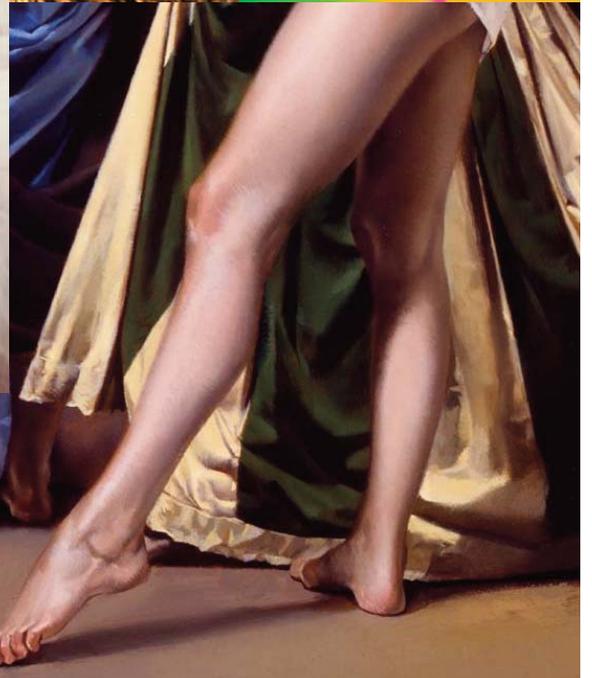


Canadian Conference of the Arts



ANNUAL
2007~
2008
REPORT



Canadian Conference of the Arts

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ROSE BELLOSILLO - *Ontario*
MICHEL BLONDEAU - *Ontario*
TIM BORLASE - *New Brunswick*
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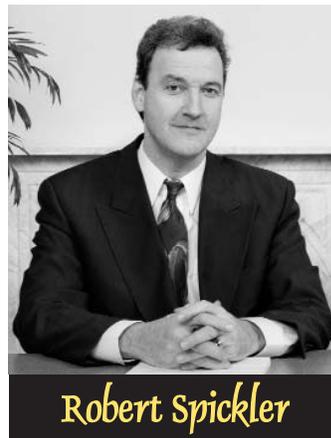
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ANNIE CAPORICCI - *Executive Assistant - Finance, Administration & Member Relations*
MANON CHARRON - *Administrative Director*
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GUILLAUME SIROIS - *Cultural Policy and Communications Advisor*

Message from the President

*Dear Members and Friends of the
Canadian Conference of the Arts,*

Dear Colleagues of the Board of Governors,

It is appropriate today, as the 2005-2008 Board of Governors 3-year mandate ends, to report not only on CCA'S achievements of the past year, but also to give an overview of what has been accomplished during the tenure of the outgoing Board.



Three years ago, the CCA was celebrating its 60th anniversary, reminiscing on its many accomplishments as the broadest based Arts Service Organization in Canada, and paying homage to many artists and cultural workers who have devoted time, expertise and energy in serving the Cultural community through the CCA.

But having been around a long time is not sufficient to maintain the relevance of an institution. And while the CCA was proudly blowing the candles of its anniversary cake, it was, at the same time, highly conscious that the environment in which it was operating had changed considerably over the years. Arts services organizations had appeared and were now providing specialized services for specialized needs in every discipline and in most areas of the country, in French and in English.

The unavoidable question, which the newly elected Board needed to ask to itself and to the CCA as a whole, was:

- Is there a need in the 21st century for an umbrella organization like the CCA?
- Can it still be relevant?
- And if so, what is the added value that the CCA brings to the cultural community, on the one hand, and to our federal institutions on the other?

Coincidentally, the same questions were being asked of the CCA by its main funder, the Department of Canadian Heritage, as well as by some of its largest institutional members. It became obvious to the Board that the CCA which had, in the past, to adjust to changing times, needed to do it again.

It needed to test the relevancy of its mission, to clearly establish a vision for the future shared by its members, to develop a coherent plan of action and to articulate a public discourse that would resonate with all the constituencies it serves.

Three years later, I am proud to report that, thanks to a highly dedicated Board of governors, an energetic National Director and a dedicated staff, considerable progress has been achieved.

