

ANNUAL REPORT

2018 - 2019

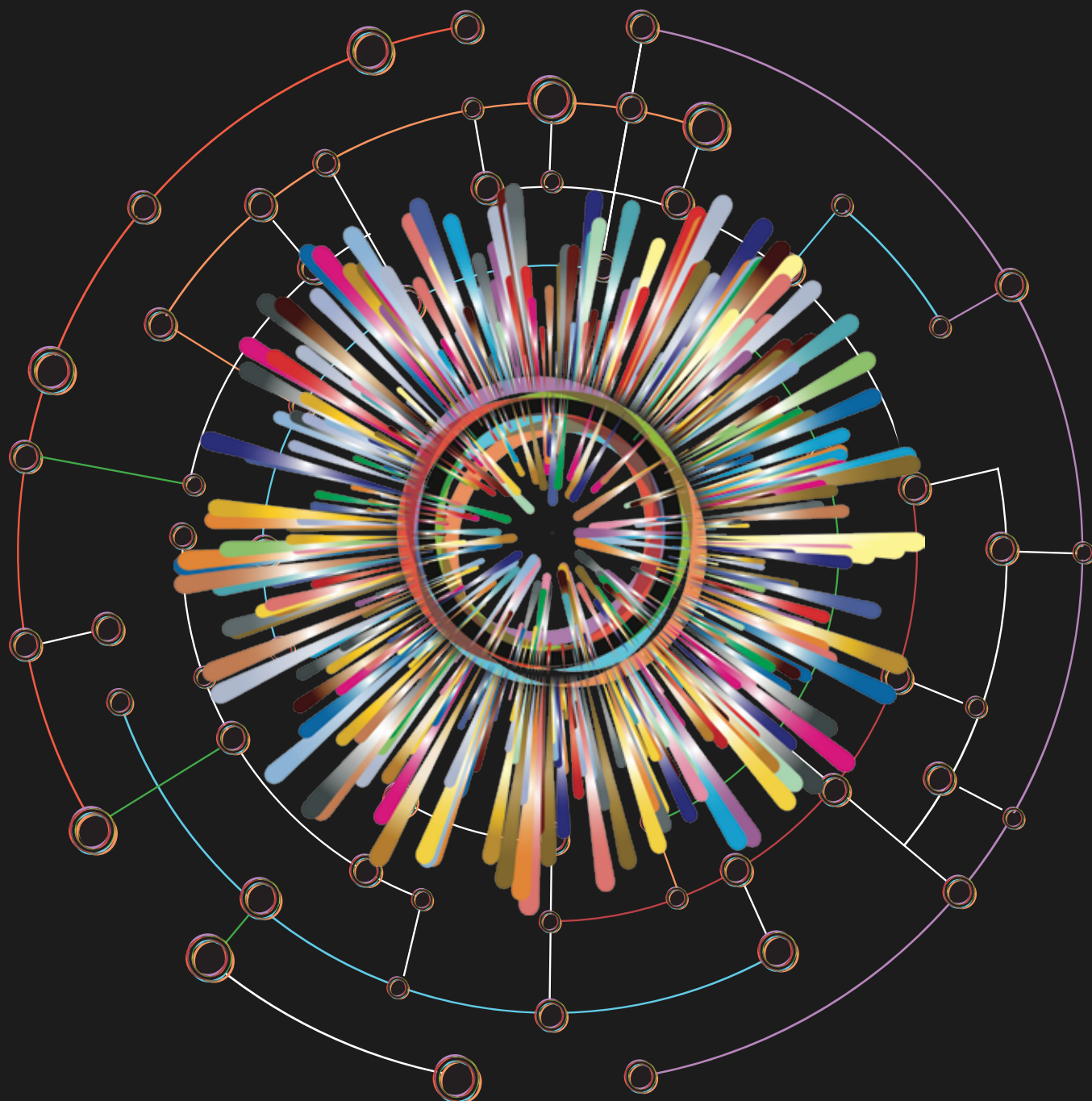


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Orchestras Canada helps orchestras achieve together what they cannot accomplish alone, serving Canadian orchestras in both official languages, through research, knowledge-sharing, convening and advocacy.

Orchestras Canada proudly serves and represents orchestras in every Canadian province, including youth and training orchestras, volunteer-driven and community-based smaller budget orchestras, as well as regional and major professional orchestras.

<https://oc.ca/en>

Message from Board President Tanya Derksen



This last year has been one of focus on next steps in our commitment to the Inclusion, Diversity, Equity and Accessibility Declaration and deepening our inclusion efforts. We were proud to share the [Re-sounding the Orchestra](#) research report on Canadian orchestras' relationships with Indigenous peoples and people of colour with many stakeholder groups. The report comes out of more than a year of research, interviews, gatherings, and roundtable discussions. A huge thank you to authors Soraya Peerbaye and Dr. Parmela Attariwala for their thoughtful work and conversations in its development stages.

We continued our advocacy efforts with a local campaign [Orchestras in the Ridings](#) to connect members with their local MPs in their ridings, presented a rewarding national conference in Calgary, and continued our tireless efforts to fulfill our mission of research, advocacy, convening and knowledge-sharing.

