



The 18th Annual Canadian Arts Summit



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WELCOME

FROM **DAVID BINET**, CHAIR OF THE 18TH ANNUAL ARTS SUMMIT

Dear Colleagues:

On behalf of the Steering Committee I want to welcome you to the 18th Annual Canadian Arts Summit. This year we gather in Toronto at two remarkable institutions, the Aga Khan Museum and the Canadian Film Centre.

We have designed a programme that we believe will be of interest to Artistic Directors, Executive Directors, and board Chairs, alike. Two of the most popular aspects of last year's Summit were the live streaming of select Summit sessions, as well as the inclusion of a diverse collection of exceptional individuals from across the arts ecosystem who wouldn't otherwise be eligible to participate in the Summit. We have incorporated those two features into this year's programme again.

The Steering Committee has met a number of times in person and by phone since the last Summit in Banff to discuss some core features of the event - who should participate, how public should our sessions be, what should the long-term objectives of the Summit be, and other important questions. You will hear the outcome of those discussions. Of course, we've also crafted a thoughtful programme - working hard to find compelling speakers, to make space for informal peer to peer exchange, and to trigger discussions and debates that will give us all food for thought. While the organizations we represent are from a very broad spectrum of artistic endeavours, most of us face similar challenges and opportunities as leading arts and culture institutions in our communities. It is our hope that the sharing of ideas will inspire and clarify our thinking.

All of us on the Steering Committee look forward to welcoming you to an enriching weekend. We thank you in advance for making the time to be here for what we hope will be a fruitful and inspiring exchange.



David Binet, Chair
Steering Committee 18th Canadian Arts Summit

STEERING COMMITTEE BIOGRAPHIES

COMMITTEE CHAIR



DAVID BINET

CHAIR, NATIONAL BALLET OF CANADA, TORONTO, ONTARIO

David Binet is the President and Chief Executive Officer of The Woodbridge Company Limited, an investment holding company for Canada's Thomson family. Woodbridge's largest asset is its 55% stake in Thomson Reuters Corporation, listed on the New York and Toronto stock exchanges, and it has numerous other investments.

David is Deputy Chairman of Thomson Reuters, and also serves on the board of directors of Woodbridge, The Globe and Mail (Canada's national newspaper), and a number of other companies in which Woodbridge has invested. David is Chairman of the Thomson Reuters Foundation, a London-based charity dedicated to journalism training and promoting the rule of law. David is also Chairman of the Board of The National Ballet of Canada and on the board of directors of Canada's National Ballet School.

Before joining Woodbridge, David was a partner in the Canadian law firm Torys LLP, where his practice focused on mergers and acquisitions, and corporate finance. Prior to that, he was a news reporter. David attended Queen's University (BA Hons), McGill University (LLB) and Northwestern University (MSJ) and he has received certification from the Institute of Corporate Directors (Canada).

COMMITTEE MEMBERS



UPKAR ARORA

PAST CHAIR, CANADIAN ARTS SUMMIT
CHAIR, BOARD OF TRUSTEES, MCMICHAEL CANADIAN ART COLLECTION,
KLEINBURG, ONTARIO

Upkar Arora is co-founder and Managing Director of Illumina Partners, an independent financial advisory firm specializing in corporate turnarounds of mid-sized businesses that was formed in 2002. He has over 25 years of management experience in finance, operations, and mergers and acquisitions. Prior to Illumina, Upkar was Executive Vice-President of Reliance Aerotech. In 1999, he helped to establish a \$400 million private equity fund sponsored by Onex Corporation called Oncap Investment Partners. From 1995-1999, Mr. Arora held senior financial and operational roles with TrizecHahn Corporation in Canada, the United States, and England. From 1988-1995, Mr. Arora held various finance related roles at Olympia & York Developments and Reichmann International. Mr. Arora is a CA, CMA and holds an ICD.D designation. Mr. Arora has been Chair of the Board since April 2010 and has been a Trustee on the Board since 2008.



JAMES (JIM) FLECK, C.C.

CHAIR, BUSINESS FOR THE ARTS, TORONTO, ONTARIO

Dr. James D. Fleck, C.C., earned a B.A. from the University of Western Ontario and a D.B.A. from Harvard, before returning to Canada to help found the Faculty of Administrative Studies at York University. He has had a distinguished career in the private and government sectors as well as academia, serving as Secretary of Cabinet for Premier William Davis in the Government of Ontario. He is the founder and former CEO of Fleck Manufacturing Co. and has served on many corporate boards. An emeritus professor and recipient of an Honorary Degree from the University of Toronto, he was the President of the Art Gallery of Ontario and is Vice Chair of the Museum of Civilization, founder of the Toronto Music Garden and the Power Plant, and Chairman of the Harbourfront Foundation. Dr. Fleck received the Edmund C. Bovey Award for Leadership Support of the Arts in 2003 and was honoured with the Angel Award for Philanthropy in the Arts by the International Society of Performing Arts in 2009. Jim also received the Governor General's Ramon John Hnatyshyn Award for Voluntarism in the Performing Arts in 2009.



JEFF HERD

EXECUTIVE DIRECTOR, CANADA'S ROYAL WINNIPEG BALLET, WINNIPEG, MANITOBA

A native of Winnipeg, Manitoba, Jeff Herd has nearly 40 years of experience producing and managing stage productions and companies across Canada, the United States and in Europe. He began his career at age 15 as an apprentice at Rainbow Stage, which then led to four successful years of freelance lighting design, production and stage management at theatres throughout Manitoba. In 1973 Herd joined the RWB as production stage manager, a position he held until 1980.

In the 1980s Herd travelled throughout Canada working in the field of design and production at a variety of organizations including Alberta Ballet, Les Grands Ballets Canadiens de Montreal, the Expo 1986 World Festival, the RWB and The National Ballet of Canada. In the 90s Herd's career led him back to the RWB as Production Manager. In 1997 Herd accepted the position of company manager for Cirque du Soleil's O production based in Las Vegas. Herd's work there led to an opportunity in Belgium and in 2007 he left Cirque to become general director at Dragone. Now back in Winnipeg with his wife and family, Jeff Herd is bringing his diverse experience and training to the position of Executive Director at Canada's Royal Winnipeg Ballet.



JANICE PRICE

PRESIDENT, THE BANFF CENTRE, BANFF, ALBERTA

Janice Price became President of The Banff Centre on March 16th, 2015. She most recently served as CEO of the Luminato Festival, Toronto's Festival of Art and Creativity, an organization she led since its inception in 2006. As the Festival's Founding CEO, Price helped Luminato become one of the world's largest and most respected annual multi-arts festivals. The Festival reaches over 800,000 audience members annually, and in its first eight seasons the Festival commissioned 75 new works. Previous to Luminato, Price was the President and CEO of The Kimmel Center for the Performing Arts in Philadelphia from 2002-2006, and prior to that position she was Vice President of Marketing and Communications and then Interim Executive Director at New York's Lincoln Center for the Performing Arts.

Prior to her professional engagements in the United States, Price held senior positions at a number of Toronto arts organizations, including the Hummingbird Centre for the Performing Arts and The Corporation of Roy Thomson Hall and Massey Hall. From 1992 - 1996, Price was the Director of Marketing and Special Projects for the Stratford Festival.

Janice Price also served as Chair of the Board of Directors for the Festivals and Major Events (FAME) coalition of large Canadian festivals, and as a member of the board of Festivals and Events Ontario where she served on the advocacy and education committees. She is also a member of the National Board of Culture Days.



BARRY HUGHSON

EXECUTIVE DIRECTOR, NATIONAL BALLET OF CANADA, TORONTO, ONTARIO

Barry Hughson has served the performing arts field for 21 years as a professional arts executive. In January of 2014, he joined The National Ballet of Canada as Executive Director.

Mr. Hughson was previously Executive Director of Boston Ballet, the fourth largest ballet company in the US. Under Mr. Hughson's leadership, Boston Ballet achieved several key milestones, including the retirement of its long term debt, completing a multi-million dollar renovation of the Ballet's headquarters, and international tours to Canada, Spain, Finland, and the UK. Over his 5 year tenure, the organization raised more than \$60 million dollars in contributed revenue through annual fund contributions and special funding initiatives. In addition, total earned revenue, including ticket sales and school tuition, increased by more than 20% over the same period.

As an arts advocate, consultant, and educator, Mr. Hughson has had teaching and speaking engagements in the US, Europe and South America. He serves on the Board of Trustees of Dance/USA, and chairs the Manager's Council for the largest member dance companies. He is a founding member of Dance/USA's National Leadership Council for Dance, and serves as a mentor to emerging arts executives through the Institute for Leadership Training.

Mr. Hughson began his career as a dancer with The Washington (DC) Ballet, where he performed classical and contemporary repertoire at the Kennedy Center and on tour throughout the world. In 1990, he was the only American male dancer awarded a prize at the New York International Ballet Competition, and has held a decade-long affiliation with the nationally recognized Baltimore School for the Arts.



JESSIE INMAN

CEO, CONFEDERATION CENTRE, CHARLOTTETOWN, PRINCE EDWARD ISLAND

Jessie Inman is the Chief Executive Officer of the Confederation Centre of the Arts in Charlottetown, Prince Edward Island. The Centre is a national institution founded in 1964 as Canada's Memorial to the Fathers of Confederation. It is a dynamic, multi-functional heritage and arts institution leading in Canada's cultural landscape. Previously, Jessie was President and CEO of CarbonPartners Limited, based in Calgary, Alberta, a company dedicated to mitigating the effects of climate change and increasing energy security. Prior to this, Jessie spent 5 years as Managing Director and CEO of Cool Energy Limited in Perth, Australia, developing new technologies to capture CO₂ during natural gas processing.

Jessie has more than 25 years experience in international marketing, business development and foreign direct investment. She has built companies and markets through her expertise in strategic and systematic management skills. Through her earlier roles with Foreign Affairs & International Trade Canada and Industry Canada, Jessie has had extensive involvement in the growth and development of service and technology companies in Canada, United States, Europe, Southeast Asia and Australia. While living in Indonesia for 10 years, she held the position of Canada's Investment Advisor to Indonesia and later as President Director of Palliser Indonesia, she led the establishment of a large and complex manufacturing organization with multiple partners in Central and East Java.

Jessie's undergraduate studies were in commerce, international marketing and leadership and were followed with a Masters in Business Administration, majoring in banking and finance. She is a member of the Board of the Greater Charlottetown Area Chamber of Commerce, Discover Charlottetown Inc., an advisor to PEI 2014 Inc., and on the Selection Committee for the Manning Awards based in Calgary. Previously she was on the Board of the YWCA in Calgary and on the Boards of many other organizations in Indonesia and Australia before returning to Canada. She is a Certified Corporate Director through the Canadian Institute of Directors.



