

THE NATIONAL YOUNG PROFESSIONALS SUMMIT ON THE ARTS 2015

Montreal, November 13, 2015

PURPOSE OF SUMMIT

INSPIRING YOUNG PROFESSIONALS FROM ACROSS CANADA

The National Young Professionals Summit on the Arts was hosted by Business for the Arts at Montreal's Arsenal Gallery on November 13, 2015. The Summit connected 150 leading young professionals, philanthropists, volunteers and artists who are dedicated to fostering the growth of the arts in Canada.

ARTISTS PANEL – SETTING THE STAGE

PANEL PARTICIPANTS

Moderated by **Gideon Arthurs**, CEO, National Theatre School (Montreal)

- **Guillaume Déziel**, Director, Business Development, Communications and Marketing, L'Oreille (Montreal)
- **Shannon Litzenberger**, Dancer and Arts Advocate (Toronto & Saskatchewan)
- **An Te Liu**, Visual Artist and Professor at University of Toronto (Toronto)
- **Mark Hopkins**, Theatre Artist and Community Builder (Calgary)
- **Ariane-Li Simard-Côté**, Actor and Arts Advocate (Montreal)
- **Martin Watier**, Actor (Montreal)

FUNDING CONCERNS

The focus of much of this panel discussion was the precarious financial situation of artists and arts organizations. The discussion was framed in several ways, most of which highlighted the gap between the significant value arts and culture brings to society, and the financial instability of the artists and arts organizations who create this value. Artists are asking other sectors – public and private – to help them find new funding models which will free up their time, energy and creative power to focus on doing what society values: creating art and cultural experiences. As creators of valuable 'products' and experiences, they are also seeking a more collaborative approach and more equal sharing of the profits of cultural activity. There was also a consensus that independent artists will increasingly figure in the growth of the cultural sector.

There was frustration expressed throughout the discussion (indeed, throughout the summit) about the attempts to apply business models to art-making. Artists tend to frame their lives in terms of intangibles – passion, world view – rather than a progression through a series of goals. This can form an

obstacle in communicating to the goal-and-process-oriented business community. As artists are constantly morphing and reinventing themselves, even the line between emerging and established artists blurs.

Although artists can be entrepreneurial and apply their creativity to finding ways to fund their projects, it is also necessary to have spaces where art can be created for its own sake, without being coloured by the need for money. An example was given of a situation where a theatre school was funded for a two week process. For that period, twelve artists experienced the rare freedom to create without the pressure of preparing for an opening night audience or some other predetermined outcome.

The panelists elaborated on the financial difficulties under which artists work, commenting that the average artist is paid 32% less than the overall labour force and is more than twice as likely to have two jobs. They expressed feeling particularly vulnerable to changes in government and regulatory policies and shifts in the economy; for example, CRTC regulations, the strength of the dollar or tax incentives for industries that affect the cultural sector.

The digital economy has transformed the way artists operate, how they deliver their content, how audiences access their work, and even how they create. On the positive side, the internet has given individual artists the ability to reach large audiences without relying on the promotional power of an arts organization. However, the pervasiveness of the internet is also erasing a sense of place and the culture specific to that place. This is particularly true for Canadian artists outside of Quebec. For Canadian artists, the question then becomes, what stories do we want to tell? What are the values we share and how do we connect through them? What is the common dream we are dreaming?

THE FUNDING MODEL NEEDS TO BE REWORKED

The societal challenge is to help bridge the gap between the fragility and vulnerability of artists' daily lives and their ambition and potential capacity. Artists argue that it is not entrepreneurial spirit or knowhow that they lack so much as having to cope with an outdated funding model.

The prevailing funding model for the arts was designed around building organizational infrastructure to support content creation, production and distribution. The generation of artists who are now in their 30s and 40s have had to build their careers during a time of financial austerity and funding cuts from the public sector, which provides the seed money for this infrastructure. Furthermore, the focus on building infrastructure through public funding puts up barriers for the increasing number of artists who operate independently, distributing their content and/or reaching potential live audience members through digital technologies. They cannot fundraise as effectively as arts organizations which are registered as charities because they cannot issue tax receipts. In practice, this means donations from the communities that support them come intermittently, in dribs and drabs.

THE SOCIAL ENTERPRISE MODEL

The idea was proffered that many independent artists effectively operate as social enterprises [definition from Social Enterprise Canada: *Social enterprises are businesses owned by nonprofit organizations, that are directly involved in the production and/or selling of goods and services for the blended purpose of generating income and achieving social, cultural, and/or environmental aims.*] Under

this model, artists blend money-making ventures and making art-for-its-own-sake. In other words, some of their creative products are designed to be commercially profitable, in an attempt to generate profits from these lines of business to support the artistic explorations that are less likely to be appreciated by a broader audience.

For the most part, artists essentially produce high-risk 'products' at fixed costs of production in a marketplace that does not sustain them without subsidies. If, say, 25% of the cost of production can be recouped through sales (tickets, artifacts), the artist has to look to the public sector and private charity to fund the rest. This is problematic, as independent artists are not on the same footing as charitable organizations to request ongoing, consistent, predictable funding. Instead, they have to request funding in a pool where they might have, say, a one-in-three chance of getting the grant they are requesting. Even if they are successful in getting this grant, it typically covers only a fraction of their production costs.

The questions artists are posing to society are these: Culture is profitable. Why shut out artists—the main resource—from benefitting from the profits generated? How can this be a more collaborative process that benefits everyone?

PARTNERSHIP AND COLLABORATION: WHAT IS THE VALUE OF THE EXCHANGE BETWEEN BUSINESS AND THE ARTS?

How do we reframe the conversation between business and the arts to reveal the latent value the arts offer business? The usual question, "How can the business community help the arts?" implies a one-way relationship. It would also be of value to ask the reciprocal question, "What can the business community learn from the arts?"

Artists have very particular skills to offer society. While business tackles problems with logical and analytical processes, artists are likely to bring an entirely different approach, skill set and mindset to the situation. Business might benefit in unanticipated ways from the holistic and possibly even transformational thought processes of artists. Artists, on the other hand, would benefit from exposure to the ambition and adaptability of the business sector. The marriage of these different approaches might very well result in better solutions.