This year we welcomed four new board members: Cheryl McCallum (Manager, Community Sport Development, SaskSport Inc.), Simon Gamache (until recently Executive Director, I Musici de Montréal), Daniel Bartholomew-Poyser (Artist in Residence and Community Ambassador, Symphony Nova Scotia), and Neil Middleton (Vice-President, Marketing & Sales, Vancouver Symphony Orchestra), who bring a wealth of experience to support our inclusion and diversity work, as well as marketing and digital knowledge.

It is my utmost pleasure to work side-by-side with the incredible Katherine Carleton and her team: Nick Walshe and Sarah Thomson. Thanks to all three of you for your commitment to the work of Orchestras Canada, and for sharing your talents and expertise.

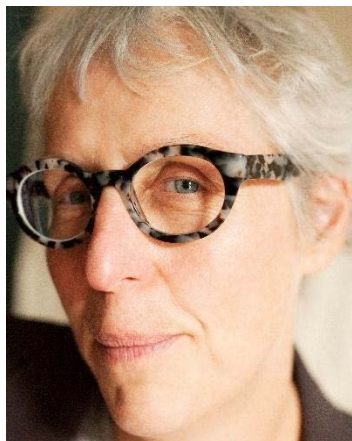
A warm thank you to the wonderful board of directors for their dedication. Your work inspires me throughout the year, and I'm honoured to work with and learn from such a talented group of people.

A final thank you to the Canadian orchestral community, who show up day after day to support bringing transformational music and programming to communities and people across the country. We look forward to continuing to fulfill our mission to help you achieve together what you cannot accomplish alone.

"The support Orchestras Canada has provided me as a working arts professional has been truly exemplary. I have appreciated the good insight, guidance and acumen of the OC staff, particularly its Executive Director, but I've mostly benefited from the organization of meetings with my peers. OC has done yeoman's work making sure we have an opportunity to share thoughts and ideas, and it's made for a richer, cross-country collegial experience."

Carol Kehoe, Tafelmusik Baroque Orchestra and Chamber Choir

Message from OC Executive Director Katherine Carleton



I wish everyone reading this message the same degree of flexibility, creativity, pride and enjoyment in their work that I derive from pretty much every day at Orchestras Canada. Some of the inbuilt excitement may come from the gap between the size of our mandate and the resources that we have to accomplish it! Generosity begets generosity, though; and with the right collaborators, the right work gets done. Highlights for 2018-19 included:

Research

We were proud to release our 14th annual [Comparative Report](#) under the guidance of the incomparable C. Stephen Smith. This report is invaluable to OC in our advocacy and diagnostic work, and we know you find it useful for bench-marking purposes, too.

Consultants Soraya Peerbaye and Dr. Parmela Attariwala concluded their work on [Re-sounding the Orchestra](#) in September 2018, and OC's Equity Committee (led by Daniel Bartholomew-Poyser) took the time needed to discuss the report with key stakeholders, and respond thoughtfully to the report's recommendations.

In November, we were delighted to release a [report on the demographics and psychographics of the audiences for smaller-budget orchestras in Ontario](#), in collaboration with the team at Ontario Presents. Here's a tantalizing insight: in larger centres, audiences tend to focus on specific forms of entertainment in their leisure hours; in regional centres, orchestra audiences are just as likely to be fans of the local Junior A hockey team!

Advocacy

Orchestras Canada's advocacy committee, chaired by the Kitchener-Waterloo Symphony's Andrew Bennett, had a busy year. They advised on pre-budget briefs to both the federal and Ontario governments, and – most notably – led the charge on an [Orchestras in the Ridings](#) campaign, during which Canadian orchestras were urged and supported to meet with their local MPs in the ridings. We're grateful to everyone who took part!

I'd also like to thank Micheline McKay, who stepped down as OC's government relations advisor at the end of the year after 5 years in the role. Micheline's common-sense counsel, ethical standards, and insights were invaluable to us, and we'll miss her very much.

Convening

Our convening efforts in 2018-19 included:

The design and delivery of a highly satisfying national conference in Calgary, chaired by the Calgary Philharmonic Orchestra's Jennifer MacDonald and hosted at the Kahanoff Centre - along with much hard work on the conference just completed by the 2019 Conference committee, chaired by Marc Stevens of the National Arts Centre Orchestra;

Two small budget orchestra gatherings in Ontario, featuring presentations by savvy arts marketers like Margaret Chasins, Michael Morreale, Tim Crouch, and Phil Stephens; lawyer Ryan Prendergast; and the data wizards at Ontario Presents, Natalie Dewan and Judy Harquail. These events were organized with the help of Jennie Worden of Orchestra Toronto, Tim Hendrickson of the Cathedral Bluffs Symphony Orchestra, and Bethany Reed of the Oakville Chamber Orchestra;

A meeting of the large budget orchestra CEOs in Toronto in December, planned in collaboration with Tafelmusik Baroque Orchestra and the Toronto Symphony Orchestra, and hosted by the TSO;

A meeting of small budget orchestra music directors in January, featuring a presentation by OC Equity Chair and conductor Daniel Bartholomew-Poyser, hosted by the Toronto Symphony Orchestra;

A meeting of leaders of Quebec orchestras, chaired by Simon Gamache of I Musici de Montréal with special guests Tania Saba of Université de Montréal, and Luc Simard from Société Radio-Canada, hosted by the Conservatoire de musique et d'art dramatique du Québec in Montréal.