LISA DE WILDE

CHAIR, TORONTO INTERNATIONAL FILM FESTIVAL, TORONTO, ONTARIO

Since her appointment in 2005 as TVO's CEO, Lisa de Wilde has ushered in a new era for Ontario's public educational media organization, leading its transformation to a fully-digital, interactive source of multi-platform educational content that empowers people to be engaged citizens of Ontario.

Lisa's dedication to a strong Canadian media sector began upon her graduation from McGill University's law school, when she joined the Canadian Radio-television and Telecommunications Commission as legal counsel. While with the CRTC, she also served as Director General-Cable Television, Specialty and Pay Television Service. Lisa practiced law in Montreal (where she was a partner at Heenan Blaikie). As Astral Television's President and CEO, she was instrumental in transforming the then-declining pay TV category into highly successful branded television networks, and in supporting the Canadian film-making community.

The world of film is a passion for Lisa, which she has combined with her commitment to contributing to the growth of the Toronto International Film Festival (TIFF), as Vice-Chair of the TIFF Board of Directors. Fluently bilingual, Lisa champions the cause of educational broadcasters across the country as the Chair of the Canadian Association of Public Educational Media.

Her other not-for-profit, advisory and private sector boards include the Canadian Digital Media Network Advisory Board; International Advisory Board; the University of Toronto's Mowat Centre for Policy Innovation Advisory Board; ORION (Ontario Research and Innovation Optical Network); the Government of Ontario's Task Force on Competitiveness, Productivity and Economic Progress; EnerCare Inc.; the Noranda Income Fund (she was a Trustee from 2002-2010 and Chair of the Board of Trustees from 2004-2010).

In 2009 Lisa de Wilde was among the country's highest achieving women leaders to be recognized with the Women's Executive Network (WXN) Canada's Most Powerful Women: Top 100 award.



MARK THOMPSON

CHAIR, THEATRE CALGARY, CALGARY, ALBERTA

Mark is the Chair of the Board of Directors for Theatre Calgary and heading into the second year of his two-year term. Mark has served on the board of Theatre Calgary for six years. He has sat on the Faculty of Management Board of Advisors for the past three years for the University of Lethbridge. Mark is also a member of the Technology Risk Executive Board of Canada.

Mark has over 20 years' experience leading growth and change in the oil & gas, telecommunications, publishing, technology and education industries. Mark is currently the Vice-President, IT Enterprise Services at Enbridge Inc. His career at Enbridge has spanned 10 years in various leadership roles in the Information Technology group.



ROSS PAUL

CHAIR, ARTS CLUB THEATRE, VANCOUVER, BRITISH COLUMBIA

A resident of Vancouver since retiring as President of the University of Windsor in 2008, Dr. Paul is an Adjunct Professor at UBC and a regular consultant/writer on issues in post-secondary education. A graduate of Bishop's, McGill and London universities, he was previously President of Laurentian University; Vice-President Academic at Athabasca University; and Academic Dean of Dawson College.

A former President of Montreal's Island City Singers, he was co-composer of its Festival Folk Mass, and has written and performed in many satirical musical revues at fringe festivals and university conferences. He was a founding member of the Summerfest Board which helped create the Edmonton Fringe Theatre Festival. He served a decade as a National Governor of the Shaw Theatre Festival and was an inaugural member of the Advisory Committee to the Ontario Minister of Arts and Culture.

For his widespread community activities, he was awarded the Governor General's Medal for the 125th Anniversary of Confederation in 1992, the Queen's Golden Jubilee Medal in 2002 and the Queen's Diamond Jubilee Medal in 2012. He was appointed a member of the Order of Canada in 2010.



JOHANN ZIETSMAN

**PRESIDENT AND CEO, ARTS COMMONS
(FORMERLY EPCOR CENTRE FOR THE PERFORMING ARTS), CALGARY, ALBERTA**

Born in the 1950s in South Africa, Johann Zietsman grew up under the Apartheid regime and first got involved in the arts as a brass player in his high school band. This led to his life-long passion for the transformative value and role of the arts in a community.

After serving in the military, he graduated as an architect, and Johann and his wife, Tharrie, moved to Ithaca, New York, where he completed a Masters degree in music.

After returning to South Africa in 1982, Johann started a 20-year career in various executive arts management positions, including a music school, two orchestras, an opera and music theatre company, a community arts centre, a large multi-theatre performing arts company, and a commercial communications company.

During this time he was actively involved in the political transformation of his homeland through pioneering work in the arts, resulting in recognition from Mr. Nelson Mandela's government. As a volunteer, he launched and directed two community youth initiatives, which currently serve about 4,000 at-risk children in townships.

Johann and his family moved to the United States when he was recruited in 2002 by the International Society for the Performing Arts (ISPA), based in New York City. They moved to Mesa in June 2007, where he served as Executive Director of the Mesa Arts Center, and Director of Arts and Culture for the city of Mesa, Arizona.

In December 2009, Johann accepted the position of President and CEO of EPCOR CENTRE for the Performing Arts.

EX-OFFICIO MEMBERS



CAROLYN WARREN

VICE PRESIDENT, ARTS, THE BANFF CENTRE, BANFF, ALBERTA

Carolyn Warren was appointed Vice President, Arts, for The Banff Centre in March 2013. Carolyn Warren brings broad experience in engaging Canadians in the arts from a 23-year career with the Canadian Broadcasting Corporation. As regional manager of cultural programming and new integrated content for CBC Radio and TV in Montreal, she has been a leader for the national broadcaster in embracing new technologies and broadcast media to share creative content.

Warren was instrumental in the creation of Canada Writes, a national French/English online and radio project for CBC Radio/Radio-Canada that incorporated the former CBC Literary Awards into a year-round, online cycle of interactive and editorial content. Warren's long list of programming initiatives with the CBC include Stranger than Fiction, and Winter Tales, original commissioned writing series for radio and web; Montreal for Haiti, a CBC Radio National music special and fundraiser broadcast; Mash-up and Subcultures, two Radio One summer series with web extensions; and the CBC Literary Awards live annual gala events and broadcasts. Under Warren's stewardship, CBC Radio's Wiretap was awarded the New York Festival Gold Medal for Best Weekly Comedy Program.



NICHOLE ANDERSON

PRESIDENT AND CEO, BUSINESS FOR THE ARTS, TORONTO, ONTARIO

Nichole Anderson, President and CEO of Business for the Arts, holds an undergraduate degree in International Relations and a Masters degree in Art History from the University of Toronto. She joined the organization in 2006 and launched a number of new programs to stimulate business volunteerism and investment in the arts that have since grown in scale and impact across the country. Prior to her role at Business for the Arts, Nichole managed the corporate art collection at Hbc and helped develop museum programming and exhibits for the company's new museum sites and community events across Canada. Nichole holds a number of volunteer positions, including Member of the Toronto TELUS Community Board; Board Member of the Arts of Time Ensemble; Member of the Steering Committee for the City of Toronto's Creative Capital initiative; Vice President of the Health Arts Society Ontario. She is also a trained violinist and plays informally with a quartet from time to time.

STAFF



SHANNON LITZENBERGER

PROJECT MANAGER, CANADIAN ARTS SUMMIT, TORONTO, ONTARIO

Shannon Litzenberger is Toronto-based contemporary dancer, choreographer, writer, director, arts advocate and consultant. Through the creative umbrella of her company Shannon Litzenberger Contemporary Dance, creates innovative multi-disciplinary productions that explore timely social issues using contemporary dance in concert with other mediums like storytelling, film, visual art and poetry. An imaginative creator, she often develops unique collaborations across art forms and communities, connecting people with artistic experiences through engagement in creative process. She has worked with some of Canada's leading artists including Marie-Josée Chartier, David Earle, Lorna Crozier, Michael Greyeyes, Susie Burpee and David Pressault, among others.

As an advocate, volunteer and consultant, Shannon also works with many cultural organizations including Business for the Arts, the Canadian Arts Summit, Culture Days, the Laidlaw Foundation, Dance Umbrella of Ontario, the Canadian Arts Coalition, and others. In 2010 she was named the first-ever Metcalf Arts Policy Fellow. A thought leader in her field, she has published over 100 articles on arts policy through contributions to local, national and international publications including The Dance Current, Dance UK News, Culture Days: Culture 365, The Mark News, ArtsUSA's ARTSblog, and The Arts Policy Diaries. Shannon was the 2012 recipient of the Jack McAllister Award for accomplishment in dance.

18TH ANNUAL CANADIAN ARTS SUMMIT

AN INSPIRED FUTURE FOR THE ARTS

Thursday, April 9, 2015

Roy Thomson Hall | Toronto Symphony Orchestra

6:30pm – 8:00pm	Opening Reception
8:00pm – 10:00pm	Performance

Friday, April 10, 2015

Aga Khan Museum

- Indicates session will be broadcast live on canadianartssummit.com

Morning transport: Bus loads at 7:15AM, departs at 7:30AM from the lower lobby of the Intercontinental Hotel

6:20am – 7:15am	Sunrise Social <i>OPTIONAL: For the early risers, get some exercise and go for a walk around the hotel with Sree as he conducts a walkabout photography workshop with your smartphones so you can take better Instagram and Facebook photos. Your online friends and followers will be forever grateful.</i> Meeting point: Intercontinental Hotel, Main Floor Lobby
8:00am – 8:50am	BREAKFAST / Networking
9:00am – 9:10am	• WELCOME David Binet , Chair of the 18th Annual Arts Summit
9:10am – 9:40am	• SOCIAL CHANGE: Trends that are Defining our Future <i>What are the social conditions that will drive the way we create, produce and connect over the next decade? How can the arts respond and adapt to new demographic, technological and social conditions?</i> PART I Keynote Address Sanjay Khanna , Futurist Visiting Scholar, University of Toronto's Massey College
9:40am – 10:10am	• PART II Keynote Address Daniel Habashi Director of Brand Development, Instagram
10:10am – 10:40am	• SOCIAL CHANGE: Q&A with Sanjay Khanna & Daniel Habashi
10:40am – 11:00am	BREAK