First, we have refocused the CCA on its core mission, which is to provide a forum where policy issues affecting the arts and culture sector at large at the national level are debated in an informed manner.

This has meant that the CCA has disengaged from non-core activities, concentrating exclusively on the monitoring, research, analysis and dissemination of information on federal policy issues affecting the Canadian arts and culture sector.

The outcome of the National Policy Conference held in March 2006, allowed the Board to establish clear policy priorities and to develop a strategic plan for 2008-2011, which is currently being implemented.

The CCA now fulfills efficiently the basic "reactive" part of its mission of monitoring, reporting and analyzing policy developments as well as intervening in public debate. It has reaffirmed its role and re-established its credibility with the milieu, tightened its links with the membership through the quality of its bulletins, through the in-depth presentations it makes to parliamentary standing committees and regulating agencies and through the publication of research papers such as the one on cultural diplomacy which culminated in a Symposium held in Montreal last November.





The 2008-2011 Strategic Plan, which will become the new Board primary working document, is a strong roadmap against which the CCA will measure its progress on an ongoing basis. It will be regularly revised to reflect any unforeseen circumstances, in order to adjust our course of action and sketch the road ahead.

While concentrating on its core business, the CCA also needed to look at its operating budget, mainly at its sources of revenue. We have asked our members to show their support through a major increase in the membership fees. The response has been positive to the extent that the relative share of membership fee to the operating revenues has grown from 6% to 15%, a level we deem more appropriate for a service organization like ours.

Moreover, a strategy for a comprehensive diversification of revenue is under development. While fundraising for a national service organization remains a difficult task, we believe that through a "project management" approach, now being implemented, the CCA will be in a better position to attract donors through more tangible proposals.

There are, however, important but unknown and intangible contributions being made to the CCA right now. That is why the CCA has decided to quantify rigorously the value of *pro bono* services, volunteer work and personal investment in time and financial resources provided by its Board members who are all professionals and expert in their field, let alone a great number of outside experts associated to the CCA. Over the past 12 months, we estimate at \$ 225K such contribution, which eloquently demonstrates the trust many people invest in the mission and purpose of the CCA.

The renewed relevance of the CCA's work and the evident dedication of so many people are clearly demonstrated by the fact that, for the first time in its existence, we have secured a two year contribution agreement with Canadian Heritage to facilitate the implementation of our three year plan.

Our audited statements for the year show that the CCA has been able to erase its accumulated deficit and maintain a break-even financial situation during these challenging times.

On the issue of Governance, CCA members will recall that in 2002, the Board had implemented a new governance structure. It had also suggested that this new structure be re-examined after a trial period of 3 to 5 years. The outgoing Board has proceeded to such examination and is recommending to you, today, the ratification of some amendments to the current By-Law.

Finally, in the late winter, the CCA members were invited to elect its new Board whose members will be presented to you in a moment by the Chair of the Nominating Committee.

I am confident that the clarity of CCA's mission and values and the strategic alignment of its activities, the consolidation of its financial resources, as well as the leadership of the new Board of Governors, the energy of the National Director and the dedication of the Secretariat will insure CCA strength for the future.

At this moment, I would like to thank all members of the Board for their generous support throughout those three years. Special thanks go to the outgoing members of the Board: Lori Baxter (BC), Michel Blondeau (Ontario), Peter Gardner (Newfoundland) Bastien Gilbert (Québec), Peter Hyde (Ontario) Sheila Roberts (Saskatchewan) and Karl Siegler (BC). Their dedication to the CCA throughout this crucial phase of its existence has been invaluable. I know that their commitment to what the CCA stands for will carry forward even as they leave its Board.

The CCA is a unique Canadian institution which provokes interest and sometimes envy from foreigners. It occupies a unique niche in the cultural ecology of our country. As a major component of Canadian civil society, it plays an important role in defining the kind of public policies required in the rapidly changing environment faced by our various forms of cultural expressions. As the former Board hands over to the new, I can express optimism concerning the future of this remarkable organization.

Thank you.

ROBERT SPICKLER
President of the Board of Governors

REPORT TO THE ANNUAL GENERAL MEETING OF MEMBERS - TORONTO, JUNE 12, 2008



National Director's Report

Dear Members and Friends of the CCA,

This is my third report as National Director of the CCA and I am proud to say that all in all, we have had a very productive year, building over the progress of the preceding one.