Knowledge-Sharing

We had an interesting internal discussion the other day about knowledge-sharing, and how (or if) it is to be differentiated from "research" and "convening". I ultimately concluded that knowledge-sharing might be defined as the strategies we use to more broadly disseminate the work we're doing and - just as important - pertinent work being done by others. OC's newsletters, our social media feeds, and the resources pages on our all-new website are examples of knowledge-sharing in action, and I'm delighted by the vitality of each of these offerings.

None of this would have been possible without the work and inspiration of my colleagues Sarah Thomson, Administrator, and Nick Walshe, Communications and Member Services Coordinator. Their commitment to our members and to OC's vision is consistently inspiring. And we all appreciate working in close collaboration with our wonderful board of directors, led by Tanya Derksen.

Respectfully submitted,



Katherine Carleton, C.M.

Report from OC Treasurer Karen Wilkinson



For the year ended March 31, 2019

I am pleased to provide my second report to the members of OC. During the year, the Board of Directors met regularly with Katherine Carleton to review current financial results, projections, and budgets for future fiscal periods to ensure that the organization was progressing as planned.

Statement of Financial Position

OC continues to maintain a strong financial position with cash and short-term investments totaling just under \$160,000. This is a slight increase from the prior year and continues to be a strong position for the organization. The organization typically aims to hold cash reserves approximating three months of operating expenses plus funds for strategic initiatives. The target of three months of operating expenses is not currently being met but the unrestricted fund balance is still strong.

Designated Net Assets

Designated Net Assets is a board-designated fund to be used for strategic initiatives determined to be beneficial to the organization's members, for the expansion of the organization's temporary or permanent human resources, or any other strategic purpose that may be identified and approved by the Board of Directors from time to time. There were no projects undertaken in 2019 that were funded from the designated funds.

Statement of Operations

Revenue

Year over year, revenues have decreased by approximately \$13,500. Operating grants from the Canada Council for the Arts and the Ontario Arts Council both increased from 2018 (see note 7). Funding for special projects declined by \$20,000 between fiscal 2018 and 2019, as some projects were not repeated. Membership revenue held steady with the prior year and reflects the new membership structure and fee structure. Total fundraising at \$30,922 increased from the prior year (see note 9). The national conference registrations were down for the conference in June 2018 but this decrease in registrations was offset by a reduction in national conference expenses.



Expense

Overall expenses have decreased by approximately \$8,000. The changes in the expenses reflect the areas of focus for OC activities in the 2019 year and are in line with the expectations of the Board.

General

Pennylegion Chung LLP served as OC's auditors for the 2019 year. OC's 2019 financial statements received a standard audit opinion from the auditors.

“Orchestras Canada serves as a national nexus point for all orchestras across the country, keeping us connected on important issues and providing a forum for discussion and consultation with colleagues. In addition, Orchestras Canada is a fabulous resource, particularly through its website containing useful information, contacts and documents; and plays an essential advocacy role with the federal government, presenting a strong and unified voice on significant matters related to the sector.”

Kathryn Laurin, Victoria Symphony

**ORCHESTRAS CANADA /
ORCHESTRES CANADA**

FINANCIAL STATEMENTS

MARCH 31, 2019

INDEPENDENT AUDITOR'S REPORT

To the Members of Orchestras Canada / Orchestres Canada,

Opinion

We have audited the financial statements of Orchestras Canada / Orchestres Canada (the organization), which comprise the statement of financial position as at March 31, 2019, and the statements of operations, 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 Orchestras Canada / Orchestres Canada as at March 31, 2019 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 these 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 related 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. 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.

INDEPENDENT AUDITOR'S REPORT (continued)

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 your 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.

Pemylegion Chung LLP

Chartered Professional Accountants
Licensed Public Accountants

August 13, 2019
Toronto, Ontario

ORCHESTRAS CANADA / ORCHESTRES CANADA

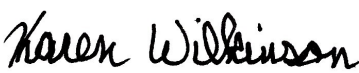
STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31, 2019

	2019	2018
ASSETS		
Current assets		
Cash	\$ 88,061	\$ 84,315
Guaranteed investment certificates (notes 2 and 3)	70,000	45,000
Amounts receivable	6,117	11,998
HST rebate recoverable	1,448	3,831
Prepaid expenses	<u>975</u>	<u>20,297</u>
	<u>\$ 166,601</u>	<u>\$ 165,441</u>
LIABILITIES AND NET ASSETS		
Current liabilities		
Accounts payable and accrued liabilities	\$ 16,109	\$ 8,769
Payroll source deductions payable	3,039	3,323
Deferred contributions (note 5)	-	8,722
Deferred conference fees	<u>5,266</u>	<u>13,536</u>
	<u>24,414</u>	<u>34,350</u>
Net assets		
Designated (note 6)	58,499	58,499
Unrestricted	<u>83,688</u>	<u>72,592</u>
	<u>142,187</u>	<u>131,091</u>
	<u>\$ 166,601</u>	<u>\$ 165,441</u>

