocean Dialogues Gathering took place in Vancouver, BC from September 27 - 30, 2019 and was organized in partnership with the Vancouver Art Gallery (VAG) and SFU Galleries. The event took place in relation to the VAG's exhibition *Transits and Returns* curated by ACC co-chair Tarah Hogue with four curators from Canada and Oceania, including ACC board member Léuli Eshraghi. This gathering aimed to question and consider how our Indigenous artistic and curatorial practices relate and intersect across the Pacific Ocean.

Regina Gathering: Camille U. and Camille L. went to Regina in November and March 2019 to continue coordination efforts for the ACC's 2020 Gathering which was supposed to take place in June 2020. This gathering was organized in partnership with the Initiative for Indigenous Futures, Sâkêwêwak Artists Collective, MacKenzie Art Gallery, First Nations University of Canada, Neutral Ground Artists Run Centre, Dunlop Art Gallery and the Buffalo People Arts Institute. Due to the COVID-19 pandemic, ACC and our partners sadly decided to cancel this gathering. As a result, the ACC is rethinking the structure of how we gather, shifting this upcoming year to be an online/digital platform which will take place in Fall 2020.

Partnership with Centre CLARK

We decided to continue our long-term partnership with Centre CLARK, an artist run centre based in Montreal, with a second screening event and residency in Winter 2020. THE INFORMANTS took place on December 5, 2019 through a call for proposals, and was curated by the artist and curator Suzanne Kite in collaboration with the artists and curators Jackson Polys and Adam Khalil. They curated a screening, Suzanne's performance, and a discussion around the desire for Indigeneity in the myths, dreams, and political foundations of the so-called Americas.

Faye Mullen was the second curator/artist in residency at Centre CLARK's studio, from January to March 2020. Faye did research around the performative gesture in a variety of media including site-specific interventions, sound installations and image-making both moving. They hosted a weekly two-spirit indigiqueer youth circle at the studio where they shared songs, stories, and discussed care gestures. Faye had access to the Atelier CLARK's woodworking shop, as well as many resources through Centre CLARK and ACC-CCA's art communities and tools. Due to COVID-19, Faye's talk was postponed until June 19, 2020 on Zoom.

Curating Care Campaign

Curating Care is an online project that ran from March 14th until May 19, 2020 in response to museum and gallery closures across the globe due to the COVID-19 pandemic. In partnership with the Inspirit Foundation we supported 40 curators and art creatives who discussed the theme of care in their practice and how this pandemic affected their work. Each participant created a 2 minutes video that we turned into an archive of care. This program is the beginning of a much larger programming framework to be announced later in 2020.

We will be working to figure out how to continue *Curating Care* as an annual program.

review of education initiatives

The overarching goal for this year was to create a framework for how the ACC-CCA defines and implements education initiatives including training opportunities, meaningful mentorship and methodologies for sharing knowledge with our membership and communities that are in alignment with who we are as an organization. In the broadest sense, our education framework defines our responsibilities to the next generation of Indigenous curators and ensures community accessibility related to how we share and disseminate knowledge.

The Emerging Curatorial Training Program and the Indigenous Youth Residency Program were the main pillars of education programming for 2019/2020. Through these initiatives, we were able to explicitly involve both emerging and youth-identified peoples into the ACC-CCA community through our Vancouver Gathering and the ACC-CCA staff gathering in Thunder Bay. Looking forward, Quill will be building upon these programs, seeking to make them more robust, meaningful and in response to what is needed within our communities. Most importantly, Quill will begin to develop an education mandate that critically engages with our organizational methodologies for how we share knowledge within our gatherings, programming and social media platforms as a foundational component of our broader education framework.



Quill Christie-Peters

Director of Education

review of membership

Everything that we do at the ACC-CCA is driven with the goal of supporting the ACC-CCA Members to the best of our ability. At the end of this fiscal year we began a process of implementing an Institutional Membership program to require accountability and reciprocity from institutions that would work to ensure that Indigenous curators and arts professionals are entering into good spaces for our/their communities to feel invited, wanted, and that it would become expected that Indigenous arts professionals would deeply impact those spaces into the future. The Institutional Membership program is growing and changing to react to the needs of both the institutions and the Indigenous peoples working within and alongside these spaces.

It was important for us to invest resources into ensuring that ACC-CCA's members have a say in the activities of the organization and to achieve this, I was hired as the Outreach and Membership Coordinator. I have been building outreach initiatives and programs for our members to engage in so that we can work to ensure that Indigenous curators have what they need to do the critical and integral work they do.