The CCA has maintained its normal activities of monitoring, analyzing and reporting on all major policy and regulatory issues affecting the Canadian arts and culture sector during the current year. We have mailed 39 bulletins to over a thousand subscribers who are CCA members, bureaucrats, parliamentarians, academics, journalists and other stakeholders.

To the best of our capacity, we have maintained and improved our website as a bilingual reference centre on national cultural policy issues. Our site is consulted by 600 to 750 people on a daily average.

We have published our annual in-depth analysis of the Federal Budget and of Supplementary Estimates from the cultural perspective. We have also published two well-received research papers, one on the place of arts and culture in foreign policy and one on the creative economy, the result of two pilot projects of a new partnership program with Canadian and foreign universities, more about that in a moment.

To further the understanding of policy issues, we have launched a new service for members in the form of conference calls where a specific issue is discussed more in depth and questions fielded. With the same objective in mind, we are launching this week on our website a new service called "ABC of cultural policy", which consists in a series of background documents on the essential information and useful links required to understand some major policy issues. In November 2007, we held in Montréal a major international public Symposium on the role of arts and culture in public diplomacy, an event attended by 120 persons. We have held two other consultations on major issues concerning the audiovisual sector, namely on the issue of foreign ownership and of the regulation of Broadcast Distribution Undertakings.

The CCA has also participated in a number of public debates on a variety of topics in front of Senate and House of Commons Committees, the Canadian Radio-television and Telecommunications Commission, the Blue Ribbon Panel on Grants and contributions, the Competition Policy Review Panel, etc.

Internally, in search for greater efficiency, the CCA Secretariat has been restructured, workflows have been overhauled and three new dynamic and competent staff members have been recruited to fill vacancies.

On the other side of the ledger, due to insufficient financial and human resources, we have been obliged to postpone to 2009 the National Policy Conference we were intending to hold in March 2008.

This leads me to the main challenge facing the CCA, namely the resources at our disposal to deliver on our very broad and ambitious mandate. The truth of the matter is that the CCA is still exploring ways to compensate for the \$100K reduction in 2006 of the funding it receives through its contribution agreement with Canadian Heritage. Several actions have been undertaken over the past year to make CCA's funding more predictable, stable, substantial and diversified.

CCA's financial planning cycle has been modified to harmonize as best as possible with that of the Department of Heritage, a fact which has helped to ensure the predictability of our revenue.



Alain Pineau





For the first time in over thirty years of funding relationship, we have been successful in securing a two year contribution agreement with the Department. This agreement will allow the CCA a modicum of financial stability as we search for new sources of funding and start implementing our three year Strategic Plan. I would like to take the opportunity to extend our warmest thanks to the Department's officials whose support and guidance has been and continues to be invaluable.

And of course, as our President mentioned in his report, we have seen a remarkable 60% increase in our membership revenue thanks to the continued support of members.

Let me now turn briefly to the coming year and beyond. Currently, the CCA delivers relatively well on its basic mission of monitoring, reporting and analysing policy developments. It also intervenes in public debate to the full extent of its means. However, these activities fulfill only the fundamental, *reactive* part of CCA's mandate to foster an informed public debate concerning policies that affect Canadian artists, creators, cultural workers and cultural industries.

CCA's refocusing and repositioning exercise has now reached a crucial phase, namely the consolidation of its basic funding and the development of the *proactive* aspect of its mandate through building of its research capacity.

Based on a clear statement of its mission and of its vision, the CCA has developed a Strategic Plan for 2008-2011 based on a strategic alignment of its strengths and activities and on its unique position as a hub of networks.

At the core of the Plan and based on the successful pilot projects mentioned previously, the CCA is launching a new program in partnership with Canadian and foreign universities called *Cultural policy: Next Generation*, which pursues three main objectives:

1. to provide much needed coordinated research and analysis at the national level on policy issues having an impact on arts and culture;
2. to enhance CCA's participation in public debates and, through the research process itself;
3. to contribute to training the next generation of arts and cultural administrators, public servants and academics.