OTHER MODELS THAT MIGHT BE ADAPTED TO THE ARTS SECTOR

- It might yield some ideas to study how the technology sector makes investments intended to innovate and capture new ideas. Some of these approaches might be adaptable to the creative / cultural sector.
- Adopting the US foundation model: US foundations are able fund individuals through private donations which flow through a charitable structure to benefit individuals
- Government policies: for example, in Sweden income tax is waived for starting artists because art is considered a contribution to society

PUBLIC POLICY DISCUSSION

With a new government promising to double the budget of the Canada Council for the Arts, there is an opportunity to expand beyond the organization-building models of funding and explore new approaches to investing in the arts.

Because industry grows faster than public investment, how can we leverage the connection between artists and business leaders outside of traditional organizational structures, and let those solutions inform public policy?

What might success look like?

- Artists are able to rally resources around their vision faster
- There are more resources for talented people, including those with young families and other responsibilities
- There are new funding models that better support art-making by individual artists as well as arts organizations

MELANIE JOLY, HERITAGE MINISTER

Within weeks of taking on the role of federal Heritage Minister, Melanie Joly addressed the National Young Professionals Summit on the Arts. Starting with the premise that culture enriches us in a thousand ways, she stated that without the arts, each of us would be poorer. She recounted how the arts and volunteering in the arts sector has enriched her own life: in return for her energy, ideas, creativity, she meets new people, better understands culture, broadens her horizons, forges ties with people who have a lot to offer her. Investing in culture is investing in our quality of life and our future. It is investing in ourselves, in the creative potential of Canadians. She said that the government is going to use a flexible structure in funding the arts, and digital technology is going to be a key area of emphasis.

From the qualitative reasons for valuing the arts, she moved to economic measures: the \$40.7 billion culture accounts for more than 642,000 jobs, which is twice more than fisheries, agriculture, and forestry combined. Canada is world's third largest exporter of musical talent.

Throughout her talk, she emphasized that Canada needs to fully make the digital shift. She reminded us that we are living in fluid environment where cultural experience involves interacting, and the line is blurring between creator and user. Canadians control what they listen to, what they read and share, and when and where they do. New players and distribution models are constantly entering the scene. Our challenge is to facilitate the discovery of Canadian-made content on digital platforms and online broadcasting services, and to ensure that producers and broadcasters of cultural content continue to flourish. We want to make sure that our artists—the emerging as well as the already famous— and art workers reach audiences

The arts break down barriers. By sharing stories and ideas, people feel more connected to each other and to their neighbourhoods. Beyond the artists and the organizations that give us access to their work, Canada's creativity envelops entrepreneurs who are engaged in making stronger communities. Minister Joly gave the example of a Vancouver firm, Gen Why Media, which describes its business as a "creative engagement agency." Blending traditional and online forums, they build relationships around goals like affordable housing, renewable energy. Their tools are documentary films, short videos, interactive web projects, crowdsourcing, public art projects, and events of all sizes.

In reiterating that Canada welcomes diverse cultures, Minister Joly pointed out that Canada was the first country ten years ago to ratify the UNESCO convention on the protection and promotion of the diversity of cultural expression. The new government intends to include culture as a value in every aspect of government, even in areas where the connection is not immediately obvious, like infrastructure projects where artists and creators could be involved in, say, transportation projects.

"Culture and creativity are back!"

FOCUS MONTREAL

PANEL PARTICIPANTS

*Moderated by **Mary Dailey Desmarais**, Curator of International Modern Art at the Musée des Beaux-Arts Montréal (Montreal)*

A conversation with some of Montreal's leading philanthropists in the arts: **Erin Battat, Lilian Maurer, Nick Tedeschi, Pierre Trahan**

The question explored by the panel was, "How do you take a step to engage in the arts in a meaningful way?"

The panel espoused self-education in the arts through becoming more aware of what is in our environment. We can expose ourselves to different art forms to learn more, and become more informed by joining guided tours and taking advantage of learning resources.

Arts have an equalizing effect because, whether you are rich or poor, when you communicate with someone else who loves the arts, everyone is at the same level. You share the same passion and speak the same language. If you can talk about art, you will find a welcome anywhere because you bring people something new.

Art creates conversations: you can talk about what you find beautiful about a work of art. That is likely to change every day, because the art will tell you a different story depending on your mood and other factors.

They commented that philanthropists give time and money, but they also educate about philanthropy. It was noted that [especially in English Canada] even people who don't have money give back to the community.

"No culture, no future."S

PHILANTHROPY IN CANADA

PANEL PARTICIPANTS – VOLUNTEERS AND ADVOCATES FOR THE ARTS

Moderated by **Jim Fleck, C.C.**, Chairman, Business for the Arts (Toronto)

- **David Aisenstat**, President and CEO, The Keg Steakhouse, and Board Member, Business for the Arts (Vancouver)
- **Robert Foster**, CEO, Capital Canada, and Vice-Chair, Business for the Arts (Toronto)
- **Jean Giguère, C.M.**, Arts Advocate, former Chair, Royal Winnipeg Ballet, and Board Member, Business for the Arts (Winnipeg)
- **Cheryl Hudson**, Executive Director, Mike & Karen Vukets Foundation (Toronto)
- **Andrew Molson**, Chairman, RES PUBLICA Consulting Group (Montreal)
- **Gail O'Brien**, Arts Advocate, and Board Member, Business for the Arts (Calgary/Toronto)

GOOD ARTS LEADERSHIP

In considering why businesses don't support the arts more, Charlie Bailey was quoted: "...because they don't understand, they don't know how to connect the dots to transformation." They don't understand how the arts empower education, support well-being, create emotional resilience, and economic resilience.

When asked what good arts leadership looks like, the answer was leadership for sustainability. Ideally, this leader would combine the strengths of a right brain person who, whether an artist or not, has an artistic connection which allows them to understand the artistic experience. Left brain attributes, described as focusing more on business and management skills, are also necessary, because the arts leader has to deal with many stakeholder groups and relationships: businesses, donors, artists, and government. The leader also needs a vision to steer the organization forward, and that requires artistic DNA.

