



ANNUAL REPORT

2008-2009

CANADIAN CONFERENCE OF THE ARTS

Canadian Conference of the Arts

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Message from the President



Dear Members and friends of the Canadian Conference of the Arts,

Dear colleagues of the Board of Governors,

As the recently elected Chair of the Board of Governors, it is an honour for me to present the 2008-2009 Annual Report. I think it is fitting at this point that I thank my predecessor, Robert Spickler, whose leadership and experience helped the CCA endure a very difficult period in its history. Over the past four years, Robert has made great contributions to put the CCA back on the road to recovery, and for that, we all owe him our warmest thanks.

The CCA's mission is to contribute to the development of policies that support and enhance the vitality of the arts and culture sector in Canada. The organization has been doing so for 64 years and its contributions are now needed more than ever, but in a very different environment from that of 1945. The CCA has to adapt to new dynamics and adopt new approaches to leverage its two main assets - its membership and its considerable potential as a network of networks.

2008-2009 has been a remarkable year for the CCA, one during which the oldest and largest arts and culture umbrella organization has made important progress in the refocusing and rebuilding process launched by the Board of Governors in 2005. For the first time, the organization started planning on a three-year cycle based on the strategic alignment of its activities and resources.

This process has been generously supported by our main funder, the Department of Canadian Heritage. For the first time in 30 years of financial support from the federal government, the CCA has been able to count on a two-year agreement which ensures a much needed modicum of financial stability to the secretariat as it seeks new ways of serving its stakeholders, while increasing and diversifying the organization's sources of revenue. We thank the Minister and the department's officials for their continued support to the unique contribution the CCA makes to the arts and cultural sector in Canada.

CCA's renewed credibility was confirmed in several ways over the past 12 months. I mentioned restored credibility with our public funders and can point to the fact that beyond the confidence shown by the federal government, we received increased grants from the Ontario Arts Council, the British Columbia Arts Council, the Canada Council and the Trillium Foundation.

The value of the CCA in providing authoritative and non-partisan information was clearly confirmed by the public's reaction following last summer's cancellation of important arts and culture programs, and the impact this issue had over the federal election. CCA's analyses and election materials were vastly referred to and used by our membership and beyond. Our National Director has also been solicited for interviews with the media dozens of times.

The profile of the organization has been greatly enhanced by this series of unforeseen events, which have dovetailed perfectly with the action plan set out in our strategic plan. In the spring of 2008, the CCA chose as its theme for the year: How can the arts and culture sector better work together to put its policy priorities on the public agenda? The events which preceded and characterized the last federal election campaign and the regional forums which followed the election have all contributed to the increased relevance of the issue raised by the CCA.

Two research documents were commissioned in partnership with universities and published as background material for a series of 14 regional forums which took place all over the country right after the election, from the middle of October to the beginning of December.

This very large consultation, coming as it did after a groundswell of collective interest in arts and culture policy, confirmed the widespread desire of the sector to try and seek greater unity of purpose. The regional forums led to the Chalmers Conference in Ottawa which took place on March 12, 2009. Over 100 delegates from all over the country debated the issue of consensus building with the help of Anne L'Ecuyer, former Vice President of Americans for the Arts. The following morning, a working breakfast was held where some 40 key organizational and individual members met with the CCA Board to pursue the discussion. These meetings have led to the creation of an ad hoc coordination committee tasked with short and long-term objectives to better position arts, culture and heritage issues in public debate. The committee has met by teleconference four times so far and work is underway...but that will be for next year's annual report!

Beyond the regional forums and the March Chalmers Workshop, in June 2008, the CCA organized a public debate on culture in foreign policy in Toronto which featured Professor Cynthia Schneider from Georgetown University, and Melissa Aronczyk, a Canadian PhD student from New York University. The recent creation of an advisory committee on research has channelled another way of providing forums for information exchange on policy issues. The committee also helps the CCA identify research projects and develop partnerships. Other instruments like teleconferencing, blogging and web based work groups figure increasingly into the arsenal used by the CCA secretariat to deliver on its triple role of leader, catalyst and advocate.

There are several challenges ahead, but I am confident that we are on the right road. I believe that as we update our strategic plan for 2012 and beyond, the CCA will clearly establish with all stakeholders its unique role in Canadian society.