The Program as such comprises two main components: a research program and an internship program. As stated, one of the fundamental objectives of the program is to provide research and analysis directly relevant to current debates concerning the Canadian arts and culture sector. To guarantee this, Steering Committees made up of CCA Board members, members of arts service organizations, academics, civil servants and other experts will contribute to the planning and definition of the research projects in the context of the CCA on-going three-year planning cycle.

The internship program will provide a growing number of students and young cultural workers with opportunities to develop their knowledge and experience through prolonged work in a paid environment and under the supervision of CCA staff or associates. Such internships will be offered to students, to young cultural workers already working for an arts service organization or young civil servants.

This is but one of the ways which the CCA will use to leverage its position as a network of networks and to better deliver on its core mission.

I will conclude by extending my warmest thanks to the outgoing Board members for their support and encouragement during what has been a very challenging time for me as I was adjusting to the realities of the cultural non-profit sector. I am confident that the new Board taking over will play a crucial role in our implementing our Strategic Plan and developing the capacity of this uniquely Canadian institution.

ALAIN PINEAU
National Director

REPORT TO THE ANNUAL GENERAL MEETING OF MEMBERS - TORONTO, JUNE 12, 2008



HENDRY WARREN LLP Chartered Accountants

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May 8, 2008

AUDITORS' REPORT

To the Members of
Canadian Conference of the Arts:

We have examined the statement of financial position of Canadian Conference of the Arts as at March 31, 2008 and the statement of operations and changes in net assets for the year then ended. These financial statements are the responsibility of CCA's management. Our responsibility is to express an opinion on these financial statements based on our audit.

Except as explained in the following paragraph, we conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In common with many charitable organizations, CCA derives donation revenue from numerous individuals and corporations, the completeness of which is not susceptible to satisfactory audit verification. Accordingly our verification of these revenues was limited to the amounts recorded in the accounts of CCA and we were not able to determine whether any adjustments might be necessary to revenue, excess of revenue over expenditures, assets and surplus.

In our opinion, except for the effect of adjustments, if any, which we might have determined to be necessary had we been able to satisfy ourselves regarding the completeness of revenue as described in the preceding paragraph, these financial statements present fairly, in all material respects, the financial position of CCA as at March 31, 2008 and the results of its operations and changes in net assets for the year then ended in accordance with Canadian generally accepted accounting principles.



HENDRY WARREN LLP
Chartered Accountants
Licensed Public Accountants
Ottawa, Ontario



CANADIAN CONFERENCE OF THE ARTS
Statement of Financial Position

March 31, 2008, with comparative figures for 2007

	2008	2007
Assets		
Current assets		
Short-term investments	\$ -	\$ 24,000
Accounts receivable	48,716	41,419
Prepaid expenses	7,209	4,459
	55,925	69,878
Capital assets (Note 3)	-	2,840
Endowment funds (Note 4)	155,578	155,578
	\$ 211,503	\$ 228,296
Liabilities and Net assets		
Current liabilities		
Bank indebtedness (Note 5)	\$ 34,409	\$ 45,217
Accounts payable and accrued charges	7,190	5,975
Deferred revenue	6,459	39,112
	48,058	90,304
Endowment funds held in trust	155,578	155,578
	203,636	245,882
Commitments (Note 6)		
Net assets		
Invested in capital assets	-	2,840
Unrestricted	(52,133)	(80,426)
Internally restricted working capital reserve	60,000	60,000
	7,867	(17,586)
	\$ 211,503	\$ 228,296

See accompanying notes to the financial statements.