TWO CHARMING, AND EFFECTIVE, BITS OF ADVICE FOR FUNDRAISING:

- Fleck Flinch Test – How much are you looking for? \$10,000. If there's no perceptible flinch, you say a year for 5 years; if they flinch, you say it's spread over 5 years.
- Robert Foster – If you want money, ask for advice; if you want advice, ask for money.

HOW DO YOU INVOLVE THE UNDER 40 DEMOGRAPHIC ON BOARDS?

Firstly, one must adjust expectations, because young, working parents have very busy schedules. Show that you value the knowledge and skills younger people bring to a board, in areas like social media, for example. Business for the Arts' boardLink is a valuable way for young potential board members and boards to connect and find a good match.

Businesses can help promote volunteerism in their employees by making it clear to younger people that the corporation supports community involvement.

Cultural entrepreneurs are creating new approaches for involving young people in volunteerism. For example, Framework Foundation's Timeraiser brings together volunteers 21 – 35 years of age, who bid on art with volunteer time with preselected organizations: as people serve their hours, they earn the work of art they bid on.

BOARD GOVERNANCE ISSUES

A major role of boards is choosing the next generation of leadership: factors to consider are political capital, the ability to fundraise, and the ability to understand what the arts organization is doing and how to sell that to potential donors. Board leadership must focus on the content that the CEO is overseeing; they must set the parameters for management and then let them manage, resisting the temptation to micromanage. And in addition to appointing board members, leadership has to be prepared to disappoint when members are not doing their work.

Board members must understand that they have a major role in fundraising. They must be both advocate and ambassador, and make an effort to understand the content [what the arts organization is about and its vocabulary]. Boards need people who understand political relationships.

Concern was expressed that boards are currently homogenous, and there was some discussion about how to make philanthropists become invested in organizations that are more reflective of Canada as it is now. Building a more diverse audience for the arts would help: for example, Soulpepper Theatre created a 'civic theatre', which offered an immigrant family a free year pass to their season, and culture passes are given out to new citizens.

THE NATURE OF PHILANTHROPY

In response to the question, "What are philanthropists looking for in an organization?", the answer was, Not tax receipts as much as impact—Social Return on Investment [SROI], social impact." It was pointed out that in the World Wealth Report [dealing with ultra high net worth individuals] the term "social investment" is favoured over "philanthropy".

Philanthropists experience the joy of giving and seeing the results of where that cheque is going. They want to be involved, to understand and be a part of the organization. This is not with a view to changing the mandate of the organization or making demands, but being a true partner.

"Philanthropy is a journey, not a destination." This journey was described as starting with a deep satisfaction and uplifting feeling that is unique to the arts. Especially at the beginning, philanthropists are driven by their passion. They love their experiences with the organization and getting to know the art form: "The value of that experience almost can't be quantified."

When philanthropists are involved over a period of time, it's important to them to see that their money is being well-managed, that there is good reporting, and their investment is making a significant impact.

In underlying that measurement is important, Deputy Ministry of Heritage Graham Flack was quoted as saying the government needs data to make decisions. Business for the Arts produces data that is

helpful to arts organizations in putting statistics in front of people when they are making decisions about where to invest their philanthropic dollars.

It was noted that initially arts organizations need to find a hook when asking for money, but eventually, the situation is reversed: when an organization has achieved something that is important to a particular philanthropist, it is that person who is hooked.

NEXT GENERATION PARTNERS IN THE ARTS

PANEL PARTICIPANTS

Moderated by **Simon Foster**, Senior Vice-President, Corporate Development, Blue Ant Media and former Arnold Edinborough Award recipient (Toronto)

- **Mo Dhaliwal**, Director of Strategy, Skyrocket Digital, and former Arnold Edinborough recipient (Vancouver)
- **Anne Maggissano**, Vice-President, Burgundy Investments, and Arts Philanthropist (Toronto)
- **Charles Milliard**, Executive Vice-President, Groupe Uniprix, and Board of Directors Vice-President, Festival TransAmériques (Montreal)
- **Jan-Fryderyk Pleszcynski**, CEO of Digital Dimension, Chair of the Montréal Arts Council and recipient of the 2015 Arnold Edinborough Award
- **Irfhan Rawji**, Investor, and Arts Philanthropist (Calgary)

CANADA 150

This panel was asked to respond to the challenge: "How can Canada 150 go beyond a single event into something with long-lasting impact?"

The panel was excited that Canada 150 offered the opportunity of changing the conversation around culture and doing something to draw the attention of the world. That raised the question of what is the culture of Canada: the response was that doing something that was truly global would express the richness and diversity of who we are.

It was pointed out that there will be two other significant events in 2017: Montreal will be celebrating its 375th birthday; and in May 2017, Canada will be hosting the International Society for the Performing Arts in Montreal.

PARTNERSHIPS TO EXTEND REACH AND IMPACT

The axiom, "Think globally, act locally" was advised. In the push to advance emerging talent, it is important not to exclude big institutions, because those partnerships will be needed. Ways of partnering emerging artists with big institutions to give them more visibility and more platforms should be explored.

Brainstorming with young professionals who can regroup and use existing platforms will be valuable. For example, 80 young philanthropists with \$500 to contribute might form a group to offer substantial value and make a real difference.

It was noted that Canada 150 brings an opportunity to increase the level of diversity and inclusion in arts across Canada. Thought should be given to who is invited to participate and engage in various organizations and projects, and the effects of those choices over time.

“NORMALIZING” PHILANTHROPY

The panel considered how to embed the idea of philanthropy as a normal activity, not simply the domain of the wealthy. “How do we work philanthropy into the tapestry of normal lives?”

Philanthropy can take forms other than giving money: also important is the input of energy, passion, ideas, and the ability to create a community around an art form. The question then becomes, how can you take that energy and other resources, and systematically implement them on a regular basis to have long term impact. “This is how you make the change for the future.”

HOW CAN WE ORGANIZE THINGS SO ARTS ORGANIZATIONS CAN CONCENTRATE ON THEIR CORE BUSINESSES?

While galas and other forms of fundraising are important to cover the costs of producing art, they redirect time, energy and resources away from the core activity of the artist or arts organization.

The panel raised the question: Are there other ways of distributing or expanding the audience for an art form – to extend a play beyond a 5-day run, for example – that would increase revenue and help to cover costs without an organization having to do one-off fundraisers?”