Approved on behalf of the Board:

_____, Director

_____, Director

see accompanying notes

ORCHESTRAS CANADA / ORCHESTRES CANADA**STATEMENT OF CHANGES IN NET ASSETS****FOR THE YEAR ENDED MARCH 31, 2019**

	2019		2018	
	Unrestricted	Designated (note 6)	Total	Total
Balance, beginning of year	\$ 72,592	\$ 58,499	\$ 131,091	\$ 132,078
Excess of revenue over expenses for the year	<u>11,096</u>	<u>-</u>	<u>11,096</u>	<u>(987)</u>
Balance, end of year	<u>\$ 83,688</u>	<u>\$ 58,499</u>	<u>\$ 142,187</u>	<u>\$ 131,091</u>

see accompanying notes

ORCHESTRAS CANADA / ORCHESTRES CANADA

STATEMENT OF OPERATIONS

FOR THE YEAR ENDED MARCH 31, 2019

	2019	2018
REVENUE		
Grants (note 7)	\$ 221,303	\$ 237,258
Member and associate fees (note 8)	89,017	89,314
Fundraising (note 9)	30,922	25,098
National conference registrations	27,991	35,108
Job board	16,549	14,196
Investment income (note 10)	9,219	8,837
Workshop fees	<u>1,324</u>	<u>7</u>
	<u>396,325</u>	<u>409,818</u>
EXPENSES		
Personnel	168,900	162,315
National conference	64,153	70,917
Public affairs	42,169	59,151
Office and general	26,642	32,870
Professional fees	23,481	18,520
Board meetings	20,810	23,893
Communications	20,193	10,842
Networking and outreach	11,488	7,926
Occupancy costs (note 11)	<u>7,393</u>	<u>6,857</u>
	<u>385,229</u>	<u>393,291</u>
EXCESS OF REVENUE OVER EXPENSES FROM OPERATIONS BEFORE STRATEGIC INITIATIVE EXPENSE	11,096	16,527
Strategic initiative expense (note 6)	<u>-</u>	<u>(17,514)</u>
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES FOR THE YEAR	<u>\$ 11,096</u>	<u>\$ (987)</u>

see accompanying notes

ORCHESTRAS CANADA / ORCHESTRES CANADA

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED MARCH 31, 2019

	2019	2018
OPERATING ACTIVITIES		
Excess (deficiency) of revenue over expenses for the year	\$ 11,096	\$ (987)
Net change in non-cash working capital items (see below)	<u>17,650</u>	<u>(28,832)</u>
Net cash generated from (used for) operating activities	28,746	(29,819)
INVESTING ACTIVITIES		
Guaranteed investment certificates redeemed (purchased)	<u>(25,000)</u>	<u>20,000</u>
NET INCREASE (DECREASE) IN CASH FOR THE YEAR	3,746	(9,819)
Cash, beginning of year	<u>84,315</u>	<u>94,134</u>
CASH, END OF YEAR	<u>\$ 88,061</u>	<u>\$ 84,315</u>

Net change in non-cash working capital items:

Decrease (increase) in current assets-		
Amounts receivable	\$ 5,881	\$ 16,169
HST rebate recoverable	2,383	(3,831)
Prepaid expenses	19,323	(12,227)
Increase (decrease) in current liabilities-		
Accounts payable and accrued liabilities	7,339	2,546
Payroll source deductions payable	(284)	(672)
Deferred contributions	(8,722)	(28,778)
Deferred conference fees	<u>(8,270)</u>	<u>(2,039)</u>
	<u>\$ 17,650</u>	<u>\$ (28,832)</u>

see accompanying notes

ORCHESTRAS CANADA / ORCHESTRES CANADA

NOTES TO THE FINANCIAL STATEMENTS

MARCH 31, 2019

Orchestras Canada / Orchestres Canada (the organization) is continued under the Canada Not-for-Profit Corporations Act. The organization is exempt from income tax in Canada as a registered charitable organization under the Income Tax Act (Canada).

The organization provides an infrastructure of information, communication, education and support to the Canadian orchestral community. Its membership includes professional, community and youth orchestras, chamber ensembles, musicians and conductors, as well as many organizations and individuals who believe in promoting orchestral music as a unique part of Canadian heritage.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Management is responsible for the preparation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations. Outlined below are those policies considered particularly significant:

Revenue recognition

The principal sources of revenue and recognition of these revenues for financial statement purposes are as follows:

Contributions

The organization follows the deferral method of revenue recognition for contributions.

Externally restricted contributions, including grants, sponsorships and restricted donations, related to current expenses are recognized as revenue in the current year. Externally restricted contributions received in the year for expenses to be incurred in the following year are recorded as deferred contributions. Externally restricted contributions related to the purchase of capital assets are recorded as revenue in the same period, and on the same basis, as the related capital assets are amortized. Unrestricted contributions are recorded when received.

Contributed materials and services

Contributed materials and services which are normally purchased by the organization are not recorded in the accounts.