In closing, I would like to pay tribute to two great Canadians who have recently passed away. The first is one of the CCA's lifetime honorary members, Paul Siren. As a member of the Board of Governors, and in his service as Vice President and finally President of the CCA, Siren helped the organization deal with complex and controversial issues in a logical and timely manner. The CCA will always be enormously grateful for the many contributions he made for the welfare of the arts and artists in Canada and around the world. His unfailing common sense and wisdom were rare assets which he used unsparingly for the benefit of others in the arts and beyond. His collaboration with Gratien Gélinas led Canada to be the first signatory of the Belgrade Recommendations on the Status of the Artist and to implement legislation at the federal level to promote and protect the socio-economic status of our artists and creators.

This week, we learned of the death of the internationally renowned filmmaker Allan King, the recipient of the 2008 Diplôme d'honneur. We feel greatly privileged to have been able to honour this luminary of Canadian cinema at the awards ceremony held on March 12, 2009, presided by Senator Tommy Banks, during which we also honoured the President of Culture Montréal, Simon Brault, who received the Keith Kelly Award.



Kathleen Sharpe
President

National Director's Report



Dear friends and colleagues,

As our President notes in her report, this past year has been an important one for the Canadian Conference of the Arts' road to repositioning. Throughout the year, in keeping with our new three-year plan, we have kept the focus on the strategic alignment of our activities.

The important role of the CCA as an observer and analyst of cultural policy issues at the federal level has been affirmed by the organization's distribution of no less than 50 bulletins between April 1, 2008 and March 31, 2009 to over 1,000 stakeholders. As usual, last summer, we published our annual in depth analysis of the Federal Budget and Supplementary Estimates from the arts and culture perspective. In response to several questions raised during the federal election about the level of funding given by the federal government to the arts and culture sector, the CCA also published an analysis of arts and culture funding under the 39th Parliament. This document was referred to on several occasions during the campaign and even achieved the unusual honour of being quoted during the French Leader's debate!

We have set up an advisory committee on research comprised of academics from various universities who help us identify projects and develop partnerships. Research projects were realized within the context of our Cultural Policy/Next Generation Program, where we partner with Canadian and foreign universities. With our partners from the Centre of Expertise on Culture and Communities at Simon Fraser University, we gave a follow up to our March 2008 report titled *The Creative Economy: from Economy to Ecology*. The next installment, *Work Flows and Flexicurity*, pursues the reflection and research on the work conditions of creative workers in the new economy and will be published in the coming months.

In preparation for the series of regional forums, we commissioned two documents on the theme of how other organizations, both in Canada and in other countries, manage to get their policy priorities on the political agenda of decision makers.

As part of the CCA's commitment to cultural policy issues, I have agreed to become Chair of the National Advisory Committee on Cultural Statistics and de facto member of Service Industries Consultative Committee at Statistics Canada. This gives the CCA a chance to collaborate with other stakeholders to ensure that the arts and culture sector gets the relevant and timely data essential to the development and evaluation of policies and programs meant to support its vitality and growth. This Chairmanship also provides us with an opportunity to extend and consolidate the links which the CCA has with other stakeholders in the arts and culture sector.

Throughout the year, and in keeping with its strategic plan, the CCA has been setting up committees and teleconference groups which allow it to be better connected with stakeholders and therefore more relevant to the sector.

In keeping with its advocacy mandate, the CCA has participated in a number of public debates, notably in front of the Canadian Radio-television and Telecommunications Commission (CRTC), on fundamental issues like new media, network neutrality and the funding of Canadian programs. We have communicated our views on the budget and on the economic stimulus package through submissions to the Parliamentary Committee on Finance and through letters to the government and opposition parties. We have also appeared in front of the Senate Committee on Banking, Trade and Commerce in the context of the revision of Bill C-10 and the controversy about its potential for censorship on the part of the government.

For me, one of the most defining moments of the year was the series of 14 regional forums that I conducted across the country over a period of seven weeks last fall. For the first time after three years as National Director, these forums gave me the opportunity to connect with our members in their own environment. I witnessed first hand the unique character of our organization, and its capacity to bring together cultural workers from the same community who rarely have the opportunity to meet and discuss issues of common interest. It is this unique characteristic, the inclusiveness of our membership and our potential as a network of networks, which constitutes the greatest asset of the CCA.