As a team we decided that any programming and opportunities that we offered would need to be done with the idea that it would be reliable and sustainable. We hope that ACC-CCA members can begin to rely on us to deliver programming that uplifts and moves us forward and also that everyone knows how we support.

There is a lot more for us to learn and build so that we can do this work better, but know that we are working diligently to make these efforts long-term and lasting.



Emma Steen

Outreach & Membership
Coordinator

treasurer's report

For fiscal year from April 1, 2019 - March 31, 2020

In late winter of 2020, the world turned upside down when we found ourselves in the middle of a global pandemic. The ACC-CCA, like most of our world, especially our workplaces and our communities, faced unprecedented challenges. I am astounded at the resilience of our members, our staff and our communities as we came together and confronted these challenges together. The pandemic highlights the important community work that is being done by the ACC-CCA and especially in the immediate day-to-day responses of our staff.

As Treasurer my main role is to make sure that the ACC-CCA has the resources to continue to offer the services and programming that is so important. Fortunately, the ACC-CCA finances are stable and growing as we have built a good foundation of grants and income over the past few years. This has meant we were in a good position to help and work with federal and provincial organizations to respond to community and individual needs in a necessary fashion. The 2020 fiscal year marked a year of significant change in leadership of the organization, the transition was costly, and the staff had less availability to fundraise as a result. However, because the staff were able to devote time to building capacity as a team, we are already seeing that the 2021 fiscal year will be our biggest financial year yet. With the help of the Executive Director, we together are building financial approval systems with the hope that our members will trust that we are using our hard earned revenues to the best of our ability.

Overview of 2020 financials:

With the shift in leadership, the ACC-CCA also began working with Humanity Financial who has helped us to build financial management capacity and literacy as an organization, greatly professionalizing our practices. Together we reworked our bookkeeping practices and policies to be more transparent and to better reflect the important work we do.

The ACC-CCA's total revenues for 2020 amounted to \$529,898 and the total expenses were \$532,668. While we had a small deficit of \$2,770 this was the result of expenses related to the transition of leadership of the organization.

What to expect for 2021:

At the end of the 2020 fiscal year, it was unthinkable that we would receive an additional \$500,000 originating from the Canada Council for the Arts to give directly to artists to support emergency relief initiatives. We also did not anticipate that institutions would come forward (despite the impact of the pandemic) to participate both financially and structurally in the Institutional Membership program. We are very appreciative of the institutional support through memberships.

I believe that this year has significantly positioned the ACC-CCA to the funders as an organization that has the capacity to take on much more work in advocacy and programming.



Lori Beavis

Treasurer

Daphne Artist Collective

Aboriginal Curatorial Collective / Collectif des commissaires autochtones

financial statements

Year Ended March 31, 2020

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INDEPENDENT AUDITOR'S REPORT

To the Members of the Aboriginal Curatorial Collective / Collectif des commissaires autochtones

Opinion

We have audited the financial statements of the Aboriginal Curatorial Collective / Collectif des commissaires autochtones (the "ACC-CCA"), which comprise the statement of financial position as at March 31, 2020, and the statements of operations and changes in net assets 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 ACC-CCA 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 ACC-CCA 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 ACC-CCA'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 ACC-CCA or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the ACC-CCA'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. 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.

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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 entity'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 entity'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 entity 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 28, 2020

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

**ABORIGINAL CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
AUTOCHTONES**


Statement of Financial Position

As at March 31, 2020

	2020	2019
ASSETS		
CURRENT		
Cash	\$ 66,829	\$ 73,323
Accounts receivable (Note 3)	10,970	27,665
Harmonized Sales Tax recoverable	12,211	11,236
Prepaid expenses	2,260	900
	<u>92,270</u>	113,124
CAPITAL ASSETS (Note 4)	<u>5,720</u>	2,422
	<u>\$ 97,990</u>	\$ 115,546
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities (Notes 3 and 5)	\$ 80,258	\$ 46,132
Deferred revenues (Note 6)	14,989	65,986
	<u>95,247</u>	112,118
DEFERRED CAPITAL GRANT CONTRIBUTIONS	<u>2,085</u>	-
	97,332	112,118
NET ASSETS		
UNRESTRICTED	<u>658</u>	3,428
	<u>\$ 97,990</u>	\$ 115,546