Member and associate fees

Member and associate fees are recognized as revenue in the year to which they apply.

Fees for service

Fee for service revenue including conference registration fees, workshops fees and job board, is recognized when services are delivered.

Fundraising

Fundraising revenue is recognized when the activity takes place.

Investment income

Investment income is recognized as revenue when earned except for investment income earned on Ontario Arts Foundation funds, which are recognized when received.

2. GUARANTEED INVESTMENT CERTIFICATES

Guaranteed investment certificates are issued by a major Canadian chartered bank, bear interest ranging from 1.20% to 1.75% and mature between June 2019 and July 2019.

ORCHESTRAS CANADA / ORCHESTRES CANADA

NOTES TO THE FINANCIAL STATEMENTS

MARCH 31, 2019

3. BANK LINE OF CREDIT

The organization has a business line of credit of \$45,000 which bears interest at the bank's prime + ¼%. The business line of credit is secured by the organization's guaranteed investment certificates. As at March 31, 2019, none of the line of credit had been drawn down (none drawn down as at March 31, 2018).

4. FINANCIAL INSTRUMENTS

The organization's financial instruments include cash, guaranteed investment certificates, amounts receivable, accounts payable and accrued liabilities. Guaranteed investment certificates are recorded at cost plus accrued interest income. Amounts receivable, accounts payable and accrued liabilities are initially recorded at fair value and are subsequently recorded net of any provisions for impairment in value.

5. DEFERRED CONTRIBUTIONS

	2019	2018
The following amounts have been deferred at year end:		
Canada Council for the Arts	\$ <u>-</u>	\$ <u>8,722</u>
Continuity of deferred contributions for the year is as follows:		
	2019	2018
Deferred contributions, beginning of year	\$ 8,722	\$ 37,500
Add cash received from grants	212,581	208,480
Less grant revenue recognized (note 7)	<u>(221,303)</u>	<u>(237,258)</u>
Deferred contributions, end of year	\$ <u>-</u>	\$ <u>8,722</u>

6. DESIGNATED NET ASSETS

The Board of Directors of the organization has designated net assets of \$58,499 as at March 31, 2019 for future strategic initiatives and to provide for unexpected financial contingencies (\$58,499 designated as at March 31, 2018). Use of these funds requires prior approval by the Board of Directors.

During the year, the organization spent \$nil on strategic initiatives (\$17,514 spent in 2018).

ORCHESTRAS CANADA / ORCHESTRES CANADA

NOTES TO THE FINANCIAL STATEMENTS

MARCH 31, 2019

7. GRANT REVENUE

Grant revenue recognized in the year was as follows:

	2019	2018
Canada Council for the Arts		
Operating	\$ 136,000	\$ 126,000
Projects	8,722	28,778
Ontario Arts Council		
Operating	76,581	74,713
Government of Canada		
Employment and Social Development Canada	-	4,788
Province of Ontario,		
Ministry of Tourism, Culture and Sport	-	2,979
	<u>\$ 221,303</u>	<u>\$ 237,258</u>

8. MEMBER AND ASSOCIATE FEES

Member and associate fees earned in the year were as follows:

	2019	2018
Orchestras	\$ 87,062	\$ 76,164
Associate orchestras and organizations	1,955	13,000
Individuals	-	150
	<u>\$ 89,017</u>	<u>\$ 89,314</u>

9. FUNDRAISING

Fundraising revenue is from the following sources:

	2019	2018
Individuals	\$ 21,572	\$ 15,648
Corporations	9,350	9,450
	<u>\$ 30,922</u>	<u>\$ 25,098</u>

ORCHESTRAS CANADA / ORCHESTRES CANADA

NOTES TO THE FINANCIAL STATEMENTS

MARCH 31, 2019

10. ENDOWMENTS WITH THE ONTARIO ARTS FOUNDATION

The organization established the Orchestras Canada Arts Endowment Fund at the Ontario Arts Foundation (OAF) under the terms of the Arts Endowment Fund (AEF) Program. The AEF was a program of the Government of Ontario through the Ministry of Tourism, Culture and Sport and administered by the OAF.

The Orchestras Canada Arts Endowment Fund will be held in perpetuity for Orchestras Canada. The market value of the Orchestras Canada Arts Endowment Fund as at March 31, 2019 was \$179,618 (\$177,084 as at March 31, 2018). These funds held in trust are not reflected in these financial statements.

Orchestras Canada receives investment income from the Orchestras Canada Arts Endowment Fund to be used for operations. During the year, Orchestras Canada received investment income of \$8,177 from the Orchestras Canada Arts Endowment Fund (\$8,216 in 2018).

11. LEASE COMMITMENT

The organization leases office space in Peterborough, Ontario. Minimum annual payments under the terms of the lease, which expires February 29, 2022, are as follows:

2020	10,370
2021	10,370
2022	9,506

Message from OC Governance Committee Chair Shannon Whidden



The Governance Committee assists OC's Board of Directors in fulfilling its governance responsibilities with respect to: (1) nominations of members of Board Committees and other committees; (2) good governance practices including matters of ethics; (3) the evaluation of governance functions and activities of the Board.