CANADIAN CONFERENCE OF THE ARTS
Statement of Operations

March 31, 2008, with comparative figures for 2007

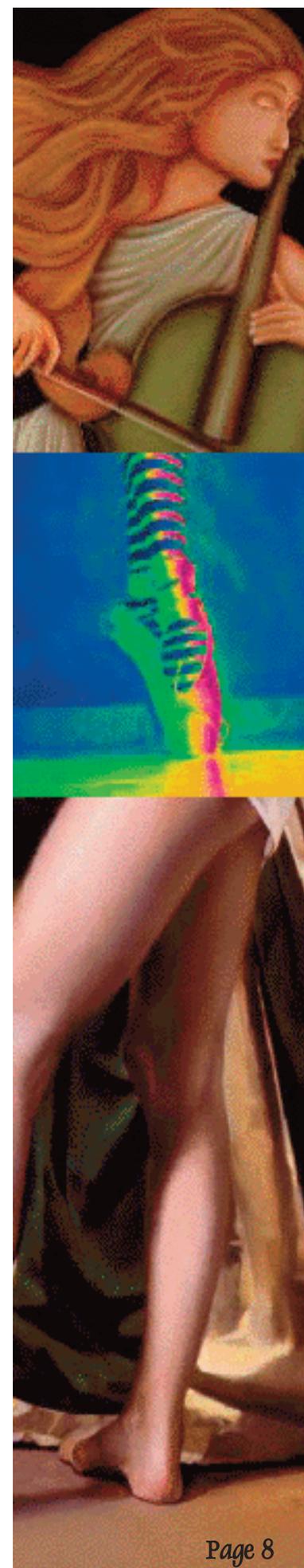
	2008	2008	2007
	Budget (unaudited)	Actual	Actual
Revenue			
Earned revenue (Schedule A)	\$ 323,575	\$ 128,717	\$ 123,441
Contributions (Schedule B)	644,680	475,562	756,122
	968,255	604,279	879,563
Expenses			
Personnel (Schedule C)	388,720	368,770	334,742
Administration (Schedule C)	176,000	133,683	145,895
Ongoing activities (Schedule C)	148,000	50,190	49,332
Special programs (Schedule C)	185,500	26,183	314,995
	898,220	578,826	844,964
Excess of revenue over expenses	70,035	25,453	34,599
Deficit, beginning of year	(17,586)	(17,586)	(52,185)
Net assets (deficit), end of year	\$ 52,449	\$ 7,867	\$ (17,586)

Statement of Changes in Net Assets

Year ended March 31, 2008, with comparative figures for 2007

	Invested in Capital assets	Unrestricted	Internally Restricted Working Capital Reserve	2008 Total	2007 Total
Balance, beginning of year	\$ 2,840	\$ (80,426)	\$ 60,000	\$ (17,586)	\$ (52,185)
Excess of revenue over expenses	(2,840)	28,293	-	25,453	34,599
Balance, end of year	\$ -	\$ (52,133)	\$ 60,000	\$ 7,867	\$ (17,586)

See accompanying notes to the financial statements.



Year ended March 31, 2008, with comparative figures for 2007

1. Purpose of the organization

The Canadian Conference of the Arts (CCA) is a not for profit national arts service organization incorporated under federal law (charitable registration number 11883 0371 RR 0001). The major role of CCA is to encourage the federal, provincial and municipal governments, as well as the corporate and private sector, to develop policies which will ensure the continued growth of the arts and cultural industries in Canada.

2. Significant accounting policies

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles and reflect the following policies:

Revenue recognition

The CCA follows the deferral method of accounting for contributions. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Cash donations are recorded upon receipt. Donations of goods and services are recorded at fair market value when received to the extent that they would have been purchased if not donated.

Use of estimates

The preparation of these financial statements in conformity with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities, disclosure of contingent assets and liabilities at the date of the financial statements, and the amounts of revenues and expenses during the period. In the opinion of management, these financial statements reflect all adjustments necessary to present fairly the results of the periods presented. Actual results could differ from these reported estimates.

Adoption of Section 3855 - Financial Instruments recognition and measurement

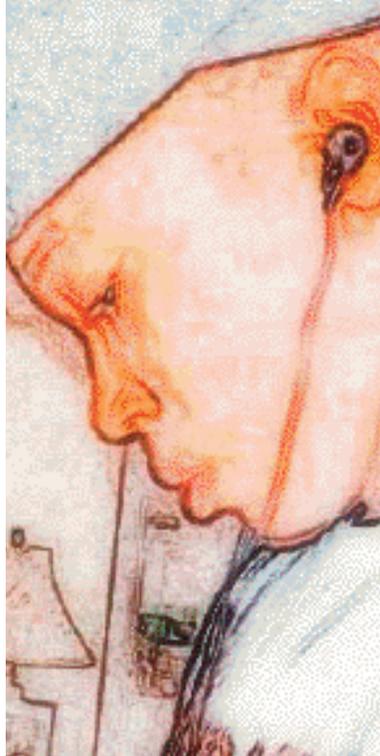
On April 1, 2007, the organization adopted CICA Handbook section 3855 Measurement and recognition to account for its financial instruments. This section provides standards in recognition of financial assets, liabilities and derivatives and guidance in measuring them at the fair market value, or cost depending on their financial instrument classifications. The available classifications are held for trading, held to maturity, available for sale, and loans and receivables.