APPROVED ON BEHALF OF THE BOARD


 Tarah Hogue (Sep 29, 2020 09:05 MDT) _____ Director


 _____ Director

See the accompanying notes to these financial statements

**ABORIGINAL CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
AUTOCHTONES**

**Statement of Operations and Changes in Net Assets
Year Ended March 31, 2020**

	2020	2019
REVENUES		
Grants (<i>Note 7</i>)	\$ 529,232	\$ 713,887
Fundraising events and other Programs	383	560
	<u>283</u>	<u>11,539</u>
	<u>529,898</u>	<u>725,986</u>
EXPENSES		
Salary and contracts	248,447	300,671
Emerging Curators Training Program	84,919	-
Administration and programming	81,620	88,686
Travel and per diem	52,191	177,190
Artist fees	35,708	119,103
Rent	20,296	25,092
Marketing and communication	6,122	9,284
Promotion and gifts	1,279	5,522
Loss on disposal of capital asset	1,047	-
Amortization of capital assets	1,039	1,038
	<u>532,668</u>	<u>726,586</u>
DEFICIENCY OF REVENUES OVER EXPENSES	(2,770)	(600)
NET ASSETS - BEGINNING OF YEAR	<u>3,428</u>	<u>4,028</u>
NET ASSETS - END OF YEAR	<u>\$ 658</u>	<u>\$ 3,428</u>

See the accompanying notes to these financial statements

**ABORIGINAL CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
AUTOCHTONES**

**Statement of Cash Flows
Year Ended March 31, 2020**

	2020	2019
OPERATING ACTIVITIES		
Deficiency of revenues over expenses	\$ (2,770)	\$ (600)
Items not affecting cash:		
Amortization of capital assets	1,039	1,038
Loss on disposal of capital asset	1,047	-
	<u>(684)</u>	438
Changes in non-cash working capital:		
Accounts receivable	16,695	(2,080)
Harmonized Sales Tax recoverable	(975)	5,251
Prepaid expenses	(1,360)	-
Accounts payable and accrued liabilities	34,126	28,814
Deferred revenues	(50,997)	(93,088)
Deferred capital grant contributions	2,085	-
	<u>(426)</u>	(61,103)
Cash flows used by operating activities	<u>(1,110)</u>	(60,665)
INVESTING ACTIVITIES		
Purchase of capital assets	(6,594)	-
Proceeds on disposal of capital assets	1,210	-
Cash flows used by investing activity	<u>(5,384)</u>	-
NET DECREASE IN CASH	(6,494)	(60,665)
CASH - BEGINNING OF YEAR	73,323	133,988
CASH - END OF YEAR	\$ 66,829	\$ 73,323

See the accompanying notes to these financial statements

**ABORIGINAL CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
AUTOCHTONES**

Notes to Financial Statements

Year Ended March 31, 2020

1. NATURE OF ORGANIZATION AND OPERATIONS

The Aboriginal Curatorial Collective / Collectif des commissaires autochtones (the "ACC-CCA") is a national arts service organization that supports, promotes, and advocates on behalf of Canadian and international Aboriginal curators, critics, artists, and representatives of arts and cultural organizations. The ACC-CCA develops and disseminates curatorial practices, innovative research, and critical discourses on Aboriginal arts and culture. By fostering collaboration and exchange, the ACC-CCA builds an equitable space for the Aboriginal intellectual and artistic community.

The ACC-CCA was incorporated on March 14, 2006 as a not-for-profit corporation, and was continued under the Canada Not-for-profit Corporations Act in September 2014. As a not-for-profit corporation, the ACC-CCA is not subject to income tax.

Impact of COVID-19

On March 11, 2020, the World Health Organization characterized the outbreak of Coronavirus Disease 2019 ("COVID-19") as a pandemic which resulted in a series of public health and emergency measures that were put in place to combat the spread of the virus. The duration and impact of COVID-19 are unknown at this time and it is not possible to reliably estimate the impact that the length and severity of these developments will have on the financial results and condition of ACC-CCA in future years. It is management's opinion that ACC-CCA will have sufficient funding resources to mitigate any potential negative impact that may occur in fiscal 2021.

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

ACC-CCA follows the deferral method of accounting for contributions. Restricted contributions, including grants, are recognized as revenues in the year in which the related activities take place and expenses are incurred. Unrestricted contributions are recognized as revenues when received or receivable, provided that contributions receivable can be reasonably estimated and collection is reasonably assured.

Programs revenues are recognized in the year in which the related expenses are incurred.