<p>11:00am – 12:00pm</p>	<p>• NEW HORIZONS IN ARTISTIC DIRECTION Panel</p> <p><i>How is artistic direction evolving in response to technology, changing audience tastes and a blurring of the lines between disciplines and genres? An open discussion of the trends in artistic practice and how these trends are affecting artistic direction and the art itself.</i></p> <p>Moderated by Piers Handling, TIFF</p> <p>Norman Armour, PuSh Festival Marah Braye, Harbourfront Centre Joel Ivany, Against the Grain Theatre Gaëtane Verna, The Power Plant Jorn Weisbrodt, Luminato</p>
<p>12:00pm – 1:30pm</p>	<p>LUNCH/ Networking Ismaili Centre</p>
<p>1:30pm – 2:30pm</p>	<p>• LABOURING TOGETHER: New Creative Models of Collaboration and Partnership Pecha Kucha</p> <p><i>How are arts institutions collaborating (literally: laboring together) to achieve common and/or shared goals with stakeholders in our communities?</i></p> <p>TJ Dawe, Independent theatre artist Nathalie Bondil, Musée des beaux-arts de Montreal Carla Stephenson, Tiny Lights Festival Su Hutchinson, Canadian Stage Sandra Laronde, Red Sky Performance Adam Brazier, Confederation Centre Lucille Pacey, Culture Days</p>
<p>2:30pm – 4:00pm</p>	<p>• THE FUTURE OF ARTS GIVING: Understanding the New Era of Sponsorship and Philanthropy Presentation / Panel</p> <p><i>The relationship between charities and their funding partners has evolved beyond traditional models to more evolved forms of sponsorship and philanthropy that often seek to engage employees, address shared goals, and demonstrate social impact. How is this relationship manifesting itself and how can arts organizations effectively access and engage with new and existing funding partners in this new ecosystem?</i></p> <p>David Hughes, Senior VP – Strategic Partnerships & Branding, YMCA Canada Julie Frost, Executive and Artistic Director, Arts for Children and Youth Steven Lewis, President, XMC Lesla Ukman, Chief Insights Officer, IEG</p>
<p>4:00pm – 4:15pm</p>	<p>BREAK</p>
<p>4:15pm – 4:30pm</p>	<p>• Report from the Arts Summit Strategy Committee</p> <p>Upkar Arora, Chair, CAS Strategy Committee</p>
<p>4:30pm – 5:15pm</p>	<p>• A COLLECTIVE ACTION</p> <p><i>A conversation with Arthur Cohen, Chief Executive Officer, LaPlaca Cohen about Culture Track – the largest national study focused exclusively on the ever-changing attitudes and behaviors of U.S. cultural consumers.</i></p> <p>Moderated by Kelvin Browne, Executive Director and CEO, Gardiner Museum</p>

5:15pm – 5:30pm	• DAY ONE CLOSING REMARKS
5:30pm – 6:30pm	Guided Tours of the Aga Khan Collection
6:30pm – 9:30pm	Reception and Dinner hosted by BMO Aga Khan Museum Remarks by Simon Brault Director & CEO, Canada Council for the Arts

Evening transport: Bus loads at 9:30PM, departs at 9:45PM from The Aga Khan Museum

Saturday, April 11, 2015

Canadian Film Centre | Northern Dancer Pavilion

Morning transport: Bus loads at 7:30AM, departs at 7:45AM from the lower lobby of the Intercontinental Hotel

8:30am – 9:30am	BREAKFAST / Networking Northern Dancer Pavilion WELCOME MY YEAR AT THE MUSEUM: Lessons from a Digital Junkie Keynote Address Sree Sreenivasan Chief Digital Officer, The Metropolitan Museum of Art		
9:30am – 11:00am	CONCURRENT SESSIONS FOR ARTISTIC DIRECTORS, EXECUTIVE DIRECTORS and BOARD CHAIRS In Camera Artistic Directors Guckstein Lounge, Main House Executive Directors Northern Dancer Pavilion Board Chairs The Green Room, Main House	9:30am – 11:00am	CONCURRENT SESSION FOR INVITED GUESTS Workshop The Garden Room, Main House SOCIAL MEDIA FOR THE ARTS PROFESSIONAL: What you need to know with Sree Sreenivasan @Sree @MetMuseum
11:00am – 11:15am	BREAK		

<p>11:15am – 11:30am</p> <p>11:30am – 12:30pm</p>	<p>Report back on key discussion themes from Artistic Directors, Executive Directors and Board Chair Sessions In Camera</p> <p>Northern Dancer Pavilion</p> <p>ADVOCACY DISCUSSION In Camera</p> <p>Northern Dancer Pavilion</p>	<p>11:15am – 12:30pm</p>	<p>Canadian Film Centre programming for Invited Guests</p> <p>The Garden Room, Main House</p>
<p>12:30pm – 1:30pm LUNCH / Networking</p>			
<p>1:30pm – 2:30pm</p>	<p>CREATING A CULTURE OF INNOVATION: Making Space for Change Case Studies</p> <p><i>How can we inspire a culture of innovation, test new ideas, and experiment with new ways of working within our organizations?</i></p> <p><i>Hear the stories of three cultural institutions that found success by transforming their organizations from the inside out.</i></p> <p>Moderated by Richard Evans, EmcArts</p> <p>André Lewis, Royal Winnipeg Ballet Ming Ng, LA Music Centre Kent Thompson, Denver Theatre Company</p>		
<p>2:30pm – 4:00pm</p>	<p>CONCURRENT BREAKOUT I</p> <p>Organizational Innovation Workshop with Richard Evans</p> <p>Northern Dancer Pavilion</p>	<p>2:30pm – 4:00pm</p>	<p>CONCURRENT BREAKOUT II</p> <p>International Collaboration: New models for creation, production and touring</p> <p>Barry Hughson, National Ballet of Canada Jeanne Lamon, Tafelmusik Peter Oundjian, Toronto Symphony Orchestra</p> <p>The Garden Room, Main House</p>
<p>4:00pm – 4:15pm BREAK</p>			

4:15pm – 5:45pm	CONCURRENT BREAKOUT I Organizational Innovation Workshop with Richard Evans The Garden Room, Main House	4:15pm – 5:45pm	CONCURRENT BREAKOUT II International Collaboration: New models for creation, production and touring Barry Hughson , National Ballet of Canada Jeanne Lamon , Tafelmusik Peter Oundjian , Toronto Symphony Orchestra Northern Dancer Pavilion
5:45pm – 6:15pm	CLOSING REMARKS & APPOINTMENT OF NEW CHAIR David Binet , Chair, CAS18 Greenhouse		
6:15pm – 10:30pm	Reception and Dinner hosted by Michael Vukets & Associates Canadian Film Centre		

Evening transport: Bus loads at 10:30PM, departs at 10:45PM from Canadian Film Centre

ABOUT BUSINESS FOR THE ARTS

Founded in 1974, Business for the Arts is Canada's only national charitable organization of business members who support the arts. Our vision is to inspire Canada's business community to partner with the arts to ensure a thriving cultural sector. We connect, educate and invest to bridge the gap between business and the arts.

Visit www.businessforthearts.org.

ABOUT THE BANFF CENTRE

The Banff Centre is the world's largest incubator of original art and ideas. Thousands of artists and leaders visit the Centre every year to attend programs that allow them to conceive, produce and present new work and ideas that are shared with audiences at The Centre, across Canada and around the world through physical and digital dissemination on multiple platforms.

Visit www.banffcentre.ca

JOIN THE CONVERSATION!

Make sure you connect to the Canadian Arts Summit partners on Twitter and Facebook, and follow the event on Twitter using **#2015artssummit**.



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CANADIAN ARTS SUMMIT STAFF

Nichole Anderson, President and CEO, Business for the Arts
Aida Aydinyan, Vice President, Business for the Arts
Shannon Litzenberger, Project Manager, Canadian Arts Summit
Jaime Robson, National Events Director, Business for the Arts
Valerie Morelli, Events Coordinator, Business for the Arts
Eric Overton, Graphic Designer and Web Developer, Business for the Arts

SPEAKER BIOGRAPHIES



NORMAN ARMOUR

Norman Armour is a Vancouver-based presenter, director, actor and interdisciplinary artist.

Since graduating from SFU's School for the Contemporary Arts in 1986, he collaborated over 100 projects for the stage and other media. In 1990, Norman co-founded Rumble Productions, and as its artistic producer (1995-2005) established the company as a mainstay of Vancouver's independent theatre scene. During his tenure, the company's mission embraced the creation and presentation of new works to innovative adaptations of classics, site-specific pieces, large-scale interdisciplinary events, dance/theatre collaborations and live-remote radio broadcasts.

In 2003, he co-founded the PuSh International Performing Arts Festival and became its Executive Director in 2006. An annual, three-week, mid-winter festival, PuSh engages audiences and artists with adventurous contemporary performance, while promoting cultural exchange and development. Through creative residencies, commissions and industry-focused initiatives, PuSh also looks to play a larger role in the evolution of new aesthetics and creative communities—in Canada and abroad.

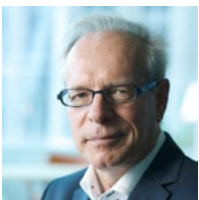


NATHALIE BONDIL

Art historian Nathalie Bondil has been working both as manager and chief curator of Montréal Museum of Fine Arts since 2007. Under her leadership, the Museum has distinguished itself with its design and production policy as well as the particularly vibrant export of its exhibitions on the international scene (The Fashion World of Jean Paul Gaultier will travel to the Grand Palais in Paris in the spring where it will be shown abroad for the tenth time). Always innovative, she has designed multidisciplinary and original exhibitions introducing fashion and music.

In five years, the museum attendance has increased by 100% and now has had over a million visitors in 2014 and 2015, a record in Canada. The museum campus has not stopped growing with two buildings inaugurated in five years, the Claire and Marc Bourgie Pavilion, dedicated to Quebec and Canadian art and equipped with a professional concert hall (2011) and the Michal and Renata Hornstein Pavilion for Peace (2016) as well as the opening of the Studios Art and Education Michel de la Chenelière. With its artist-in-residence program of the Arte Musica Foundation and the International Festival of Films on Art along with the introduction of its art therapy programs, the Museum is committed to being a space of artistic exchange and promoting strong social values.

Nathalie Bondil was honoured by the government of France with the order of Chevalier des Arts et des Lettres and was awarded an honorary doctorate from McGill University. She has been Vice-President of the Canada Council for the Arts since 2014.



SIMON BRAULT

Simon Brault began his five-year term as Director and CEO of the Canada Council for the Arts on June 26, 2014. He came to the position with a full understanding of his role, having served as Vice-Chair of the Council's Board of Directors from 2004 to 2014.

He has held key positions in national organizations such as Administrative Director and Director General of the National Theatre School of Canada and has participated actively in initiatives such as the Forum d'action des milieux culturels de la Métropole, the steering committee of the Chantier de l'économie sociale, the Montréal Summit, the Rendez-vous novembre 2007 Montréal Métropole culturelle and Agenda 21C de la culture au Québec. An initiator of Journées de la culture, he was also a founding member and Chair of Culture Montréal from 2002 to 2014. Simon has given many speeches at national and international venues addressing the economic and social contributions of the arts and culture.