As mentioned in our President's report, the CCA's profile has been enhanced over the last 12 months in part because of the controversy following the federal budget cuts to the arts and culture sector, the unexpected role cultural issues played in the federal election, the media exposure these events provided for the CCA and the series of regional forums. This in turn has led to more frequent outreach opportunities. For example, in September, as National Director, I was invited to give a conference at the Institut national de recherche scientifique in Québec City. In October, I participated in a debate on censorship at the University of Victoria. In November, I made a presentation to students at the University of Ottawa and in February, I was on a panel in Toronto organized by the Books and Periodical Association on the theme of "Our country, our culture".

On the human resources front, we have seen a number of changes within the secretariat. We were sorry to lose our Policy Advisor, Guillaume Sirois, who distinguished himself by winning a much coveted Walter and Duncan Gordon Foundation Fellowship to pursue studies on cultural diversity. However, we were very fortunate to find Jessica Litwin, a worthy candidate to succeed Guillaume. Through restructuring the work within the secretariat, we were able to create a Development Officer position, now occupied by Alessia Bongiovanni who was previously my Executive Assistant. Thanks partly to a Cultural Human Resources Council grant, we have been able to renew the tradition of taking on a policy intern. This is part of a plan whereby we can increase our analysis and research capacity while also providing work experience to young and talented individuals interested in policy development. Thanks to the excellent work accomplished by this year's intern Heather Robson, we were able to complete our Workshop on Cultural Policy 101, which with the support of a grant from the Trillium Foundation, will be presented in the coming months in five communities all across Ontario.

Despite all the accomplishments of the past year, one fact remains - the CCA must meet the financial challenges it faces in order to improve on the delivery of its unique but very broad mandate. Over the past year, we have taken measures to address these challenges. With the assistance of an expert, we have explored strategies which could lead to increased, diversified and stable funding. The conclusion of this study has been that in the current environment, and given the very specialized nature of CCA's mission, there is no quick fix for this challenge and the best road to fundraising is through "friendraising". This can be accomplished over a period of time through raising the profile of the organization and ensuring that its "value proposition" is clear and convincing for funders, current and prospective members and hopefully, some generous donors.

The CCA is working hard on plans and projects leading to the greater involvement of our members. In the coming months, thanks to the Trillium Foundation grant, we will be developing a comprehensive communications plan which will include the material for a membership recruitment and retention campaign. In the meantime, it has been found necessary to adopt a strict deficit reduction plan. This includes some downsizing in human resources and moving to a smaller and much more affordable office space.

There is no doubt that the road ahead is still fraught with challenges and difficulties. However, I think we can be proud of what has been accomplished over the past three years. I am confident that this organization will be able to consolidate itself as the leader, catalyst and advocate its mission and vision statements call for.

In closing, I would like to extend my warmest thanks to all Board members and to the staff for the continuing support they have given me over the past year. In particular, I would like to thank our previous Chair, Robert Spickler, for having been a most generous mentor to me during my first three years as National Director. I also want to thank my predecessor, Keith Kelly, who has acted as Senior Policy Advisor during the same period, and who has provided me with invaluable support and advice. Keith is leaving the CCA for the second time today, but we will always be grateful for the remarkable contributions he made to the organization over a period of thirteen years.

A handwritten signature in black ink, appearing to read "Alain Pineau". The signature is fluid and cursive, with the first name "Alain" written in a larger, more prominent script than the last name "Pineau".

Alain Pineau
National Director

Financial Statements

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May 21, 2009

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, 2009 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, 2009 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

HENDRY WARREN LLP
Chartered Accountants
Licensed Public Accountants
Ottawa, Ontario