Volunteer services

Some of the work of ACC-CCA is carried out by volunteers. Since volunteer services are not normally purchased by ACC-CCA, such donated services are not recognized in the accounts.

Financial instruments

The financial instruments of ACC-CCA consist of cash, account receivable, and accounts payable. All financial instruments are initially measured at fair value, and subsequently, at amortized cost.

Capital assets

Capital assets are recorded at cost less accumulated amortization. Amortization is recorded using the declining balance basis at the rate of 30% for computer and office equipment.

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**ABORIGINAL CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
AUTOCHTONES**

Notes to Financial Statements

Year Ended March 31, 2020

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Use of estimates

The preparation of financial statements in conformity with ASNPO 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 periodically reviewed and any adjustments necessary are reported in the year in which they become known. Actual results could differ from these estimates.

3. RELATED PARTY BALANCES

Included in accounts receivable is \$Nil (2019 - \$26,165) owing from the former ACC-CCA's Executive Director for the reimbursement of advances made for travel and per diem costs.

Included in accounts payable and accrued liabilities is \$Nil (2019 - \$6,027) owing to the former ACC-CCA's Executive Director for the reimbursement of expenses paid for on behalf of the ACC-CCA.

4. CAPITAL ASSETS

	Cost	Accumulated amortization	2020 Net book value	2019 Net book value
Computer and office equipment	\$ 7,887	\$ 2,167	\$ 5,720	\$ 2,422

5. GOVERNMENT REMITTANCES PAYABLE

Accounts payable and accrued liabilities include government remittances payable of \$22,283 (2019 - \$29,071).

6. DEFERRED REVENUES

Deferred revenues as at year end are comprised of funding from the following sources, expected to be spent in future years:

	2020	2019
Toronto Arts Council - project	\$ 7,047	\$ 5,839
Inspirit Foundation	6,400	-
Canada Council for the Arts - project (Schedule)	1,542	60,147
	\$ 14,989	\$ 65,986

The changes in deferred revenues during the fiscal year as as follows:

Balance, beginning of fiscal year	\$ 65,986	\$ 159,074
Add: Amounts received during fiscal year	480,320	620,793
Less: Amounts recognized as revenues during fiscal year	(531,317)	(713,881)

(continues)

**ABORIGINAL CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
AUTOCHTONES**

Notes to Financial Statements

Year Ended March 31, 2020

6. DEFERRED REVENUES (continued)

	<u>2020</u>	<u>2019</u>
Balance, end of fiscal year	\$ 14,989	\$ 65,986

7. GRANTS REVENUES

	<u>2020</u>	<u>2019</u>
Canada Council for the Arts - operating	\$ 135,000	\$ 100,000
Department of Canadian Heritage - project	124,375	-
Ontario Trillium Foundation - project	104,200	-
Canada Council for the Arts - project	93,521	389,928
Ontario Arts Council - operating	27,130	29,488
Employment and Social Development Canada - Canada Summer Jobs	21,747	37,047
Northern Ontario Heritage Fund Corporation - project	12,867	27,263
Toronto Arts Council - project	6,792	64,161
Inspirit Foundation	3,600	-
Halifax Regional Municipality - project	-	40,000
Department of Canadian Heritage - operating	-	20,000
Cultural Human Resource Council - project	-	6,000
	<u>\$ 529,232</u>	<u>\$ 713,887</u>

8. FINANCIAL INSTRUMENTS

It is management's opinion that the ACC-CCA is not exposed to significant credit or market risks arising from its financial instruments.

The ACC-CCA is exposed to liquidity risk mainly with respect to its accounts payable. The ACC-CCA manages its cash based on its cash flow needs and maintains sufficient cash resources to cover amounts payable as they come due.

9. COMPARATIVE FIGURES

Some of the comparative figures have been reclassified to conform to the current year's presentation.

ABORIGINAL CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
AUTOCHTONES

Tiohtia'ke Project Summary of Activities

(Schedule)

Year Ended March 31, 2020

	2020
Funds available	
Deferred project revenues, beginning of fiscal year	\$ 60,147
Project funds received during fiscal year	<u>37,000</u>
	<u>97,147</u>
Expenses	
Program	40,833
Salary and contracts	37,125
Administration and programming	<u>15,196</u>
	<u>93,154</u>
Purchase of capital assets	<u>2,452</u>
Deferred project revenues, end of fiscal year	<u>\$ 1,541</u>

See the accompanying notes to these financial statements

ACC CCA

Aboriginal Curatorial Collective
Collectif des commissaires autochtones

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