Simon Brault has received numerous notably such as Officer of the Order of Canada, Officier de l'Ordre national du Québec, a Fellow of the CGA Order and the CPA Order, and is a recipient of the 2009 Keith Kelly Award for Cultural Leadership.



MARAH BRAYE

Marah Braye is the CEO of Harbourfront Centre, one of Canada's largest multidisciplinary cultural centres, and is responsible for all aspects of the operation of the 10-acre publicly accessible site on Toronto's central waterfront. Offering cultural, educational and recreational programming, Harbourfront Centre presents more than 4,000 events each year, 70 per cent of which are free. In animating Toronto's waterfront, Harbourfront Centre partners with over 450 community and cultural groups.

Most recently, Marah was CEO of the Biennale of Sydney, a leading international festival of contemporary art. The Biennale of Sydney is held every two years and exhibits the work of international artists in a three-month exhibition, with an accompanying schedule of artist talks, tours, and public and education programs – all free to the public. Visitation to the Biennale of Sydney more than doubled during Marah's tenure.

With a career spanning arts management and publishing, Marah was General Manager at Sherman Galleries, one of Australia's leading commercial galleries, from 2001–2006. Prior to this she worked in publishing for a number of years – as Managing Editor at Fine Art Publishing (where she produced publications on contemporary Australian and international art), and as Publishing Manager and Development Editor at HarperCollins Publishers.



ADAM BRAZIER

Adam Brazier is a multi-award winning, actor, director and producer. Having starred on Broadway, Stratford Festival, Shaw Festival and London's West End. Adam can be heard on three original cast recordings and was the inaugural Artistic Director of Theatre 20. Currently Adam is severing as Artistic Director of the Charlottetown Festival for the Confederation Centre of the Arts.



KELVIN BROWNE

Kelvin Browne is the Executive Director and CEO of the Gardiner Museum in Toronto. Prior to this he held several positions at the Royal Ontario Museum including Managing Director of the Institute of Contemporary Culture and Vice President of Marketing and Major Exhibitions. Kelvin is well-known as a magazine and newspaper columnist about design, and wrote the book *Bold Visions* about the architecture of the ROM. He has an M.Arch from the University of Toronto. He was born in Penticton, B.C. and graduated from St. John's-Ravenscourt School in Winnipeg before attending university.



ARTHUR COHEN

As Chief Executive Officer of LaPlaca Cohen, Arthur Cohen consults with major arts organizations throughout the world, working with staff, Board members, and funders on communications and strategic planning issues.

To ensure that clients always have access to the latest best-practice examples and cutting-edge research from around the globe, Arthur leads LaPlaca Cohen's Culture Track — the largest ongoing market research study of the American cultural consumer, he lectures internationally, and he is also an Adjunct Professor at New York University, where he teaches a course he created in Cultural Branding.

Arthur is a graduate of Harvard Business School and the University of Pennsylvania, and attended the London School of Economics.

Arthur is the Vice Chairman of the Smithsonian Archives of American Art, and a Board member of: the Architectural League of New York; The University of Pennsylvania/Institute of Contemporary Art; and the Provincetown Art Association and Museum. He also serves on the Executive Board of the Modern and Contemporary Collections Committee of the Harvard University Art Museums, and the Visiting Committee of the Center for Experimental Medicine at Harvard Medical School. He lives in New York City and Cape Cod.



TJ DAWE

TJ Dawe is a Vancouver-based writer, performer and director of new theatre. He has performed at more than one hundred theatre and comedy festivals across Canada and worldwide, including the Montreal Just for Laughs Festival, Piccolo Spoleto in Charleston, SC, the Victoria UNO Festival of Solo Performance, and Fringe Festivals in Edinburgh, Adelaide, Edmonton, Winnipeg, Toronto, Orlando, and many other places.

He co-created the One Man Star Wars Trilogy and One Man Lord of the Rings, both of which leapt from Canadian Fringe tours to worldwide touring that has lasted more than 10 years. He co-wrote the fringe play Toothpaste and Cigars, which was released as the feature film The F Word last August, starring Daniel Radcliffe. He's the director and co-writer of PostSecret: the Show, an adaptation of the popular blog, which debuted at the Blumenthal Performing Arts Centre in Charlotte, NC in April, and will play at the Firehall Arts Centre in Vancouver in January. He will teach a course on creating solo shows at Langara College in April.



RICHARD EVANS

Richard Evans directs EmcArts' programs and strategic partnerships. Richard's recent research, program design, and facilitation places particular emphasis on innovation, organizational change, and effective ways that the arts and culture field can respond to the demands of a new era for the sector. His studies on innovation and building adaptive capacity led to his design for the Innovation Lab for the Performing Arts. An expansion of EmcArts' successful pilot Lab for American orchestras, the Lab launched in Fall 2008 with the generous support of the Doris Duke Charitable Foundation, and is now in its eighth Round. An Innovation Lab for Museums, supported by MetLife Foundation, launched in fall 2011. Richard also leads the design and implementation of the New Pathways for the Arts Initiative, a series of community-based innovation programs that has been implemented in cities across the country.

A frequent speaker on the relationship between cultural policy and emerging practices in the arts, Richard's recent engagements have included most of the annual conferences of arts service organizations in the U.S. and Canada. His past research and analytical expertise has been published in numerous field studies in the arts.

Richard received his M.A. from Trinity College, Cambridge, England. Prior to founding EmcArts, he held numerous senior positions in performing arts management and philanthropy, including co-director of the National Endowment for the Arts' Advancement Program, first Coordinator of the National Alliance of Artists' Communities, Chief Executive of the Bath International Festival of Music & the Arts, England, and Vice President of the National Arts Stabilization Fund.



JULIE FROST

Julie Frost has dedicated her career to raising social awareness through the arts. She is the Executive and Artistic Director of Arts for Children and Youth, an award-winning community arts education organization that works with young people in Toronto's under-served neighbourhoods. For 28 years, Frost has worked collaboratively with communities designing and implementing multi-disciplinary creative programming for young people in schools and social agencies across Toronto. She has worked as an artist in the schools, consultant for Ontario's Educational Boards and as an arts educator at the Royal Ontario Museum. Julie holds a master's degree in Education (specializing in Arts Education and Community Development) from OISE/ University of Toronto. In recognition of her leadership in arts education, Frost received the Ontario Art Education Association's, 2011 Community Arts Educator of the Year Award, and in 2009 she received the Toronto Community Foundation's 2009 Vital People Award.



DANIEL HABASHI

Daniel Habashi is the Director of Brand Development at Instagram, responsible for strategic marketing relationships with some of the world's best brands, agencies and influential content creators. His work spans Instagram Platform, Marketing and Product Development.

Prior to Instagram, Daniel was a Director of Marketing Solutions at Facebook, helping build the business in its early years. Previously, he was at Microsoft in a variety of roles. Most recently he lead Microsoft Canada's

Entertainment & Music strategy, in addition to being a key Product Manager working on the launch of MSN.ca, which included Mobile, Platform and Business Development efforts.

Daniel also led Marketing efforts for the Oscar nominated and Emmy award winning film, I Met The Walrus. Daniel holds an Honors Bachelor's degree in Business Administration from Wilfrid Laurier University. He has also completed Executive Programs at the Schulich School of Business School.



PIERS HANDLING

Piers Handling has been the Director and Chief Executive Officer of The Toronto International Film Festival since 1994, responsible for leading both the operational and artistic growth of the organization. Now an internationally renowned cultural institution, Handling led the \$196 million fundraising campaign for TIFF's permanent home, TIFF Bell Lightbox, which presents yearround, daily programming. TIFF has a \$42.6 million annual operating budget, employs 190 fulltime staff and 500 seasonal employees, and for eight years has been named one of the Greater Toronto Area's Top 50 employers.

Piers has curated numerous film retrospectives, presented programmes of Canadian cinema, and sat on festival juries all around the world, and has published extensively on Canadian cinema.

He holds three Honorary Doctorates from Ryerson University, York University and OCAD University, and has been honoured with a number of awards and recognitions, including the Queen Elizabeth II Diamond Jubilee Medal; the "Chevalier des Arts et des Lettres," France's highest cultural insignia; and was invested into the Order of Ontario, the province's highest official honour, by Lieutenant Governor David Onley.



DAVID HUGHES

David Hughes is a passionate leader with a strong track record of increasing the impact of organizations that are advancing the health, education and well-being of children, youth and families. He served as President & CEO of both Habitat for Humanity Canada and Pathways to Education Canada during periods of unprecedented growth and transformation. His international work includes senior positions in AIESEC, the SOS Children's Villages and most recently YouthBuild International. David also holds an economics degree from the University of Western Ontario and a postgraduate degree from the London School of Economics (LSE) in social policy, public administration and non-profit management.

In this role David works closely with the National CEO, the YMCA Canada team and the leaders of YMCAs and YMCA-YWCAs across Canada to better position the 'Y' through strategic partnerships and branding. He works to expand and better leverage the vast network of members, volunteers and staff members and their unparalleled programs, services and facilities to have a greater impact on the critical challenges facing Canadians and their communities.



BARRY HUGHSON

Barry Hughson has served the performing arts field for 21 years as a professional arts executive. In January of 2014, he joined The National Ballet of Canada as Executive Director.

Barry was previously Executive Director of Boston Ballet, the fourth largest ballet company in the US. Under Mr. Hughson's leadership, Boston Ballet achieved several key milestones, including the retirement of its long term debt, completing a multi-million dollar renovation of the Ballet's headquarters, and international tours to Canada, Spain, Finland, and the UK. Over his five-year tenure, the organization raised more than \$60 million in contributed revenue through annual fund contributions and special funding initiatives. In addition, total earned revenue, including ticket sales and school tuition, increased by more than 20% over the same period.

As an arts advocate, consultant, and educator, Mr. Hughson has had teaching and speaking engagements in the US, Europe and South America. He serves on the Board of Trustees of Dance/USA, and chairs the Manager's Council for the largest member dance companies. He is a founding member of Dance/USA's National Leadership Council for Dance, and serves as a mentor to emerging arts executives through the Institute for Leadership Training.

Mr. Hughson began his career as a dancer with The Washington (DC) Ballet, where he performed classical and contemporary repertoire at the Kennedy Center and on tour throughout the world. In 1990, he was the only American male dancer awarded a prize at the New York International Ballet Competition, and has held a decade-long affiliation with the nationally recognized Baltimore School for the Arts.