Kickstarter and Patreon (recurring funding for artists and creators) were cited as approaches to democratizing the art of funding. Airbnb and Uber were mentioned as scalable new business models which indicated a mindset shift, which might find applications in the arts world.

THE ARTS ARE NOT A COST: THEY ARE AN INVESTMENT

It was pointed out that every dollar invested in the arts generates multiple times more GDP (\$11 was the number quoted), plus significant tax revenue.

“The arts are not a cost: they are an investment.” Far from being an economic burden, investing in the arts creates both social and economic value. The mindset shift here is that the economic benefits of a true social enterprise is reciprocal: for example, an arts festival attracts clients for a town’s businesses, but people also enjoy going to a festival in a town with good restaurants and shops.

NON-PROFIT FINANCIAL MODEL NOT WORKING

As with the artists’ panel, there was much discussion about the outmoded non-profit financial model, which, amongst other disadvantages, keeps artists trammled in administrative activities.

It was suggested that inspiration be taken from companies like Uber to unlock creative capacity by simplifying models: these might take the form of arts collectives, arts groups or artists working individually.

There was a recognition that the social impact arts have on, say, school drop-out rates, need to be quantified in the way that economic impact has been documented.

All agreed that artists need a way to get resources more quickly: examples were given of shared charitable platforms that were cropping up on pilot basis: for example, the Metcalfe Foundation in partnership with 4 arts councils in Toronto and Ontario, plus the Canada Council.

HOW DO YOU TAKE THE GERM OF AN IDEA AND RALLY PEOPLE AROUND IT

- Make something big and bold, then the resources will follow. People want to be involved in something that's really exciting.
- Know your content: good promoters know qualities, faults, flaws, and history. They know where there are opportunities, where are the gaps.
- Empower a committee to have a massive impact: first, determine what abilities and qualities people around the table have; then make committee members accountable for their roles; and then empower them to be creative in coming up with solutions.
- Be realistic in how you approach something ambitious. Big ideas and issues require collective effort, so involve people who will work well as a team.
- When building a team, keep in mind that diversity can drive innovation.

BRAINSTORMING SESSIONS

Moderated by **Ali Shivji**, President & Co-Founder, Shivani Inc. (Calgary) & **Julie Arsenault**, Founder, Pivot Group (Montreal)

Each brainstorming group was given a challenge, and then asked to briefly present their solution to all the Summit attendees. A vote was taken after the presentations to determine which ideas had most traction with the Summit attendees.

HOW TO CREATE A CULTURE OF INTEREST IN THE ARTS

Digital platform where artists and business professionals can get together and create relationships – 7% of vote

- Co-create, mediating the conversation between artists and individuals from other backgrounds – an individual platform where artists can get online and work on projects together
- For an example, people might do an hour of code together – get artists and business professionals together to build relationships, make art and explore creativity
- Challenge: to get more people involved in the arts – sustainable ongoing conversational relationship
- #cocreate

HOW TO KEEP 30+ WITH FAMILIES AROUND

An app where one can discover artistic happenings in the city
– 15% of vote

- App to show what art events are happening around town
- #artatyourfingertips

FREE ACCESS TO ART AND EDUCATION

Free access to art institutions
– 11% of vote

- Museums in the UK are free, with admissions cost recovery from increased attendance: people spend money on food and merchandise at the museum
- The public is offered a free arts education, and the opportunity to learn and grow. The museums have an opportunity to communicate with a broader public.
- #free

RELATIONSHIPS AND NETWORKING THROUGH BFTA NETWORK

An exchange program to help artists build their professional skills
– 4% of vote

- Arts councils partner with Business for the Arts network to find artists who would tour across Canada and have meetings with professionals from different backgrounds (for example, marketing professionals)
- Exchange program – at the end of the tour, there would be a product, a work of art
- #coasttocoast

MARKETING PLATFORM WITH TWO FUNCTIONS

An online platform to help artists build financial and social capital
– 9% of vote

- Marketing platform with two functions
 - Allow artists to concentrate on core competency by facilitating a barter system between the arts and professional communities. Professionals offering volunteer services would get recognition on a social platform for time spent supporting an arts organization (i.e., a lawyer). The social capital could then be spent on other goods and services.
 - Second aspect is a form of crowdfunding: an opportunity to simplify process of grant applications by standardizing them. After filling out one application, artists and arts

organizations could access multiple grants with similar criteria. There would be access to big funders and apps for smaller funders, as well.

- Great free services under one roof to get your project underway.
- Institutional as well as individual support
- #artsinaction

MARKETING AND RELATIONSHIPS

Monthly campaigns, each dedicated to different arts disciplines in 2017 – 9% of vote

- Canada's 150th anniversary would be celebrated by dedicating each month of 2017 to different art forms: one month the focus could be on theatre, the next on music, etc.
- This would be supported by a nationwide curriculum in the schools, where the emphasis on each art form would also change monthly
- The celebration would include festivals on grass roots, provincial and federal levels. Preparation would be made across Canada, headed up by an artist in each area.
- Resources: multi-platform social media to connect events and artists with those interested in investing.
- #canadart

COLLABORATION AND COLLECTIVITY

Artists in residence for businesses – 4% of vote

- Artists work together and share both costs and ideas; they are able to work in an interdisciplinary environment
- There would be an app to connect artists to each other, and with professionals in other fields (lawyers, etc)
- Encourage audience members to make purchases (of music, for example) a portion of which would go to the artists
- use app to support for-profit ventures
- #connecttocolaborate

PLATFORM AIRBNB – ARTISTS IN RESIDENCE

- Artists are physically present in business environments; businesses would find ways to include the arts in their business model
- Businesses would offer artists free, unused space in their corporate environment
- #artistsinresidence

CROWDSOURCING MODEL

A crowdsourcing app as a repository of artists and businesses for artists to understand business and vice versa – 10% of vote

- Use of app crowdsourcing model: repository of participating artists and companies to create an art office in a corporate environment to offer courses, training and develop partnerships with the view to bridging the gap between the business and arts worlds, and creating a better sense of community
- Facilitate artists understanding business better, and vice versa
- #artoffice