Members in 2018-19 were: Shannon Whidden (chair, July 2018-June 2019), Tanya Derksen (interim chair, July-September 2019), Cheryl McCallum, Karen Wilkinson, and Katherine Carleton. I am most grateful for the contributions of time and expertise of my esteemed colleagues.

Here are some highlights of our work over the past year:

- We have focused a significant amount of time on updating the board matrix for 2019-20. The committee considered a number of factors that contribute to diverse and dynamic board including: geographic representation, skills weighted to OC's needs (advocacy, change management, communications, development, digital, finance, human resources, legal, strategy, professional development, governance and policy), and experience (artistic, board, education/youth, community, event planning, executive leadership, marketing, fundraising, operations), as well as other experience and attributes. In keeping with the principles of OC's IDEA Declaration, recruitment of directors will reflect OC's commitment to inclusion, diversity, equity and accessibility.
- We updated OC's Executive Director succession plan. Originally prepared and approved in 2015, the document and the materials that support it were due to be reviewed and refreshed, and I'm grateful to Cheryl McCallum and Katherine Carleton for taking the lead on this important work.
- OC's Governance Framework, adopted by the Board in 2016, recommends that the Governance Committee review OC's Code of Ethics every three years. The Code sets out duties and responsibilities of directors, managers, staff, and volunteers. The Committee began its consideration of the Code in the latter part of the year and will continue over the coming months.
- We supported the establishment of a new Revenue Task Force, which led to the engagement of a team of consultants who are tasked with positioning OC to diversify and grow its contributed revenues. The consultants are expected to submit final recommendations to OC in November 2019.

Three names are being put forward by the Governance Committee for election/re-election this year for a three-year term:

Tanya Derksen, Executive Director, Regina Symphony Orchestra

Jennifer MacDonald, Director, Artistic Operations, Calgary Philharmonic Orchestra

Marc Stevens, General Manager, National Arts Centre Orchestra

The proposed slate of directors for 2019-2020, including terms, is below:

NAME	AFFILIATION
Year one of a three-year term	
Tanya DERKSEN	Regina Symphony Orchestra
Jennifer MACDONALD	Calgary Philharmonic Orchestra
Marc STEVENS	National Arts Centre Orchestra
Year two of a three-year term	
Daniel BARTHOLOMEW-POYSER	Symphony Nova Scotia
Simon GAMACHE	HEC Montréal, Commission scolaire de Montréal
Cheryl MCCALLUM	Sask Sport Inc
Neil MIDDLETON	Vancouver Symphony Orchestra
Year three of a three-year term	
Bruce CRAIG	Prince Edward Island Symphony Orchestra
Karen WILKINSON	Kitchener-Waterloo Symphony

"I appreciated the chance to talk with peers from the other side of the country that I normally never get the opportunity to connect with. I also really enjoyed learning about all the different tools and information available to us that we are not yet aware of."

A participant at the 2018 National Conference in Calgary

OC Directors 2018-19

Elected Members / Executive Committee

Tanya Derksen (President)
Executive Director, Regina Symphony Orchestra (SK)

Shannon Whidden (Vice-President)
Ottawa Youth Orchestra Academy (ON)

Karen Wilkinson (Secretary-Treasurer)
Director, Kitchener-Waterloo Symphony (ON)

Elected Members

Daniel Bartholomew-Poyser
Artist in Residence and Community Ambassador,
Symphony Nova Scotia (NS)

Bruce Craig
President, Prince Edward Island Symphony Orchestra
(PE)

Marie-Josée Desrochers
Chief Operating Officer, Orchestre symphonique de Montréal (QC)

Simon Gamache
Executive Director, I Musici de Montréal (QC)

Jennifer MacDonald
Director of Artistic Operations, Calgary Philharmonic Orchestra (AB)

Cheryl McCallum
Manager of Community Sport, Sask Sport Inc. (SK)

Neil Middleton
Vice President, Marketing and Sales, Vancouver Symphony Orchestra (BC)

Marc Stevens
General Manager, National Arts Centre Orchestra / L'Orchestre du Centre national des Arts
(ON)

"I am really enjoying our new membership with Orchestras Canada. The break in the isolation of our orchestra from others has been a game changer for us."

Brenda Margaret Muller, Whispering River Orchestra

OC Committees and Task Forces, 2018-19

Advocacy

Andrew Bennett, Kitchener-Waterloo Symphony (Chair)
Jean-R. Dupré, Orchestre Métropolitain
Melanie Gattiker, Lethbridge Symphony
Natalie Rousseau, Orchestre symphonique de Trois-Rivières
Roberta Smith, Toronto Symphony Orchestra
Harry Swain, Victoria Symphony
Vicki Young, Manitoba Chamber Orchestra

Audit

Karen Wilkinson, Kitchener-Waterloo Symphony/OC Secretary-Treasurer (Chair)
Bruce Craig, Prince Edward Island Symphony/OC Director
Jennifer MacDonald, Calgary Philharmonic Orchestra/OC Director