SU HUTCHINSON

Su Hutchinson joined Canadian Stage on May 1, 2012 from the East Coast Music Association where she was the Executive Director. Her experience as a leading arts administrator spanning a number of noted organizations has afforded her numerous opportunities to broker and manage the marriage between art and commerce with a particular focus on change management and leadership. Ms. Hutchinson has worked with Tarragon Theatre, The Writers' Trust of Canada, Soulpepper Theatre, and Quinlan Road Limited, Loreena McKennitt's independent record label.

Since arriving at Canadian Stage, Su has managed a financial and institutional restructuring of Canadian Stage, posting surplus budgets for the past three seasons, a successful international tour of new works, and brokered numerous co-productions and presentations supporting the artistic mandate of the new Canadian Stage.



JOEL IVANY

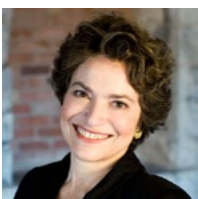
Canadian stage director Joel Ivany is the founder and artistic director of Against the Grain Theatre (AtG) and was a recent finalist and winner in the European Opera-Directing Prize for his concept of Bellini's *I Capuleti e i Montecchi*. Mr. Ivany recently directed *#UncleJohn* (AtG) for which he wrote a new libretto and adaptation of Mozart's *Don Giovanni*; *Carmen* (Vancouver Opera); *Macbeth* (Minnesota Opera); *Albert Herring* (University of Toronto Opera); *Les contes d'Hoffmann* (Edmonton Opera) and the world premiere of *Marilyn Forever* by Gavin Bryars (Aventa Ensemble) which is being presented at the Adelaide Festival this March in Australia. Mr. Ivany is the current program director of Opera at The Banff Centre and is also a member of the Director Development Program at Canadian Stage. He has worked at Washington National Opera, The Wexford Festival, The Norwegian National Opera and Deutsche Oper Berlin. He was the winner of the Dora Mavor Moore Award for Outstanding New Opera last season for *Figaro's Wedding*. Next year Joel will direct a semi-staged presentation of Mozart's *Requiem* with the Toronto Symphony Orchestra and will also direct *Carmen* for the Canadian Opera Company.



SANJAY KHANNA

Sanjay Khanna is a Visiting Scholar at Massey College, University of Toronto, Canada's leading interdisciplinary institution. He was the College's inaugural Resident Futurist during the 2013-2014 academic year. Mr. Khanna leads a boutique consulting practice that harnesses his global megatrends research and a proprietary Resilience-Innovation-Cognitive Performance Framework™ to help businesses, governments and not-for-profits to Adapt to the Future™.

Sanjay was one of 21 global experts interviewed for KPMG International's major report *Future State 2030: The global megatrends shaping governments*. He has recently delivered prestigious keynotes on the future of Canada for the Government of Canada; on the future of social protest for the Trudeau Foundation; on the future of mental health for the Centre for Addiction and Mental Health; and on the future of managing risk and change for global leaders in energy, finance, agriculture, risk management and global health. Mr. Khanna's web site is at sanjay-khanna.com.



JEANNE LAMON

Music Director of Tafelmusik from 1981 to 2014, violinist Jeanne Lamon has been praised by critics in Europe and North America for her strong musical leadership. In addition to performing with and directing Tafelmusik, Jeanne regularly guest directs symphony orchestras in North America and abroad. Upcoming and recent engagements include *Les Violons du Roy*, Detroit Symphony, l'Orchestre Métropolitain (Montreal), Orchestra London, Victoria Symphony, Winnipeg Symphony Orchestra, and Symphony Nova Scotia. She has won numerous awards for her work with Tafelmusik, including being appointed a Member of the Order of Canada in 2000. Jeanne Lamon holds honorary Doctorates from York University, Mount Saint Vincent University, and the University of Toronto. She is passionate about teaching young professionals,

which she does at the University of Toronto and through Tafelmusik's artist training programmes.

Jeanne Lamon stepped down as Music Director of Tafelmusik in June, 2014, and is currently serving as the Chief Artistic Advisor until the next Music Director is chosen. She will continue to perform and tour with the orchestra in a reduced capacity and plans to devote more time to teaching, guest directing, and pursuing various hobbies.



SANDRA LARONDE

Renowned for her deep passion and commitment to the arts, Sandra Laronde is an accomplished and prolific innovator in the artistic and cultural sector with 20 years of experience. She became director of Indigenous Arts at The Banff Centre in February 2008. Sandra began her connection with The Banff Centre as a participant in the dance program, which then grew into various disciplines at the Centre.

She is also the Founder and Artistic Director of Red Sky Performance, Canada's leading company of contemporary world Indigenous performance in dance, theatre and music. Red Sky's world stage line-up includes: the 2014 China Shanghai International Arts Festival; 2011 State Theatre of Opera & Ballet in Ulaanbaatar, Mongolia; Vancouver 2010 Cultural Olympiad; 2010 World Expo Shanghai in China; 2008 Beijing Cultural Olympiad; Beijing's National Centre for the Performing Arts, among others.

In May 2013, Sandra received the Victor Martyn Staunch-Lynch Award for Outstanding Mid-Career Artist in the Discipline of Dance. In 2011, she received an Honorary Doctorate Degree from Trent University and the Expressive Arts Award from The Smithsonian Institute. She was also awarded the Ontario Good Citizenship Medal; a City of Toronto and Toronto Life's "face the arts" recipient celebrating cultural mavericks; the Paul D. Fleck Fellowship in the Arts from The Banff Centre; and the Aboriginal Affairs Award. Sandra is from the Teme-Augama-Anishnaabe (People of the Deep Water) in Temagami, Northern Ontario.



ANDRÉ LEWIS

André Lewis has spent the majority of his career with Canada's first professional dance company, accepting the position of Artistic Director in 1996. Since then he has been the driving force behind the new and innovative works that have dramatically rejuvenated the Company's repertoire.

André has commissioned numerous blockbuster ballets such as Mark Godden's Dracula in 1998 and Moulin Rouge® - The Ballet in 2009. He was instrumental in the 1999 creation of a new Nutcracker for the Company and in 2012, Lewis and Atlanta Ballet Artistic Director John McFall co-commissioned a new creation by celebrated choreographer Twyla Tharp. In 2013, Lewis commissioned another outstanding new creation in conjunction with New York choreographer Lila York. The full-length ballet The Handmaid's Tale was a bold adaptation of the novel of the same name by Governor General Award-winning Canadian author, Margaret Atwood. Most recently, in 2014 for the RWB's 75th anniversary season, Lewis commissioned choreographer Mark Godden to create the groundbreaking work Going Home Star – Truth and Reconciliation representing the many stories, both told and untold, by Indian Residential School Survivors and their families. Based on a story by Canadian author Joseph Boyden, the production received national critical acclaim.



STEVEN LEWIS

Following a successful career as an entertainment attorney, Steven left Heenan Blaikie in 2006 and joined forces with a former client in the branded entertainment and sponsorship space to launch XMC, Canada's Official Sponsorship and Experiential Marketing™ Agency. From local upstart to full national agency with 50 full time and 200 part time employees, XMC was recently recognized on the 2014 Profit 500 list as the 7th fastest growing marketing company in Canada. Steven works with blue chip brands such as LG Electronics, Mackenzie Investments and Canadian Tire along with VC funded newer players such as Stubhub and Just Eat, advising them on below the line sponsorship and experiential marketing™ strategies and activations. To manage a growing number of requests for valuation and brokerage services, XMC formed a separate division called Sponsorship Canada to focus on the needs of property owners. XMC's Sponsorship Canada division has provided advice, valuation and/or sales support for entities such as Downsview Park, the Ontario Science Centre, the Winnipeg Airports Authority, TVO, Woodbine Entertainment, the Whistler Film Festival and the Calgary Film Centre.

Steven just celebrated his 25th wedding anniversary and has two well above average children, both studying at Laurier.



MING NG

Ming Ng is Senior Director of Programming at The Music Center/Performing Arts Center of Los Angeles County in downtown Los Angeles. Established in 1964 as a public/private partnership with the County, The Music Center's 22-acre complex is home to four world-class resident companies – Center Theatre Group, LA Opera, LA Phil and Los Angeles Master Chorale, and includes four iconic venues – Walt Disney Concert Hall, Dorothy Chandler Pavilion, Mark Taper Forum and Ahmanson Theater – as well as The Music Center Plaza and Grand Park. Each year, more than two million people enjoy live performances and low or no cost community engagement programs, including Active Arts® at the Music Center. A multi-year recipient of The James Irvine Foundation's Artistic Innovation Fund grant award, the Active Arts program series, which Ming has shaped, guided, and directed since its inception in 2004, occupies the intersection of participation and innovation within the context of an anchor arts institution in a major urban metropolis. Over the past 10 years, Active Arts programming has provided hundreds of inter-disciplinary innovative engagement opportunities – dance, instrumental and vocal music, and story sharing – serving thousands of people from all walks of life, connecting with local arts and public service organizations in the community, and bringing in diverse audiences reflective of the changing demographics of Los Angeles. A program designer, cultural facilitator, and engagement practitioner, Ming holds a Master of Fine Arts in Dance and a Master of Arts in Urban Planning from the University of California, Los Angeles.



PETER OUNDJIAN

Toronto-born conductor Peter Oundjian has been an instrumental figure in the rebirth of the Toronto Symphony Orchestra since his appointment as Music Director in 2004. He spearheaded a variety of new initiatives which have strengthened the ensemble's presence in the world. In 2004 he established the annual New Creations Festival, a celebration of new music, showcasing new and premiering commissioned works. During his tenure, Oundjian has released eight recordings on the Orchestra's self-produced record label and signed a multi-disc recording contract with Chandos Records. He recently led the TSO on a tour of Europe which included a sold-out performance at Amsterdam's Concertgebouw.

Peter was appointed Music Director of the Royal Scottish National Orchestra in 2012. He has appeared at some of the great annual gatherings of music and music-lovers: from the London Proms and the Prague Spring Festival, to the Edinburgh Festival and The Philadelphia Orchestra's Mozart Festival where he was Artistic Director from 2003 to 2005.

Since 1981, he has served as a visiting professor at the Yale School of Music, and was awarded the university's Sanford Medal in 2013. In May 2009 Mr. Oundjian received an honorary doctorate from the San Francisco Conservatory.



LUCILLE PACEY

Lucille Pacey is President & CEO of Arts Umbrella, Canada's visual and performing arts institute for young people ages 2 to 19. Arts Umbrella began in 1979 with four classes and 45 children. It has since grown to reach more than 21,500 children a year – with two-thirds participating through free outreach, bursary and scholarship programs.

Lucille's experience in education and technology covers 30 years. As Vice-President of the Open Learning Agency, she directed operating responsibility for the Open University, Open College, Open School and BC's Knowledge Network. As an education-sector consultant, Lucille worked with the Reed Midem Organization in Paris, helping to launch an international market for educational services.