PASSIONATE INVOLVEMENT

Encouraging arts funding to come from the ground up – 6% of vote

- Encourage companies to encourage their employees to give more time to culture and to provide funding (perhaps through an endowment fund)
- Involvement of employees encouraged through companies
- #passionateinvolvement

ARTS INSIDER

Developing an inside connection with an artist as 'the art patron' – 7% of vote

- Develop a relationship as an arts insider with a particular artist – this will result in an understanding of the trials and tribulations that a particular artist went through to create a piece of art
- Puts the focus on the individual artist rather than the work of art : shifts the idea of patronage away from supporting a particular work of art or art project, and towards sustainable funding for a particular artist.
- Bring these things together on a recurring basis and a micro basis
 - Recurring basis through different avenues – online and fiscal, i.e., fiscal sponsorship, the ability to support individual artists through an arts organization (not yet possible in Canada, but we will advocate for it)
 - Micro basis: build a fan base or membership base, where people sign up to give an ongoing \$10 - \$20 / month to support a particular artist (in contrast to say, Kickstarter, where you support a project only until its completion) "I am supporting you, not the art project."
- #artsinsider

CREATING SUSTAINABLE FUNDING

Creating sustainable funding for the artist through tax breaks and funding subsidies – 10% of vote

- 2 prong approach to create stable money for artists across Canada
- Goal to break the perception that philanthropy is a heroic stance, but rather prove that there is a true ROI behind investing in the arts, the foundations and the organizations that facilitate creating art on a day-to-day basis; and give incentives to the private companies that support that activity
- Advocate for tax breaks and government subsidies for private companies that fund local arts, through multiple vehicles
 - Modelled on existing programs for corporate social responsibility, such as recycling, renewable energy
 - Could be voluntary or obligatory contributions that go towards the arts – or the setting up of a fund to support local arts

ANDREW CAMPBELL IN CHARGE OF CANADA 150 INITIATIVES

- BftA will put forward a proposal to Canada 150 Fund, headed up by Andrew Campbell
- Mr. Campbell: open call for proposals: the fund has \$100 million, plus \$80 million for 'signature proposals'. Heritage Canada has posted a mandate letter
- Canadians have high expectations for a year-long celebration that we will do something spectacular

ATTENDEE BIOGRAPHIES

BIOGRAPHIES DES PARTICIPANTS

Biographies are displayed as submitted by summit attendees and have not been edited.

Myriam Achard

Myriam Achard possède plus de 20 années d'expérience dans les communications, les relations publiques et les relations de presses. Elle occupe le poste de directrice des relations publiques et des communications au Centre Phi depuis son ouverture en 2012. Elle est également chargée des communications à DHC/ART Fondation pour l'art contemporain.

Nichole Anderson

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.

Éloi Archambaudoin

- National Theatre School of Canada 2004 Graduate
 - Works in both English and French
 - Numerous roles in French and English Theaters in Montreal
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Christine Armstrong

Christine Armstrong is an arts administrator with experience in theatre management, community engagement and strategic planning. She currently volunteers with HIV Community Link, the Glenbow Museum, and artsScene Calgary. Christine has a BCom from McGill University and a BEd from the University of Ottawa.

Julie Arsenault

Julie Arsenault is the founder of PIVOT Group, a niche advisory firm created to support leaders actively shape and manage the governance, culture, and leadership systems that animate behavior within their organizations. Julie's diverse experience across law, business, leadership development and coaching uniquely positions her to help organizations orchestrate fundamental change.

Gideon Arthurs

Gideon Arthurs is the CEO of the National Theatre School. He is the former GM of Tarragon Theatre and ED of the Toronto Fringe Festival. He is the incoming President of La Serre: Arts Vivant, and serves on many boards and committees.

Stephen Atkinson

I represent Aon's financial institution's practice in the province of Quebec, focusing on directors' and officers' liability insurance. I graduated from Middlebury College, Middlebury, VT with a B.A., majoring in economics, in 2006 and I recently completed an MBA at the John Molson School of Business. Co-Founded the Avant Garde @ CIRANO Montrea projectl; a young leader accelerator program focus on complex problem solving.

Marie-Pierre Auclair

Femme entrepreneure et designer de bijoux. Idea generator and social media manager.

Laurence Audette Lagueux

Laurence Audette Lagueux est Gestionnaire de campagne crowdfunding chez KissKissBankBank pour le Québec aux côtés de Nathalie Courville. Cette plateforme vise l'accompagnement de campagne de socio-financement pour des projets dont des projets artistiques.

Amélie Aumont

Amélie Aumont est en voie d'obtention d'un DESS en gestion d'organismes culturels de HEC. Elle travaille dans le milieu culturel comme responsable des partenariats pour le Festival TransAmériques et auparavant pour Le Mois de la Photo à Montréal. Elle est également présidente du CA de Verticale – centre d'artistes.

Laureen Bardou

Je suis très impliquée dans le milieu arts-affaires de Montréal, notamment en tant que Présidente du Comité Gestion et Culture du Réseau HEC Montréal. Ancienne bénévole du nouveau comité ArtsScène Montréal, je travaille dans les musées en collecte de fonds privés.

Susan Baxter

Susan Baxter is a Vice Chairman at Royal Bank of Canada. Her role is to work with enterprise strategic clients.

Martin Beliveau

Agent d'artiste depuis 10 ans, je suis également le président de l'Association québécoise des agents artistiques (AQAA).

Alain Bergeron

Alain Bergeron is Senior Vice President and Head of Asset Allocation at Mackenzie Investments. Previously he served as vice-president and head of Global Tactical Asset Allocation at CPP Investment Board, traded derivatives at TD Securities, and taught undergraduate courses at HEC Montréal. Alain is a recipient of the HEC 2009 Relève d' Excellence award which recognizes leadership excellence under 35. Alain holds a BBA and M.Sc. both from HEC Montréal. He holds the Chartered Market Technician and is a Chartered Financial Analyst. He serves on the CFA Toronto Board, Rotman Financial Services Advisory Board, the University of Waterloo Master of Quantitative Finance Advisory Board, and was a founding director of artsScene.

Stephanie Alison Berthiaume

Stéphanie Alison Berthiaume, M.Sc, PMP, is the National Manager, Communications and Marketing at Canadian law firm Borden Ladner Gervais LLP. Stéphanie is an active member of the community with her leadership as Co-President of the Young Professionals Council of the McCord Museum, Montréal's social history museum.