Betty Webster Award 2018

Matthew Jones, Kitchener-Waterloo Chamber Orchestra (Chair)
Daniel Bartholomew-Poyser, Symphony Nova Scotia/OC Director
Ardyth Brott, Brott Music Festival / National Academy Orchestra
Margot Holmes, Vancouver Island Symphony
Adriana Lebedovich, Calgary Philharmonic Orchestra

Digital

Simon Gamache, I Musici de Montréal/OC Director (Chair)
Alison Kenny-Gardhouse, Edmonton Symphony Orchestra
Renaud Legoux, HEC Montréal
Nadja Merali, Edmonton Symphony Orchestra
Neil Middleton, Vancouver Symphony Orchestra/OC Director

Equity

Daniel Bartholomew-Poyser, Symphony Nova Scotia/OC Director (Chair)
Simon Gamache, I Musici de Montréal/OC Director
Cheryl McCallum, SaskSport/OC Director
Olga Mychajluk, Kitchener-Waterloo Symphony
Mark Turner, Saskatoon Symphony Orchestra
Dinuk Wijeratne, Nova Scotia Youth Orchestra
Vicki Young, Manitoba Chamber Orchestra

Governance

Shannon Whidden, Ottawa Youth Orchestra Academy/OC Vice-President (Chair until July 2019)
Tanya Derksen, Regina Symphony Orchestra/OC President (Interim Chair from August 2019)
Cheryl McCallum, SaskSport/OC Director
Karen Wilkinson, Kitchener-Waterloo Symphony/OC Secretary-Treasurer

National Conference 2019

Marc Stevens, National Arts Centre
Orchestra/OC Director (Chair)

Daniel Bartholomew-Poyser, Symphony
Nova Scotia/OC Director

Marie-Josée Desrochers, Orchestre
symphonique de Montréal/OC Director

Simon Gamache, I Musici de Montréal/OC
Director

Kate Holmes, Ottawa Symphony Orchestra

Liane Luton, Parkdale United Church
Orchestra

Jennifer MacDonald, Calgary Philharmonic
Orchestra/OC Director

Nelson McDougall, National Arts Centre
Orchestra

Nadia McKenzie, National Arts Centre
Orchestra

Kelly Racicot, National Arts Centre Orchestra

Sophie Reussner-Pazur, National Arts Centre
Orchestra

Revenue

Bruce Craig, Prince Edward Island
Symphony/OC Director (Chair)

Leah Hamilton, Symphony Nova Scotia

Sheila Wisdom, Windsor Symphony
Orchestra

Strategic Planning

Marc Stevens, National Arts Centre
Orchestra/OC Director (Chair)

Daniel Bartholomew-Poyser, Symphony
Nova Scotia/OC Director

Tanya Derksen, Regina Symphony
Orchestra/OC President

Marie-Josée Desrochers, Orchestre
symphonique de Montréal/OC Director

Shannon Whidden, Ottawa Youth Orchestra
Academy/OC Vice-President

"It's always good to hear something in a presentation that you're already doing well, and better to learn other ideas that can help make things better. It's even more impressive to have the Orchestras Canada team take action to help us identify and reach our audience with the most modern approach. It was also great to begin connecting a little more comfortably with all the experienced and dedicated people around your table."

Devin Scott, Scarborough Philharmonic
Orchestra

Government Partners 2018-19

Orchestras Canada would like to gratefully acknowledge the generous support of our partners in government:



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* OC Directors ** OC Personnel

^MSpecial recognition of monthly donors

OC Members & Associates 2018-19

Thank you for contributing your time and resources to the orchestral community through your OC participation and fees.

MEMBER ORCHESTRAS

At OC's 2018 Annual General Meeting, the membership unanimously approved a new General Operating Bylaw for Orchestras Canada. Most notably, it broadens the definition of membership (including the right to vote at Members' meetings) to include smaller budget, youth and training orchestras. This not only recognizes the integral connections among all Canadian orchestras, it also ensures that OC is positioned to serve the entire orchestral community.

A Little Night Music Orchestra

Alberta Symphony Orchestra

Ardeleana Chamber Music Society/Whispering River Orchestra

Arion Baroque Orchestra

Association des orchestres de jeunes du Québec:

Orchestre des jeunes du Québec maritime

Orchestre des jeunes du Saguenay-Lac-Saint-Jean

Orchestre symphonique des jeunes de Joliette

Orchestre symphonique des jeunes de la Montérégie

Orchestre symphonique des jeunes de Montréal

Orchestre des jeunes de Laval-Laurentides

Orchestre symphonique des jeunes de Sherbrooke

West Island Youth Symphony Orchestra

Westmount Youth Orchestra

Brantford Symphony Orchestra

Burlington Symphony Orchestra

Calgary Civic Symphony

Calgary Philharmonic Orchestra

Calgary Youth Orchestra

Cambridge Symphony Orchestra

Cathedral Bluffs Symphony Orchestra

Chebucto Symphony Orchestra

Chilliwack Symphony Orchestra

Concordia University Orchestra (Edmonton)