Lucille holds a Master's degree in Educational Administration from the University of Alberta. She has participated in many policy development initiatives for the social uses of technology, and sits on various boards and associations. These include serving as President of the Canadian Association for Distance Education, founding President of Art Starts in Schools, Chair of the CANARIE Board, and Co-chair of the Culture Days BC Task Force. Currently, Lucille chairs the Culture Days National Board and sits on the BC Forum Executive for the International Women's Forum.



SREE SREENIVASAN

Sree Sreenivasan (@sree) is the first Chief Digital Officer at The Metropolitan Museum of Art. At the Met, he leads a 70-person world-class team on topics he loves: digital, social, mobile, video, apps, email, interactives, data and more. He joined the Met in 2013 after spending 20+ years at Columbia University as a full-time professor at Columbia Journalism School and a year as the university's first Chief Digital Officer. In 2009, he was named one of AdAge's 25 media people to follow on Twitter; in 2010 was named one of Poynter's 35 most influential people in social media; and in 2014, was named one of the most influential Chief Digital Officers by CDO Club.

You can find him on Twitter at <http://twitter.com/sree> and on the web at <http://sree.net>

The New York Times recently wrote about the digital strategy of the Met and Sree, on the occasion of his first anniversary at the Museum: http://www.nytimes.com/2014/08/08/arts/design/museums-see-different-virtues-in-virtual-worlds.html?_r=0

And the Met's flagship iOS app just launched - <http://metmuseum.org/app> - and it was named a "Best New App" by Apple; a "Must-Have App" by DesignSponge; and an "App of the Week" by iLounge. BusinessInsider used the app to look at the Met's wider digital media strategy: <http://www.businessinsider.com.au/digital-strategy-at-the-met-2014-9>



CARLA STEPHENSON

Carla Stephenson is the Executive Director and Founder of the Tiny Lights Festival, a multi-disciplinary festival of music, dance, art, film and sustainability in Ymir BC. She is a recent graduate of the Simon Fraser Community Economic Development Program

Prior to moving to the Kootenays, Carla and her husband Shawn owned a bookstore/ music venue on the West Coast of Vancouver Island in the town of Ucluelet, population 1,200. When they sold their store in 2007 she swore off all involvement in Community Development, all work in the Arts and non-profits, all small towns and all dealings with the Canadian music industry.

Carla currently resides in Ymir B.C. an unincorporated town of 375 people. She organizes an arts festival, serves on several non-profit boards and is married to a composer who runs a recording studio on their property. She works with local business owners, arts organizations and artists to create sustainable community economic development in rural areas.



KENT THOMPSON

Kent Thompson is finishing his 10th season as Producing Artistic Director of the Theatre Company at the Denver Center Theatre for the Performing Arts. Three of Kent's signature accomplishments in Denver have been the following:

- Creation of the Colorado New Play Summit, which has become a premier national festival for adventurous new plays, and led to 25 world premiere productions during his tenure. Many have been widely produced elsewhere.
- Creation of Off-Center, a testing lab and performance space, for theatrical experiences by/for young adults. With a commitment to nurturing the next generation of artists, audiences and theatre, Off-Center's recipe for their work is creating experiences that are immersive, interactive, connective, and timely.
- Establishment of the Women's Voices Fund, which endows the commissioning of new plays by/for women and the hiring of more women as senior creative team members.

For 16 years, Kent served as Producing Artistic Director of the Alabama Shakespeare Festival where he created the Southern Writers' Project, a new play program that presented 16 world premieres in Alabama and New York during his tenure. In addition to an active career as a director, Thompson served for eight years on the Board of Directors for Theatre Communications Group, also serving as its President for three years.



LESA UKMAN

Lesa Ukman has been a marketer, an entrepreneur, a journalist, a professor, an author and a producer. She created the blueprint for municipal marketing and the analytics to select, value and measure partnerships of all kinds—sports, arts, entertainment, destinations and nonprofits. The commonality behind all of her experiences is the conviction that in a world of over-supply and commoditization, the needs of business and those of the local and global communities in which they operate, are entwined.

She launched IEG in 1982, unleashing the idea that businesses which are a force for good, which deepen bonds with customers, prospects, employees and other stakeholders by partnering with the things they love, outperform their competitors by a huge margin. It caught on like wildfire spawning an industry that today is worth more than \$65 billion worldwide and changing marketing for good and forever.



GAËTANE VERNA

Gaëtane Verna is the Director of The Power Plant Contemporary Art Gallery in Toronto. From 2006 to 2012, Ms. Verna was Executive Director and Chief Curator of the Musée d'art de Joliette (MAJ) in Lanaudière, Quebec, and from 1998 to 2006, she was the curator of the Forman Art Gallery of Bishop's University while also teaching in the Art History department of both Bishop's University and the Université du Québec à Montréal. She holds a DEA and a Masters degree from the Université Paris 1 Pantheon Sorbonne as well as an International Diploma in Heritage Administration and Conservation from the Institut National du Patrimoine in Paris, France. In her more than 15-year career, Gaëtane has gained invaluable experience in curating, presenting and organizing exhibitions by Canadian and international artists such as Vasco Araújo, Alfredo Jaar, Luis Jacob, Kimsooja, François Lacasse, Yam Lau, Oswaldo Maciá, Ed Pien, Penelope Stewart, Gabor Szilasi, Javier Tellez, Denyse Thomasos, Bill Viola, and YOUNG HAE CHANG HEAVY INDUSTRIES, among others.



JORN WEISBRODT

Jorn Weisbrodt has an international reputation for collaborating on landmark projects with some of the most prestigious arts organizations around the globe, including La Scala di Milano, the Spoleto Festival, the Barbican Centre, the Bolshoi Theatre, the Lincoln Centre Festival, and the Manchester International Festival. Prior to joining Luminato he served as Executive Director for RW Work Ltd. representing and managing the work of legendary visual artist and director Robert Wilson. As Director of The Watermill Centre he was responsible for incubating exciting cross-disciplinary performances and installations, establishing partnerships with institutions including the Guggenheim Museum, the Baryshnikov Arts Center, Kampnagel Hamburg, the Donaufestival, the Massachusetts Museum of Contemporary Art, and Columbia University. He also oversaw the launching of an international residency for emerging artists.

Prior to his work in the United States Jorn held numerous positions within Germany, including Artistic Production Director at Staatsoper Unter den Linden, co-founder of Zwischenpalastnutzung, and Assistant Director at the Deutsches Theater in Berlin. An active leader within the contemporary arts scene, Jorn has served on the artistic advisory committees of the Lower Manhattan Cultural Trust, the French American Cultural Exchange, and Culture Shed, among others.

VENUE INFORMATION

Roy Thomson Hall

60 Simcoe Street
416.593.4822



The Corporation of Massey Hall and Roy Thomson Hall is a not-for-profit charitable organization operating two of Canada's premier concert halls. Showcasing the world's greatest performers in all disciplines, the Halls are also prominent venues for diverse activities in the business and entertainment district of downtown Toronto.

Roy Thomson Hall, located in the heart of the King St. theatre district, opened in 1982. Its curvilinear exterior design and sloping glass canopy, which is reflective by day and transparent by night, have made this concert hall a Toronto landmark. Roy Thomson Hall is the home of the Toronto Symphony Orchestra, premier venue for the gala screenings of the Toronto International Film Festival and the venue of choice for corporate events throughout the year.

The Aga Khan Museum

77 Wynford Drive
416.646.4677



In designing the Aga Khan Museum, Fumihiko Maki, winner of the Pritzker Architecture Prize, used light as his inspiration. He ensured not only that light is ever-present in the building, but that, depending on the time of day or season, light will animate the building in myriad ways: throwing patterns on the exterior walls of Brazilian granite, enhancing interior spaces, or illuminating the open-roofed courtyard. The building's compact footprint — 81 metres long and 54 metres wide — contains an impressive variety of spaces, including two exhibition galleries, areas for art conservation and storage, a 350-seat theatre, and two classrooms. Within an unmistakably contemporary design, Maki incorporates historical elements originating in Islamic cultures, building bridges between eras as well as civilizations.

Across from the Museum is the Ismaili Centre Toronto, designed by renowned architect Charles Correa. The Centre incorporates spaces for social and cultural gatherings, intellectual engagement and for spiritual reflection. Its crystalline frosted glass dome roof, which marks the highest point of the 6.8-hectare site, is mirrored in the five granite-lined pools of the formal gardens — designed by landscape architect Vladimir Djurovic — which are part of a landscaped park. The Aga Khan Park connects the Centre with the Museum and provides a place equally suited to tranquil reflection and dynamic programming.

The Canadian Film Centre

2489 Bayview Avenue

416.445.1446



The Canadian Film Centre (CFC) is a leader in mentoring content creators and entrepreneurs in the entertainment and digital media landscapes. By promoting the development of new ideas, production and best practices in film, television, digital media, music and acting, we are uniquely positioned within Canada's vital and diverse screen entertainment industry.

With over 100 participants in more than a dozen programs each year, our mandate is to promote and invest in original projects, encourage commercial opportunities and build collaborative relationships between our alumni and media companies. Our 1,600 alumni and over 100 alumni partner companies create and produce popular, award-winning entertainment enjoyed by audiences around the world.

Founded by iconic Canadian filmmaker Norman Jewison as a film school in 1988, we have become an essential hub for ideas and innovation within the global entertainment sphere.

Intercontinental Toronto Centre

225 Front Street West

416.597.1400



The InterContinental Toronto Centre is designed to fulfill every need of the global traveler. The 586-room hotel brings together affordable luxury, ideal location, state-of-the-art technology and meeting facilities and personalized customer service.

BACKGROUND REPORT

FROM THE ARTS SUMMIT STRATEGY COMMITTEE

The purpose of this report is to provide background material that will enhance understanding of the materials to be presented on Friday April 10, 2015 at 4:15. It will allow time at the Summit to be spent on the more salient results of the work described below rather than the background and process.

In May of 2014 as part of the transition to the new Chair, David Binet, discussions were held to prepare for the meeting of the Steering Committee in June 2014 to commence planning for the 18th Annual CAS in 2015. The agenda for the meeting included a detailed post mortem of the 17th Annual CAS. The Steering Committee was particularly interested in the feedback from attendees of the Summit because a number of new initiatives had been implemented at the 17th CAS in 2014. Specifically,

- Creation of a dedicated website for the CAS
- Online registration
- A greater diversity of speakers, with a focus on artistic innovators
- The creation of a scholarship program for guest thought-leaders and innovators (Fellows)
- Charette-style roundtable Discussions
- Debate format
- Report back from in-camera discussions
- Moderated live streaming
- Use of social media to create a national dialogue online, in addition to the live streaming, through Twitter.