The organization has made the following classifications:

Endowment funds are classified as available for sale and are measured at the fair market value at the end of each fiscal period.

No adjustment to net assets was required when section 3855 was applied as the endowment funds are short term GICs.

The carrying value of other financial instruments approximates fair value due to the short maturities or the terms of the conditions attached to these instruments.



CANADIAN CONFERENCE OF THE ARTS
Notes to the Financial Statements

Year ended March 31, 2008, with comparative figures for 2007

Financial instruments

CCA's financial instruments consist of bank indebtedness, accounts receivable, accounts payable and accrued charges, deferred revenue and endowment funds. It is management's opinion that CCA is not exposed to significant interest, currency or credit risks arising from these financial instruments.

Capital assets

Capital assets are recorded at cost and are amortized over their estimated useful lives at the following annual rates and methods:

Asset	Basis	Rate
Computer equipment	Straight-line	3 years
Office furniture and equipment	Straight-line	5 years

One half of the annual amount is claimed in the year of acquisition.

3. Capital assets

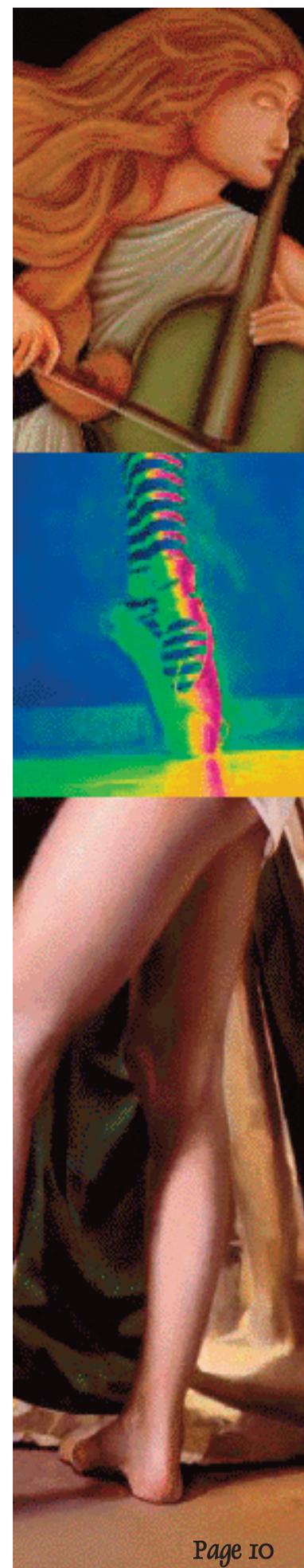
	2008		2007	
	Cost	Accumulated Amortization	Net Book Value	Net Book Value
Computer equipment	\$ 52,167	\$ 52,167	\$ -	\$ 2,840
Office furniture and fixtures	7,615	7,615	-	-
	\$ 59,782	\$ 59,782	\$ -	\$ 2,840

4. Endowment funds

- a) The Canadian Conference of the Arts established the Canadian Conference of the Arts Arts Endowment Fund (the Fund) at the Ontario Arts Foundation (the Foundation) under the terms of the Arts Endowment Fund (AEF) Program. AEF was a program of the Government of Ontario through the Ministry of Culture and is administered by the Ontario Arts Foundation.

The Fund is held in perpetuity for the Canadian Conference of the Arts and investment income is received for use in operations. The market value of the Fund as at March 31, 2008 was \$167,097.

- b) The Canadian Conference of the Arts holds an endowment fund with a market value of \$155,578 at March 31, 2008. The interest paid annually is designated to fund the Chalmer's conference.