Jacques Blanchet

Changer le monde à tous les jours
«Everyday, I build the futur.»

Maude Bonneville

Je travaille quotidiennement auprès d'élèves qui présentent des troubles d'apprentissage comme la dyslexie, la dysorthographe, la dyscalculie, etc.

J'ai étudié le basson à Pierre-Laporte et ai participé, en 2003, à une tournée européenne avec l'OSJM. Je poursuis ma passion pour les arts en m'impliquant dans des organismes tels les Jeunes Premiers du TNM.

Gabriel Bran Lopez

Gabriel Bran Lopez est Président Fondateur de Fusion jeunesse et Président de la Jeune Chambre de commerce de Montréal.

Amanda Burrows

Associate Director of Annual Giving at Vancouver Opera, Amanda has 8 years of experience working in cultural organizations, including the Guggenheim and AGO. Amanda is a Director for the Contemporary Art Gallery and volunteers for organizations that use arts for civic engagement and social change. Amanda has her honours with distinction in Art History, and a Masters in Museum Studies.

Marcello Cabezas

Award winning culture, content & experience producer, host, city builder and consultant. He was the recipient of the 2009 Arnold Edinborough Award and the Toronto Star calls him "the show business jack of-all-trades, master of most". He recently was member of the Executiva! Ambassador Program for the TO2015 Pan/Parapan Games and advises key stakeholders on culture policy. He is HuffPo Canada's featured contributor on innovation in arts and citizen engagement.

Anjali Caillat

Professionnelle des ventes depuis 10 ans et impliquée avec les jeunes associés de l'opéra de Montréal depuis 4 ans par pure passion, je suis ravie de développer aujourd'hui les relations arts-affaires dans le cadre de mon nouveau mandat au Centre Phi !

Blaine Cameron

Blaine is a Canadian tax partner in KPMG LLP. Blaine provides companies and individuals with a range of innovative solutions in the areas of corporate reorganizations and restructurings, estate and succession planning, and financing and recapitalization transactions. In addition, Blaine is heavily involved in his community currently acting as the Vice Chair of the Board of Directors of Theatre Aquarius and sitting on the Senate of the United Way of Hamilton & Burlington.

Émilie Chabot

Émilie Chabot est Chargée de projet arts-affaires au Conseil des arts de Montréal. Elle été Directrice du développement et des projets spéciaux chez Exeko et consultante/formatrice en développement de stratégies de financement et développement de partenariats.

Kim Chapados

Désireuse de créer des liens fructueux entre le milieu des arts et le milieu des affaires, Kim Chapados s'implique tout nouvellement au sein du comité artsScène Montréal. Ayant fait des études en arts visuels ainsi qu'en animation et recherche culturelles, elle est actuellement candidate à la Maîtrise en gestion des ressources humaines à l'ESG UQAM.

Pierre-Mathieu Chayer

Entrepreneur créatif à l'esprit geek.

Kristin Cheung

Kristin Cheung has been working in the cultural sector for ten years in publishing, theatre and visual arts. She is on the board member of numerous small arts organizations and is the currently the Development Officer at the Contemporary Art Gallery. She was the former Committee member at artsScene Vancouver.

Catherine Clark

Catherine Clark is a nationally respected broadcaster, public speaker, emcee and writer. She serves as President of Catherine Clark Communications Inc.

Dustin Cohen

Chief of Staff / EA to City Councillor of City of Toronto and volunteer Co-Chair of the TSO's Young Leadership Council, whose mandate is to develop the future leaders and supporters of the TSO by fostering a meaningful connection to an enriched TSO experience. The Council plays a key role in influencing the strategic direction of young professional initiatives and philanthropy at the TSO.

Nathalie Courville

Nathalie Courville évolue dans le domaine des communications, du marketing, de la culture et des événements depuis près de 30 ans. Elle est PDG de Courville, communication et marketing, une agence offrant du conseil stratégique en marketing, financement participatif (crowdfunding) et financement privé traditionnel (commandites et philanthropie) auprès de différentes organisations culturelles et événementielles québécoises telles que C2-MTL, Les Défis du parc de la Mauricie, M pour Montréal, CINARS, Culture pour tous, les Fêtes du 175^e anniversaire du Saguenay, le Festival de la chanson de Tadoussac, la Maison de la littérature à Québec, etc. Elle a également occupé la fonction stratégique de VP alliances stratégiques en impartition pour C2-MTL de 2011 à 2014, compte pour lequel son équipe a créé et géré l'ensemble du programme de partenariats publics et privés.

Philippe d'Etcheverry

With Lavery LLP since 2005, I cofounded with young professionals the Young Philanthropist Circle of the MMFA in 2012. After 3 years of operation, we are now over 350 active members and I started as president in July 2015.

John Dalrymple

John Dalrymple is Director, Strategic Initiatives at Canada's National Ballet School. Previously: Professor at Centennial College; various management/executive roles at the Textile Museum of Canada (9+ years). Boards: Ontario Museum Association; CreatiVenture Collective. Education: York University (BA); University of Toronto (MMSt).

David Daniels

David is a principal in Daniels Capital Group and Sustainable.TO Architecture & Building.

His company, David Versus Goliath Productions produces film and television.

He is Executive Producer of Acting Up Stage Company—Modern Musical Theatre, a Director of the National Theatre School, Shakespearience and Advisor to The Actors Fund of Canada and Crow's Theatre.

David and his wife, Kate Alexander live in Toronto with two kids and have a fox in their backyard.

Ludovic Delrieux

Ludovic est stagiaire aux activités arts-affaires au Conseil des arts de Montréal. Il est finissant à la maîtrise en gestion d'organismes culturels et s'intéresse particulièrement à la relève philanthropique. Il est membre de l'équipe du Théâtre Outremont à Montréal, membre bénévole du Festival de la BD et membre consultatif du Festival Castelliers.

Monica Derksen

Monica founded the company that has become Ethero Events in 2012. Monica honed and used her talent and passion for design and creativity for many years, but it was after graduating from the Asper School of Business at the University of Manitoba with a Bachelor of Commerce (Hons.) that she decided to launch her own business. Since then, Ethero has built a strong reputation for providing event management services for small not-for-profits from conception to wrap-up.