For the second consecutive year, comprehensive feedback was gathered from participants by way of a detailed confidential survey with a very high response rate (51%). The following provides some highlights from these detailed surveys:

Overall Feedback on the 17th CAS was generally positive.

1. 80% rated the Summit as excellent or good overall
2. 92% indicated they would attend a future Summit
3. 82% indicated that they would recommend future Summits to others
4. 100% indicated the Summit provided them with essential networking opportunities

Top Reasons Why People Attended

1. Networking
2. To learn about issues affecting all arts and culture organizations
3. To share information
4. To support arts and culture in Canada

What Members Liked the Most?

1. Networking
2. Interactive nature of the program / ability to share Canadian stories
3. New formats like the debates and Pecha Kucha
4. Diversity of attendees
5. Inclusion of the live stream

Top Suggestions for Improvement

1. Open the Summit program to a broader range of arts organizations/knowledge experts
2. Make room for more practical, small group discussions
3. Leverage the Canadian stories and expertise in the room
4. Design a more robust conversation about advocacy

Although the results were very positive, the Steering Committee wanted to deliver an even superior Summit in 2015; a Summit that would encourage greater attendance by the targeted audience and an enhanced positive experience and value add from attending. However, the Steering Committee felt that further changes to try to achieve this objective should have some strategic context - to ensure the Summit stayed true to its strategic goals and mandate.

The Steering Committee felt that a strategic assessment of the Canadian Arts Summit would be timely for a number of reasons. Specifically,

- There had not been a meaningful strategic assessment in the 17 years since the Summit had started
- There was a lack of clarity and delineation of what the strategic goals were
- There had been significant changes in the external environment for arts and culture organizations during that time that had to be considered
- Objective information and user feedback from both attendees and non-attendees had been captured (for the first time) over the previous two years that could inform our view as to Summiteers view of effectiveness of the Summit
- Summit participants were requesting the CAS consider changes and take a long term view by creating greater continuity between Summits
- Other affected arts and culture stakeholders were looking to the CAS for leadership
- There was a need to build and institutional framework, memory and continuity to ensure long term relevance; and
- There was a potential opportunity to capitalize on Canada's upcoming sesquicentennial in 2017

Furthermore, in light of the virtual nature of the organization, the volunteer nature of the members of the Steering Committee with varying tenures and different levels of familiarity with the origins and history of the CAS, there was a need to create a more formal foundation and framework to guide future Steering Committees.

The Steering Committee recognized that all organizations need to develop a strategic framework and refresh this on an ongoing basis to:

1. Provide focus and direction (and avoid changing objectives and priorities from year to year)
2. Allow commencement of long term initiatives to retain or improve their value proposition
3. Allow appropriate investment in the foundation and infrastructure
4. Provide consistency of message to key internal and external stakeholders; and
5. Anticipate and respond to potential changes in the external environment

As a result, the Steering Committee created a dedicated committee (“Strategy Committee”). The Strategy Committee was charged with conducting a strategic review of the CAS and reporting back to the Steering Committee. In addition, given the focus of the Steering Committee was to plan the subsequent Summit, the creation of a Strategy Committee was intended to provide a vehicle for a review of strategy on an ongoing basis or a consideration of those issues that had a planning horizon that extended beyond one year.

The Strategy Committee for the current year consisted of seven people with representation from both the founding partners of the Summit (Business for the Arts and Banff Centre) and other organizations and was led by Upkar Arora, Chair of the McMichael Canadian Art Collection and Chair of the 17th Annual Summit.

The Strategy Committee consisted of:

1. David Binet, Chair, Chair, National Ballet of Canada
2. Nichole Anderson (ex officio) President & CEO, Business for the Arts
3. Carolyn Warren (ex officio), Vice President, Arts, Banff Centre
4. Johann Zietsman, President & CEO, EPCOR Centre for the Performing Arts
5. Jessie Inman, CEO, Confederation Centre
6. Upkar Arora, Chair, Board of Trustees, McMichael Canadian Art Collection
7. Shannon Litzenberger (Staff), Project Manager, Canadian Arts Summit

A proper strategic planning process involves an environmental scan, an external assessment, an internal assessment, interviewing many people, many months of work, an involved process of building consensus and extensive financial resources. As the Steering Committee had neither an abundance of financial resources, time or human capital, the Strategy Committee attempted to compress the time frame and minimize cost without compromising on the integrity of the process and level of engagement by key stakeholders.

Over the course of several months the Strategy Committee engaged in this compressed strategic planning exercise which:

1. Considered the “big” existential questions
2. Evaluated the significant external dynamics impinging on the arts and culture sectors
3. Reviewed detailed feedback from participants and non-participants over the past two years and examined participation trend lines
4. Performed a SWOT analysis

5. Articulated a vision, mission and values and
6. Assessed the implications of the above on the programming, content and structure of the 18th annual Summit.

Through an iterative process the seven members of the Steering Committee who were not on the Strategy Committee provided feedback and input throughout the process. This included:

1. Lisa de Wilde, Vice-Chair, TIFF
2. James (Jim) Fleck, C.C. , Chair, Business for the Arts
3. Jeff Herd, Executive Director, Canada's Royal Winnipeg Ballet
4. Janice Price, CEO, Luminato (now at Banff Centre)
5. Mark Thompson, Chair, Theatre Calgary
6. Ross Paul, Chair, Arts Club Theatre
7. Barry Hughson, Executive Director, National Ballet of Canada

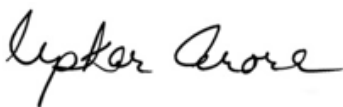
In addition, preliminary ideas were discussed with a select number of senior executives in the arts and culture sector who had attended or helped organize previous Summits but were not on the Steering Committee in the current year.

The results of the work done by the Strategy Committee and approved by the Steering Committee include establishing and delineating:

- the CAS' mission, vision and values
- terms of reference for the Steering Committee and the Strategy Committee
- the relationship with the Advocacy Committee
- eligibility criteria that clarify the criteria for inclusion in the Summit
- process and framework for engaging invited guests
- guidelines for informing the content, format and structure of the 18th and future Summits; and
- policies and procedures to ensure greater efficiency, consistency and transparency

The key conclusions and recommendations resulting from the work of the Strategy Committee and what this means for the current and future Summits will be discussed at the Summit itself on April 10, 2015 at 4:15pm.

Respectfully,



Upkar Arora, on behalf of the Strategy Committee



David Binet, Chair of the Steering Committee

CREATING A CULTURE OF INNOVATION: MAKING SPACE FOR CHANGE

CASE STUDY SUMMARIES

Denver Center Theatre Company: *Off-Center at The Jones*

Off-Center was introduced as a place for experimenting with new techniques that enhance the theatre experience. *Off-Center* is now a theatrical “test kitchen” generating new ideas, experiences, and practices to enhance the Denver Center, engage the communities of Denver, and advance the field of theatre. What has developed is a curation model where the artistic leaders look at each production with a broader eye encompassing the total theatre-going experience. *Off-Center* started on the periphery of this large organization for its first two seasons, and is now finding its way toward the core with the world premiere mainstage production of Matthew Lopez’ *The Legend of Georgia McBride* this past January of 2014, while still maintaining its *Off-Center* at the Jones season.

Los Angeles Music Center: *Active Arts*

Active Arts at The Music Center is a programming series that offers diverse participatory (DIY) art-making opportunities at The Music Center campus in downtown Los Angeles. Leaders at The Music Center chose to think boldly about how they might create opportunities for art-making that had more to do with emotional connection than with technical mastery. They asked themselves a key question: Could amateur and recreational arts—usually occurring in non-arts spaces—exist side-by-side with the work of a venerable institution, creating a wide spectrum of vibrant cultural activity that would enrich civic life and build a deeper sense of community? Since 2004, *Active Arts* has held over 500 public events for more than 80,000 participants. *Active Arts* has also “gone mobile,” collaborating with like-minded organizations in Downtown Los Angeles and Little Tokyo, East Los Angeles, Historic Filipinotown, North Hollywood, San Pedro, South Los Angeles, and Van Nuys.

Royal Winnipeg Ballet: *Going Home Star*

Adapting its artistic approach by introducing contemporary full-length story ballets is one way the Royal Winnipeg Ballet turned round years of deficits. Engaging with art for social change is an extension of this new approach. The Ballet’s recent premiere of *Going Home Star - Truth and Reconciliation*, is an attempt to capture the emotions and experiences of survivors of the residential school system imposed historically on Canada’s aboriginal peoples. Ten years in the making, the work was first envisioned by late Cree elder/activist Mary Richard and artistic director André Lewis, and in turn supported by the national Truth and Reconciliation Commission and the production’s associate producer Tina Keeper. At each performance of the ballet the company maintains an *Elder Corner* where audience members can learn more about residential schools firsthand, as well as having on-site counsellors for those who are disturbed by images in the ballet. It is the company’s hope the ballet will continue to tour across the country, extending dialogue around this national wound.