CANADIAN CONFERENCE OF THE ARTS
Notes to the Financial Statements

Year ended March 31, 2008, with comparative figures for 2007

5. Bank indebtedness

At March 31, 2008, available short term bank credit facilities consisted of an operating line of credit with Royal Bank in the amount of \$100,000, bearing interest at RBC bank prime plus 2.0%. Bank indebtedness is secured by a general security agreement representing a first charge on all of the organization's assets.

	2008	2007
Draws against line of credit	\$ (11,000)	\$ (19,000)
Bank balances and cash on hand, net of outstanding items	(23,409)	(26,217)
	\$ (34,409)	\$ (45,217)

6. Commitments

CCA has lease obligations for the rental of office equipment and office premises, with payments as follows for the next five years:

	Equipment	Premises	Total
2009	\$ 17,892	\$ 76,023	\$ 93,915
2010	17,892	25,341	43,233
2011	6,683	-	6,683
2012	5,664	-	5,664
2013	1,888	-	1,888
	\$ 50,019	\$ 101,364	\$ 151,383

7. Cash flow statement

A cash flow statement has not been included as it would not provide any additional meaningful information.

8. Comparative figures

Certain of the prior year figures have been reclassified to conform with the current year's financial statement presentation.

CANADIAN CONFERENCE OF THE ARTS
Schedule of Earned Revenue
Schedule A

Year ended March 31, 2008, with comparative figures for 2007

	2008	2007
Earned revenue		
Administration fees	\$ 12,500	\$ 54,408
Interest	310	228
Membership fees	108,778	66,906
Publication sales	1,779	1,899
Registration fees	5,350	-
	\$ 128,717	\$ 123,441

CANADIAN CONFERENCE OF THE ARTS
Schedule of Contributions
Schedule B

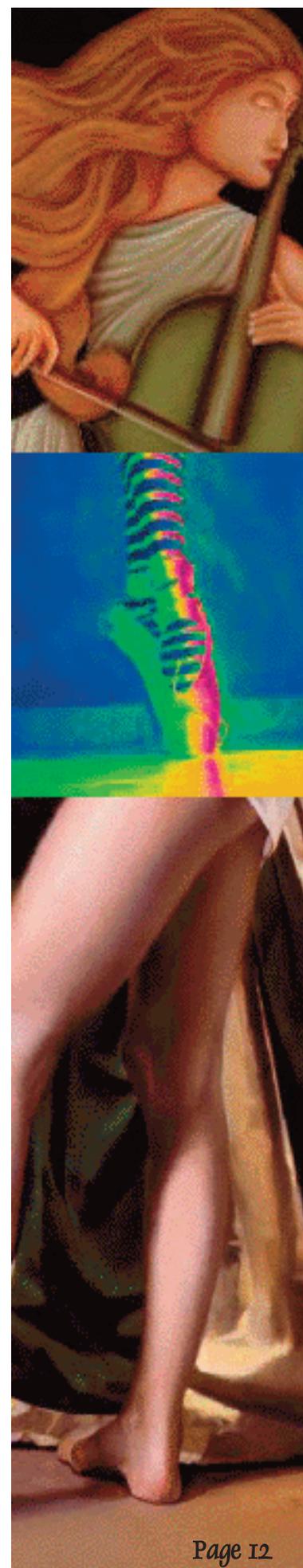
Year ended March 31, 2008, with comparative figures for 2007

	2008	2007
Federal Government		
Department of Canadian Heritage	\$ 390,000	\$ 390,000
Provincial and Municipal Governments		
British Columbia	5,000	4,410
Ontario Arts Council	10,270	10,270
Organizations and Other	70,292	351,442
	<u>475,562</u>	<u>756,122</u>

CANADIAN CONFERENCE OF THE ARTS
Statement of Personnel, Administration and Ongoing Activities Expenses
Schedule C