Counterpoint Community Orchestra

Cowichan Consort Orchestra & Choir

Deep River Symphony Orchestra

Dundas Valley Orchestra

Durham Chamber Orchestra

Durham Youth Orchestra

Edmonton Philharmonic Orchestra

Edmonton Symphony Orchestra

Edmonton Youth Orchestra

Esprit Orchestra

Etobicoke Philharmonic Orchestra

Fredericton Symphony Orchestra

Georgian Bay Symphony

Greater Victoria Youth Orchestra

Guelph Symphony Orchestra

Hamilton Philharmonic Orchestra

Huronion Symphony Orchestra

I Musici de Montréal

International Symphony Orchestra

Kamloops Symphony

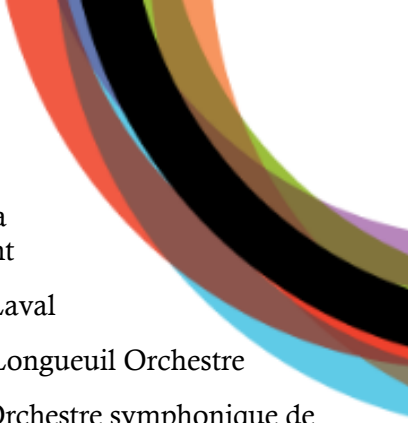
Kawartha Youth Orchestra

Kindred Spirits Orchestra

Kingston Symphony

Kitchener-Waterloo Chamber Orchestra

Kitchener-Waterloo Community Orchestra



Kitchener-Waterloo Symphony
Kitchener-Waterloo Symphony Youth Orchestra
Lethbridge Symphony Orchestra
Les Violons du Roy
London Community Orchestra
London Symphonia
Manitoba Chamber Orchestra
Milton Philharmonic Orchestra
Mississauga Symphony Orchestra
Music4Life Ensemble
National Arts Centre Orchestra
National Youth Orchestra of Canada
Newfoundland Symphony Orchestra
New Brunswick Youth Orchestra
Niagara Symphony Orchestra
North Bay Symphony Orchestra
North York Concert Orchestra
Nova Scotia Youth Orchestra
Oakville Chamber Orchestra
Oakville Symphony Orchestra
Oakville Symphony Youth Orchestra
Okanagan Symphony Orchestra
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Orchestre philharmonique de la Relève du Québec
Orchestre symphonique de Drummondville
Orchestre symphonique de l'Estuaire

Orchestre symphonique de la
Vallée-du-Haut-Saint-Laurent
Orchestre symphonique de Laval
Orchestre symphonique de Longueuil Orchestre
symphonique de Montréal Orchestre symphonique de
Québec
Orchestre symphonique de Sherbrooke Orchestre
symphonique de Trois-Rivières
Orchestre symphonique du Saguenay-Lac-Saint-Jean
Ottawa Chamber Orchestra
Ottawa Pops Orchestra
Ottawa Symphony Orchestra
Ottawa Youth Orchestra Academy
Parkdale United Church Orchestra
Pembroke Symphony Orchestra
Peterborough Symphony Orchestra
Prince Edward Island Symphony Orchestra Prince
George Symphony Orchestra
Quinte Symphony
Red Deer Symphony Orchestra
Regina Symphony Orchestra
Richmond Delta Youth Orchestra
Richmond Hill Philharmonic Orchestra
Rose Orchestra
Saskatoon Symphony Orchestra
Saskatoon Youth Orchestra
Sault Symphony Orchestra
Scarborough Philharmonic Orchestra
Sinfonia de Lanaudière
Sinfonia Toronto
South Saskatchewan Youth Orchestra



Stratford Symphony Orchestra
 Strings Attached Orchestra
 Sudbury Symphony Orchestra
 Surrey Youth Orchestra
 Symphony New Brunswick
 Symphony Nova Scotia
 Symphony of the Kootenays
 Tafelmusik Baroque Orchestra and Chamber Choir
 Thirteen Strings Chamber Orchestra
 Thunder Bay Symphony Orchestra
 Thunder Bay Symphony Youth Orchestra
 Timmins Symphony Orchestra
 Timmins Youth Orchestra
 Toronto Symphony Orchestra
 Toronto Symphony Youth Orchestra
 Vancouver Island Symphony
 Vancouver Philharmonic Orchestra
 Vancouver Symphony Orchestra
 Vancouver Youth Symphony Orchestra
 Victoria Chamber Orchestra
 Victoria Symphony
 West Coast Symphony
 White Rock Community Orchestra
 Windsor Symphony Orchestra
 Winnipeg Symphony Orchestra
 Winnipeg Youth Orchestras

ASSOCIATE ORGANIZATIONS

These can be music schools, artist managers, consultants, ensembles, presenters, publishers, volunteer committees, competitions and other associations or organizations with links to the Canadian orchestral field.

Agence Station Bleue
 Boulev' Art
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 Dean Artists Management
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 Fogarty Law Firm - Immigration Law and Entertainment Law
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 Mantini Sisters
 Music Toronto
 Pacific Region International Summer Music Academy (PRISMA)
 Sultans of String
 University of Toronto Faculty of Music
 Vancouver Opera

"I am constantly impressed at the quality of thought, detail, and sensitivity that Katherine and her team bring to all aspects of the organization's work. It is a privilege to be having this period of professional overlap with such skilled and accomplished colleagues."

Vicki Young, Manitoba Chamber Orchestra