2015 CANADIAN ARTS SUMMIT DELEGATES

Amirali Alibhai Head of Performing Arts, Aga Khan Museum	amirali.alibhai@akdn.org
Nichole Anderson President & CEO, Business for the Arts	n_anderson@businessforthearts.org
Norman Armour Artistic & Executive Director, PuSh International Performing Arts Festival	norman@pushfestival.ca
Upkar Arora Chair, McMichael Canadian Art Collection	uarora@illuminapartners.com
Gideon Arthurs CEO, National Theatre School of Canada	garthurs@ent-nts.ca
Aida Aydinyan Vice President, Business for the Arts	a_aydinyan@businessforthearts.org
David Binet Chair, The National Ballet of Canada	dbinet@woodbridge.com
Nathalie Bondil Director and Chief Curator, Montreal Museum of Fine Arts	mdenomree@mbamtl.org
Simon Brault Director and CEO, Canada Council for the Arts	director@canadacouncil.ca
Marah Braye Chief Executive Officer, Harbourfront Centre	mbraye@harbourfrontcentre.com
Adam Brazier Artistic Director, The Charlottetown Festival	abrazier@confederationcentre.com
Jane Brindley Psychologist, UBC	jbrind@uwindsor.ca
Kelvin Browne Executive Director & CEO, Gardiner Museum	kelvin@gardinermuseum.on.ca
Adrian Burns Chair, National Arts Centre	diane.lemire@nac-cna.ca
Tim Burt President and Chair, Winnipeg Symphony Orchestra	teburt@cardinal.ca
Elaine Calder Executive Director, Shaw Festival	ecalder@shawfest.com
Peter Caldwell Director & CEO, Ontario Arts Council	pcaldwell@arts.on.ca
Peter Cathie White Executive Director, Arts Club Theatre Company	pcathiewhite@artsclub.com
Arthur Cohen CEO, LaPlaca Cohen	arthur@laplacacohen.com
Kate Cornell Executive Director, Canadian Dance Assembly	kate@dancecanada.net
Alain Dancyger Executive Director, Grands Ballets	adancyger@grandsballets.com
TJ Dawe Writer/performer/director, TJ Dawe	thepurplepick@yahoo.ca
Lisa de Wilde Board Chair, Toronto International Film Festival	srodrigohilara@tiff.net

Victoria Dickenson Executive Director & CEO, McMichael Canadian Art Collection	vdickenson@mcmichael.com
Roxanne Duncan Managing Director, PuSh International Performing Arts Festival	roxanne@pushfestival.ca
Nassib El-Husseini Executive Director, Les 7 doigts de la main	nassib@7doigts.com
Richard Evans President, EmcArts, Inc	revans@emcart.org
Graham Flack Deputy Minister, Canadian Heritage	angie.bernas@pch.gc.ca
James D. Fleck, C.C. Board Chairman, Business for the Arts	jimfleck@me.com
Robert J. Foster Chair, Artscape	foster@capitalcanada.com
Julia Foster Past Chair, National Arts Centre	julia@juliafoster.ca
Malcolm Fraser Chair, Art Gallery of Nova Scotia	mfraser@isl.ca
Julie Frost Executive and Artistic Director, Arts for Children and Youth	julie@afcy.ca
Kendra Fry General Manager, Trinity-St. Paul's Centre for Faith, Justice and the Arts	kfry@trinitystpauls.ca
Anita Gaffney Executive Director, Stratford Festival	mburr@stratfordfestival.ca
Dennis Garnhum Artistic Director, Theatre Calgary	dgarnhum@theatrecalgary.com
Judith Gelber Vice-Chair, Ontario Arts Council	jknox@arts.on.ca
Jean Giguère Chair Emeritus, Canada's Royal Winnipeg Ballet	jeangiguere@mts.net
Cathryn Gregor Executive Director, Canada's National Ballet School	cgregor@nbs-enb.ca
Daniel Habashi Director, Brand Development, Instagram	habashi@instagram.com
Piers Handling Director & CEO, Toronto International Film Festival	srodrigohilara@tiff.net
Sherri Helwig Program Director, Arts Management, University of Toronto Scarborough	helwig@utsc.utoronto.ca
Branislav Henselmann Executive Director, Ballet BC	bhenselmann@balletbc.com
Jeff Herd Executive Director, Canada's Royal Winnipeg Ballet	jherd@rwb.org
Peter Herrndorf President and CEO, National Arts Centre	peter.herrndorf@nac-cna.ca
Camilla Holland General Manager, Royal Manitoba Theatre Centre	holland@royalmtc.ca
Claire Hopkinson Director & CEO, Toronto Arts Council and Foundation	claire@torontoartscouncil.org
Cheryl Hudson Managing Partner, Michael Vukets & Associates	cheryl@vukets.com
David Hughes Senior VP, Strategic Partnerships & Branding, YMCA Canada	david_hughes@ymca.ca
Barry Hughson Executive Director, The National Ballet of Canada	sword@national.ballet.ca

Su Hutchinson Managing Director, Canadian Stage	su@canadianstage.com
Sarah Iley Manager of Culture, The City of Calgary	sarah.iley@calgary.ca
Jessie Inman Chief Executive Officer, Confederation Centre of the Arts	jinman@confederationcentre.com
Joel Ivany Stage Director, Against the Grain Theatre	joel.ivany@gmail.com
Donald Johnson Chair Emeritus, Business for the Arts	don.johnson@bmo.com
Lucille Joseph Interim CEO, Luminato Festival	lucille@lucillejoseph.ca
Frédéric Julien Project Manager, CAPACOA	frederic.julien@capacoa.ca
Karen Kain Artistic Director, The National Ballet of Canada	kkain@national.ballet.ca
Heather Kelly Founder/Director, Bloor St. Culture Corridor + Dir, The Royal Conservatory of Music	heather.kelly@rcmusic.ca
Sanjay Khanna Visiting Scholar, Massey College	sanjay.khanna@utoronto.ca
Anthony Kiendl Executive Director & CEO, MacKenzie Art Gallery	caitlin.mullan@mackenzieartgallery.ca
Henry Kim Director and CEO, Aga Khan Museum	shari.saunders@akdn.org
Robert Lamb Managing Director, Canadian Opera Company	robl@coc.ca
Jeanne Lamon Chief Artistic Advisor, Tafelmusik	jeannelamon@sympatico.ca
Sandra Laronde Director, The Banff Centre	sandra_laronde@banffcentre.ca
Pierre Lassonde President, Musée national des beaux-arts du Québec	lassonde@franco-nevada.com
Michael Lee Chair, Arts Umbrella	mlee@lawsonlundell.com
Marc Lemay Directeur Général, Patrimoine Canadien - Gouvernement du Canada	Marc.Lemay@pch.gc.ca
Joanie Leroux-Côté Partnerships and Market Development, Les 7 doigts de la main	joanie@7doigts.com
Leslie Lester Executive Director, Soulpepper Theatre Company	leslie@soulpepper.ca
Andre Lewis Artistic Director, Royal Winnipeg Ballet	alewis@rwb.org
Steven Lewis President, XMC	steven@xmc.ca
Shannon Litzenberger Project Manager, Canadian Arts Summit	shannonlitz@me.com
Alan Long General Manager, Saskatchewan Native Theatre Company	gm@sntc.ca
Chris Lorway Director of Programming, The Corporation of Massey Hall and Roy Thomson Hall	chris.lorway@rth-mh.com
Josh MacFadden Chair, MacKenzie Art Gallery	caitlin.mullan@mackenzieartgallery.ca
Michèle Maheux Executive Director and Chief Operating Officer, Toronto International Film Festival	mmaheux@tiff.net

Marc Mayer Director and CEO, National Gallery of Canada	mmayer@gallery.ca
Jerrold McGrath Director of Innovation and Program Partnerships, Lougheed Leadership, The Banff Centre	jerroldmcgrath@gmail.com
John Mckellar Chair, Toronto Arts Council	jmckellar@weirfoulds.com
James McLandress Chair, Royal Manitoba Theatre Centre	jmclandress@waa.ca
Mervon Mehta Executive Director, The Royal Conservatory of Music	mervon.mehta@rcmusic.ca
Jeff Melanson President & C.E.O., Toronto Symphony Orchestra	jmelanson@tso.ca
Alexander Mickelthwate Music Director, Winnipeg Symphony Orchestra	lmarks@wso.mb.ca
Nicole Mion Artistic Director, Springboard Performance	nicole@springboardperformance.com
Marie Moliner Regional Director General, Canadian Heritage	Marie.Moliner@pch.gc.ca
Heather Moore Producer and Executive Director, Ontario Scene, National Arts Centre	heather.moore@nac-cna.ca
Ming Ng Senior Director of Programming, The Music Center/Performing Arts Center of Los Angeles County	mng@musiccenter.org
Mark O'Neill President and CEO, Canadian Museum of History	markoneill@historymuseum.ca
Line Ouellet Director and Chief Curator, Musée national des beaux-arts du Québec	line.ouellet@mnbaq.org
Peter Oundjian Music Director, Toronto Symphony Orchestra	mlipham@tso.ca
Catrin Owen Chair, Citadel Theatre	cowen@calderbateman.com
Lucille Pacey President & CEO, Arts Umbrella	lpacey@artsumbrella.com
Ross Paul Chair, Arts Club Theatre Company	rpaul@uwindsor.ca
John F. (Jack) Petch Chair, Canada's National Ballet School	jackpetch@gmail.com
Annemarie Petrov Executive Director, Edmonton Symphony Orchestra	apetrov@winspearcentre.com
Helen Polatajko Chair, Tafelmusik	hpolatajko@gmail.com
Ross Porter President & CEO, JAZZ.FM91	rporter@jazz.fm
Andrew Pringle Chair, Shaw Festival	andy.pringle@rpic.ca
Kevin Rice Art Gallery Director, Confederation Centre of the Arts	krice@confederationcentre.com
Nada Ristich Director, Corporate Donations, BMO Financial Group	nada.ristich@bmo.com
Penny Ritco Executive Director, Citadel Theatre	pritco@citadeltheatre.com
Xavier Roy Administrative Director, Festival international de la littérature (FIL)	xavier-roy@festival-fil.qc.ca
Suzanne Sauvage President and Chief Executive Officer, McCord Stewart Museum	suzanne.sauvage@mccord.mcgill.ca

Trudy Schroeder Executive Director, Winnipeg Symphony Orchestra	lmarks@wso.mb.ca
Albert Schultz Artistic Director, Soulpepper Theatre Company	nick@soulpepper.ca
Kathleen Sharpe Executive Director, Ontario Cultural Attractions Fund	ksharpe@arts.on.ca
Alexandra Skoczylas Interim Managing Director, Tafelmusik	askoczylas@tafelmusik.org
Colleen Smith Executive Director, Theatre Calgary	csmith@theatrecalgary.com
Sree Sreenivasan Chief Digital Officer, Metropolitan Museum of Art	sree@sree.net
Mavis Staines Artistic Director, CEO, Canada's National Ballet School	mstaines@nbs-enb.ca
Carla Stephenson Executive Director, Tiny Lights Festival	tinylightsfestival@gmail.com
Matthew Teitelbaum Michael and Sonja Koerner Director, and CEO, Art Gallery of Ontario	matthew_teitelbaum@ago.net
Kent Thompson Producing Artistic Director, Denver Center for the Performing Arts	kthompson@dcpa.org
Mark Thompson Chair, Theatre Calgary	md.thompson@enbridge.com
Lesla Ukman Founder, IEG	lesa.ukman@sponsorship.com
Andrea Vagianos Managing Director, Toronto Dance Theatre	andrea@tdt.org
Gaetane Verna Director, The Power Plant Contemporary Art Gallery	gverna@thepowerplant.org
Michael Vukets President & CEO, Michael Vukets & Associates	mike@vukets.com
Alan Walker Executive Director, Ontario Arts Foundation	Awalker@arts.on.ca
Carolyn Warren VP, Arts, The Banff Centre	carolyn_warren@banffcentre.ca
Jorn Weisbrodt Artistic Director, Luminato Festival	jweisbrodt@luminato.com
Johann Zietsman President/CEO, Arts Commons (formerly Epcor Centre for the Performing Arts)	jzietsman@artscommons.ca