CANADIAN CONFERENCE OF THE ARTS

Statement of Financial Position

March 31, 2009, with comparative figures for 2008

	2009	2008
Assets		
Current assets		
Accounts receivable	\$ 50,154	\$ 48,716
Prepaid expenses	15,587	7,209
	65,741	55,925
Capital assets (Note 4)	17,441	-
Endowment funds (Note 5)	155,578	155,578
	\$ 238,760	\$ 211,503
Liabilities and Deficit		
Current liabilities		
Bank indebtedness (Note 6)	\$ 110,620	\$ 34,409
Accounts payable and accrued charges	4,036	7,190
Deferred revenue	-	6,459
Current portion of capital lease obligations	4,917	-
	119,573	48,058
Capital lease obligations (Note 7)	9,131	-
Endowment funds held in trust	155,578	155,578
	284,282	203,636
Commitments (Note 8)		
Deficit		
Invested in capital assets	17,441	-
Unrestricted	(62,963)	7,867
	(45,522)	7,867
	\$ 238,760	\$ 211,503

Approved on behalf of the Board of Governors:


Governor


Governor

See accompanying notes to the financial statements.

CANADIAN CONFERENCE OF THE ARTS

Statement of Operations

Year ended March 31, 2009, with comparative figures for 2008

	2009	2009	2008
	Budget (unaudited)	Actual	Actual
Revenue			
Earned revenue (Schedule A)	\$ 130,707	\$ 124,467	\$ 128,717
Contributions (Schedule B)	582,000	459,941	475,562
	712,707	584,408	604,279
Expenses			
Personnel (Schedule C)	389,760	397,084	368,770
Administration (Schedule C)	139,160	140,021	133,683
Ongoing activities (Schedule C)	86,750	52,712	50,190
Special programs (Schedule C)	67,500	47,980	26,183
	683,170	637,797	578,826
(Deficiency) excess of revenue over expenses	29,537	(53,389)	25,453
Net assets (deficit), beginning of year	7,867	7,867	(17,586)
(Deficit) surplus, end of year	\$ 37,404	\$ (45,522)	\$ 7,867

Statement of Changes in Net Assets

Year ended March 31, 2009, with comparative figures for 2008

	Invested in Capital assets	Unrestricted	Internally Restricted Working Capital Reserve	2009 Total	2008 Total
Balance, beginning of year	\$ -	\$ 7,867	\$ -	\$ 7,867	\$ (17,586)
(Deficiency) excess of revenue over expenses	-	(53,389)	-	(53,389)	25,453
Additions to capital assets	20,929	(20,929)	-	-	-
Amortization	(3,488)	3,488	-	-	-
Balance, end of year	\$ 17,441	\$ (62,963)	\$ -	\$ (45,522)	\$ 7,867

See accompanying notes to the financial statements.

CANADIAN CONFERENCE OF THE ARTS

Notes to the Financial Statements

March 31, 2009, with comparative figures for 2008

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.

Financial instruments

CCA's financial instruments consist of accounts receivable, bank indebtedness, accounts payable and accrued charges, capital lease obligations and endowment funds.

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

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. It is management's opinion that CCA is not exposed to significant interest, currency or credit risks arising from these financial instruments.

CANADIAN CONFERENCE OF THE ARTS

Notes to the Financial Statements

March 31, 2009, with comparative figures for 2008

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
Equipment under capital lease	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. Economic dependence

The Organization receives a substantial portion of its operating funds from the Government of Canada and is economically dependent on its continuing support of the organization's mission.

4. Capital assets

	2009		2008	
	Cost	Accumulated Amortization	Net Book Value	Net Book Value
Computer equipment	\$ 53,209	\$ 52,341	\$ 868	\$ -
Equipment under capital lease	19,887	3,314	16,573	-
Office furniture and fixtures	7,615	7,615	-	-
	\$ 80,711	\$ 63,270	\$ 17,441	\$ -

CANADIAN CONFERENCE OF THE ARTS

Notes to the Financial Statements

March 31, 2009, with comparative figures for 2008

5. 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, 2009 was \$141,899.

- b) The Canadian Conference of the Arts holds an endowment fund with a market value of \$155,578 at March 31, 2009. The interest paid annually is designated to fund the Chalmer's conference.

6. Bank indebtedness

At March 31, 2009, 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.