Monica's non-work interests include wine and travel, especially to NYC and Greece.

Guillaume Déziel

D'abord titulaire d'un D.E.C. en musique, Guillaume Déziel a bifurqué par la suite vers l'enregistrement studio. Depuis 1995, il travaillé pour TVA, Radio-Canada, Eworldmusic, Audiogram, Disques RSB et Bell Mobilité.

Gérant, éditeur et associé du groupe électro-pop Misteur Valaire durant de nombreuses années, il travaille aujourd'hui pour l'Oreille, à la croisée de l'industrie de la musique et de la publicité.

À la fois éditeur de musique et vulgarisateur du Creative Commons, il participe régulièrement à des comités de réflexions sur l'avenir de la culture à l'ère du numérique (CALQ, SODEC, MCC, musiQCnumeriQC et bien d'autres). Il se prononce aussi sur les enjeux numériques en culture et en démocratie, notamment sur le Huffington Post où il est blogueur.

Mo Dhaliwal

Patron of the arts and producer of cultural events, Mo has worked to shatter barriers between people and encourage cross-cultural understanding. As Director of Strategy for Skyrocket Digital, Mo collaborates with creative minds across the country and continues to create moving experiences for clients and community.

Julie Dionne

Je travaille dans le domaine de l'événementiel au Québec depuis plus de 10 ans à titre d'animatrice de gala, table ronde, remise de prix, congrès, conférences, etc. Je suis actrice et chanteuse et j'ai eu la chance de participer à plusieurs projets de théâtre -théâtre musical et projets cinématographiques et web.

Philippe Drago

Expert en marketing des arts et des industries créatives, j'ai d'excellentes capacités à osciller entre vision stratégique (segmentation, positionnement, image de marque, partenariats, études de marché...) et gestion quotidienne (suivi budgétaires, livrables, gestion de crises, gestion d'événements...), ce qui me permet d'inscrire chaque projet dans un contexte plus large et ainsi de l'amener au-delà de sa portée initialement envisagée. J'ai travaillé avec tous types de budgets visant tous types de publics. Ayant une approche fondée sur la coopération et sur les relations gagnant-gagnant, j'ai également de grandes habiletés à former une équipe autour des projets que je défends.

Jessica Drolet

Professionnelle en communication, Jessica Drolet travaille à titre de conseillère chez SYRUS, une firme de consultation spécialisée en gestion de réputation. En 2012, elle a fondé les Jeunes gouverneurs des Grands Ballets, un comité qui a pour mission de sensibiliser une nouvelle génération à la philanthropie et démocratiser le ballet à travers différents événements-bénéfices.

Romain Dupont

Decompoz is a multi platform publication that gathers a global network of artists, writers, entrepreneurs, photographers, stylists, etc., both print and online. We spotlight an extensive collection of lifestyle enthusiasts and sociocultural content in all our media.

Sébastien Ébacher

Curious Video Game Producer who wish to give even more love to design, photography, movies, tech, architecture, music, traveling, sports & procrastination.

Bronwen Evans

Bronwen Evans is a Founding Director and the CEO of the True Patriot Love Foundation (TPL), which has been raising record funds to support military families through its signature Tribute Dinners since its inception in 2009.

Jessica Fallis

Jessica is an alumna of Canada's National Ballet School and a member of their young patrons' board, the First Position Patrons. She is the Manager of Festival Programming for the Toronto International Film Festival, having received an Honours degree from the University of Western Ontario in Media, Information and Technology.

Marie-Eve Ferland

Avocate d'affaires et entrepreneure sociale mettant l'innovation et l'accessibilité au coeur de mes initiatives.

Co-fondatrice de One Night Stand, un organisme sans but lucratif dont la mission est de promouvoir une philanthropie accessible à travers la production d'évènements caritatifs audacieux et rassembleurs.

Patrice Filiatrault

Gestionnaire de portefeuille et analyste principal chez RBC Asset Management de 2003-2013 et plus récemment Gestionnaire de portefeuilles chez Fiera Capital. Ventes institutionnelles en Europe de 1997-2003 chez RBC Capital Markets. De 1994 à 1997, conseiller en gestion de portefeuille et actions canadiennes chez Scotia Capital et RBC Investissements.

Jim Fleck

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.

Alexandre Forest

Alexandre Forest is a member of Gowlings' Restructuring, Bankruptcy & Insolvency Group and Commercial Litigation Group. He is currently the president and co-founder of the Jeunes Premiers for the Théâtre du Nouveau Monde, the Vice-chair of the Orchestre symphonique de Montréal's Young Ambassadors Club, the Vice-chair and member of the management committee for the Jeune Scène d'Affaires of the Fondation de l'École supérieure de ballet du Québec and a Member of the fundraising host committee for the Théâtre de la Ligue Nationale d'Improvisation (LNI)

Simon Foster

Simon is a media executive and social entrepreneur. He is the Co-Founder of the Framework Foundation, an organization that has generated 135,000 volunteer hours from young Canadians in their 20s and 30s. In his professional life Simon is responsible for M&A and launching new corporate initiatives at Blue Ant Media, a company that owns and operates 8 television channels and a YouTube network producing 1.7 billion video views per month.

Joanna Foster

Fine Art Photographer turned commercial artist photographing for advertising. After a decade in the commercial world, now returning to the fine arts in video art.

Robert Foster

B.A, M.A. (Economics), CFA. Founder, President and CEO of Capital Canada Limited, an independent investment banking firm. Chair Toronto's Artscape, Vice-Chair of Business for the Arts and serves on additional for profit and not for profit boards.

Julia Foster

Member of the Order of Canada, B.A, LL.D; named one of Canada's 100 Most Powerful Women in 2014 ; former marketing executive and corporate board director: Former chair, National Arts Centre, Ontario Arts Council, York University, Stratford Festival.

Laurence Fugere

Laurence Fugere, étudiante à la M. Sc en commerce électronique à HEC Montréal. Entrepreneur en herbe. Globe-trotteuse assidue. Curieuse assumée, passionnée de musique, d'arts & culture.