Year ended March 31, 2008, with comparative figures for 2007

	2008	2007
Personnel		
Salaries	\$ 335,942	\$ 311,318
Benefits	32,828	23,424
	<u>\$ 368,770</u>	<u>\$ 334,742</u>
Administration		
Amortization	\$ 2,841	\$ 8,263
Furniture and equipment	24,604	34,694
Library	685	866
Other	13,867	11,674
Professional fees	8,753	11,733
Stationery and supplies	4,576	5,414
Tenancy	78,357	73,251
	<u>\$ 133,683</u>	<u>\$ 145,895</u>
Ongoing activities		
Awards	\$ 360	\$ 1,069
Board meetings	15,323	35,993
Committee meetings	4,776	2,175
Communications	2,974	3,584
Membership	6,579	-
Travel and hospitality	988	3,029
Symposium	18,797	-
Newsletter and annual report	393	3,482
	<u>\$ 50,190</u>	<u>\$ 49,332</u>
Special programs	<u>26,183</u>	<u>314,995</u>





The CCA gratefully acknowledges the financial support of the following federal and provincial departments and agencies:



Canadian
Heritage

Patrimoine
canadien



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



BRITISH COLUMBIA
ARTS COUNCIL
We acknowledge the support of the Province of British Columbia
through the British Columbia Arts Council

The CCA would also like to extend a special thank you to the following generous supporters in 2007-2008:

Foundations:

The Ontario Arts Council Foundation

Individuals:

David Angell
Pat Martin Bates
Lori Baxter
Tim Borlase
Pat Bradley
Richard Carver
Debra Chandler
Arthur Drache
Michèle Drouin
Canadian Dance Assembly
Dr. Thomas J. Condon
Monica Gattinger
Nadine Gutmann
Jocelyn Harvey
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Janine Tardif-Hébert
R.H. Thomson
Jason van Eyk
Marla Waltman-Dascko
Megan Williams
Joyce Zemans

Canadians remembered

David Adams, *Ballet Dancer* (1928-2007) ★ Jennifer Alexander, *Ballet Dancer* (1972-2007) ★ Bluma Appel, *Patron of the Arts, Diplome d'honneur Recipient 2006* (1921-2007) ★ John Arpin, *Pianist/Composer* (1936-2007) ★ Ashleigh Aston Moore, *Actress* (1981-2007) ★ Margaret Avison, *Poet* (1918-2007) ★ Richard Bell, *Musician* (1946-2007) ★ Willie P. Bennett, *Singer* (1951-2008) ★ Patrick Bourque, *Musician* (1976-2007) ★ Richard Bradshaw, *General Director, Canadian Opera Company* (1944-2007) ★ Paul Brodie, *Saxophonist* (1934-2007) ★ June Callwood, *Writer* (1924-2007) ★ Murray Cohl, *Film Producer* (1929-2008) ★ Ken Danby, *Painter* (1940-2007) ★ Stan Daniels, *Writer/Producer* (1934-2007) ★ Tibor Feheregyhazi, *Actor/Theatre Director* (1932-2007) ★ Ted Finn, *Director* (1939-2007) ★ Norm Hacking, *Musician/Author* (1950-2007) ★ Jeff Healey, *Guitarist/Vocalist* (1966-2008) ★ Douglas Hill, *Author* (1935-2007) ★ William Hutt, *Shakespearean Actor* (1920-2007) ★ Mort Garson, *Electronic Musician* (1924-2008) ★ Roy Jenson, *Actor* (1927-2007) ★ Talivaldis Kenins, *Composer/Pianist* (1919-2008) ★ Daniel MacMaster, *Vocalist* (1968-2008) ★ Lois Maxwell, *Actress* (1927-2007) ★ Oskar Morawetz, *Classical Composer* (1917-2007) ★ Marjorie Morgan, *Author* (1915-2007) ★ Norval "Cooper Thunderbird" Morrisseau, *Ojibwe Artist* (1932-2007) ★ Barry Morse, *Actor* (1918-2008) ★ Oscar Peterson, *Jazz Pianist* (1925-2007) ★ Harry Rasky, *Documentary Film Producer* (1928-2007) ★ Doug Riley, *Musician* (1945-2007) ★ Percy Rodriguez, *Actor* (1918-2007) ★ Valerie "Val" Ross, *Children's Writer* (1950-2008) ★ Jane Rule, *Author* (1931-2007) ★ Georges Thurston, *Author/Composer* (1951-2007).