	2009	2008
Draws against line of credit	\$ (91,000)	\$ (11,000)
Bank balances and cash on hand, net of outstanding items	(19,620)	(23,409)
	<u>\$ (110,620)</u>	<u>\$ (34,409)</u>

7. Capital lease obligations

	2009	2008
National Leasing capital lease, at an implicit interest rate of 17.2%, secured by a charge on specific equipment, repayable in monthly instalments of \$580, due September 2011.	\$ 14,048	\$ -
Less amounts due within one year	4,917	-
	<u>\$ 9,131</u>	<u>\$ -</u>

CANADIAN CONFERENCE OF THE ARTS

Notes to the Financial Statements

March 31, 2009, with comparative figures for 2008

Principal repayments required in the next three years are as follows:

2010	\$	4,917
2011		5,831
2012		3,300
	\$	14,048

8. Commitments

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

	Equipment	Premises	Total
2010	\$ 17,892	\$ 58,152	\$ 76,044
2011	6,683	45,650	52,333
2012	5,664	46,618	52,282
2013	1,888	48,278	50,166
2014	-	48,970	48,970
After	-	20,404	20,404
	\$ 32,127	\$ 268,072	\$ 300,199

9. Cash flow statement

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

10. 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, 2009, with comparative figures for 2008

	2009	2008
Earned revenue		
Administration fees	\$ 13,625	\$ 12,500
Interest	-	310
Membership fees	101,910	108,778
Publication sales	1,604	1,779
Registration fees	7,328	5,350
	\$ 124,467	\$ 128,717

CANADIAN CONFERENCE OF THE ARTS
Schedule of Contributions

Schedule B

Year ended March 31, 2009, with comparative figures for 2008

	2009	2008
Federal Government		
Department of Canadian Heritage	\$ 390,000	\$ 390,000
Provincial and Municipal Governments		
British Columbia	9,700	5,000
Ontario Arts Council	15,000	10,270
Organizations and Other	45,241	70,292
	<u>459,941</u>	<u>475,562</u>

CANADIAN CONFERENCE OF THE ARTS

Schedule C

Schedule of Personnel, Administration and Ongoing Activities Expenses

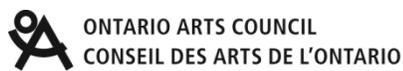
Year ended March 31, 2009, with comparative figures for 2008

	2009	2008
Personnel		
Salaries	\$ 364,220	\$ 335,942
Benefits	32,864	32,828
	<u>\$ 397,084</u>	<u>\$ 368,770</u>
Administration		
Amortization	\$ 3,488	\$ 2,841
Furniture and equipment	25,573	24,604
Library	284	685
Other	12,420	13,867
Professional fees	11,497	8,753
Stationery and supplies	4,676	4,576
Tenancy	80,714	78,357
Interest on equipment under capital lease	1,369	-
	<u>\$ 140,021</u>	<u>\$ 133,683</u>
Ongoing activities		
Awards	\$ 934	\$ 360
Board meetings	37,666	15,323
Committee meetings	3,191	4,776
Communications	3,974	2,974
Membership	1,575	6,579
Travel and hospitality	177	988
Symposium	4,470	18,797
Newsletter and annual report	725	393
	<u>\$ 52,712</u>	<u>\$ 50,190</u>
Special programs	<u>47,980</u>	<u>26,183</u>

Acknowledgements

The Canadian Conference of the Arts gratefully acknowledges the financial support of the following organizations:

Federal and provincial departments and agencies:



Foundations:



Individuals:

David Angell ▪ Brian Anthony ▪ Jim Biros ▪ Tim Borlase ▪ Pat Bradley ▪ John Brotman ▪ Debra Chandler ▪ Dr. Thomas J. Condon ▪ René Cormier ▪ Arthur Drache ▪ Michèle Drouin ▪ Julia Foster ▪ Monica Gattinger ▪ Mary Gavan ▪ Peter & Bev Hyde ▪ Raymonde Jodoin ▪ Brent R. Laycock ▪ Norma Lock ▪ Irene McCutcheon ▪ Rose Eleanor Milne ▪ Ian Morrison ▪ Garry Neil ▪ Esther Ondrack ▪ Alain Pineau ▪ Denise Roy ▪ Gilles Savary ▪ Mabelle Shapira ▪ David P. Silcox ▪ John M. Trotz ▪ Jason van Eyk

Organizations:

Canadian Museums Association





**CANADIAN CONFERENCE
OF THE ARTS**

**CONFÉRENCE CANADIENNE
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