Clémence Fuzeau

Clémence a œuvrée, pendant plus de sept ans, en tant que chargée de projet en Tourisme d'Affaires International avant de rejoindre l'équipe du Théâtre. Vive et rayonnante, Clémence carbure aux défis. Elle est animée par le désir de faire de cette salle un lieu incontournable pour la présentation d'événements à Montréal.

Olivier Gagnon-Gordillo

Teaching and coaching advisors and entrepreneurs internationally and locally. I'm always trying to impact people in a positive way and help them as an effective change agent towards better lives and improved communities.

Ginette Gaulin

Ginette Gaulin is the Executive Director of Les Ballets Jazz de Montreal. Boasting extensive expertise in business and legal matters, Ms. Gaulin has previously served as Manager and Vice President, Legal and Business Affairs at renowned organizations such as Attraction Media, the Just For Laughs Group, Groupe Videotron Ltd., certain subsidiaries of Québecor Media Inc. and Malofilm Group. Since 2006, Ms. Gaulin has handled major mandates as legal consultant for major institutions including ING Canada – now Intact Financial Corporation, the Fonds de solidarité du Québec (FTQ), and Just For Laughs Gags. Ms. Gaulin has also worked as an attorney at the firms Bennett Jones, Verchere, Lavery, de Billy and Heenan Blaikie. More recently, she has focused her practice on management and administration in the cultural, entertainment, media and communications sectors. Ms. Gaulin is also a lecturer at HEC Montreal in the Management Department.

Jean Giguère

Chair Emeritus Royal Winnipeg Ballet, Chair Culture Days Manitoba, Trustee of the Canadian Museum of History, Director Culture Days National board, Director Business for the Arts, Past chair of the Canadian Art Summit

Jean Giguère is known for her passionate commitment to the arts, her expertise in board governance, her forthright approach, and her success in building partnerships at the provincial and national level. A firm believer in the power of the arts to uplift the spirit of the community, she has compiled a three decade record of volunteer involvement with the arts. Her favourite quote is from Thomas Merton "art enables us to find ourselves and lose ourselves at the same time"

Jean Giguère is the recipient of the Winnipeg Arts Council's inaugural "Making A Difference Award", the Governor General Award for voluntarism in the Performing Arts and the Order of Canada

David Gobeille-Kaufman

D'associé chez Vieurbaine.com à la stratégie d'entreprise et développement des affaires chez Tak Design Industriel en passant par la co-crédation de One Night Stand et Blitz Paradisio, je favorise une approche collaborative et mobilisatrice de l'entrepreneuriat pour un succès durable dans le plaisir.

Intérêt avoué pour les startups, la créativité d'affaire, la philanthropie audacieuse, l'entrepreneuriat social, l'organisation d'événement et la course spaghetti.

Marie Eve Gosemick

Auteure enthousiaste publiée aux Éditions Stanké (Poutine pour emporter, 2015) et entrepreneure inspirée, j'enseigne le programme d'entraînement intelligent Essentrics (fondé sur le ballet, le tai chi et la physiothérapie) et j'offre des services aux entreprises en marketing de contenu (je suis diplômée du BAA de HEC Montréal).

ARNAUD GRANATA

<http://www.arnaudgranata.com/bio/>

Jessica Hall-Cummings

As Senior Development Officer, Patron Programs at the Royal Ontario Museum (ROM) Governors, Jessica manages the Royal Patrons Circle (RPC) and Young Patrons Circle (YPC). The first program of its kind in Canada, YPC is celebrating 10 years of ROM support this year.

David Heffel

David and Robert established Heffel Fine Art Auction House in 1995. Today, Heffel has offices across Canada and has sold more Canadian art than any other auctioneer worldwide. David is a trusted art adviser to Estates, Corporations, Public Institutions and Private Collectors and a proud supporter of the arts.

Robert Heffel

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Jane Helbrecht

Jane Helbrecht is a Partner with Acuity HR Solutions where she leads the Training and Development function. She sits on the United Way of Winnipeg's GenNext Council and is a board executive of Prairie Theatre Exchange. She also holds volunteer roles with the RWB and artsScene Winnipeg.

Mark Hopkins

Mark Hopkins is a Calgary-based theatre artist and community-builder. He is the Co-Artistic Director of Swallow-a-Bicycle Theatre, Calgary's leading purveyor of fearless site-specific theatre. He's also thrilled to be associated with artsScene Calgary, the Calgary Arts Resource Society, the Calgary International Film Festival, the Calgary Foundation, the Calgary Peace Prize, Leadership Calgary, TEDxYYC and VoteKit Calgary, and is the founder of We Should Know Each Other (www.wskeo.com).

Cheryl Hudson

An acknowledged expert in strategic philanthropy. Cheryl collaborates with the firm's clients in designing effective philanthropic strategies that shift from short-term, less meaningful charitable giving to sustained, focused and high impact philanthropy.

In addition to her role with the firm, Cheryl currently serves as the Executive Director of the Michael and Karen Vukets Family Foundation.

Formerly, the Director, Corporate Engagement for World Vision Canada. Cheryl also enjoyed a 10-year career in senior management at TD Bank Financial Group.

Cheryl is on the Board of Directors of Health Arts Society Ontario, Goodwill, The Amity Group in Halton Region, and Media Voice Generation's Context with Lorna Dueck.

Nancy Jain

Nancy Jain believes that art and culture are an integral part of a healthy business community. Born in Canada, she has lived and worked on three continents, and has always been passionate about the arts, environment and social issues. After working ten years in industry and consulting – both strategy and business re-engineering for Fortune 500 companies, Jain co-founded a real estate development company in Toronto that specializes in retro-fit projects. Inspired by John Elkington's "triple bottom line", she revitalizes old buildings by repurposing and renovating them, while creating an environmentally efficient 'envelope' to create viable commercial/industrial studios for artistic entrepreneurs, a symbiotic relationship. She recently completed her Dissertation for an MA in Contemporary Art at London Sotheby's Institute of Art (University of Manchester) and is interested in incorporating her passion for the arts and social philanthropy to create innovative spaces to help launch the careers of emerging artists.

Gabriel Jean-Simon

Fonctionnaire fédéral et fier résident d'Ottawa depuis 2005, Gabriel travaille en politique et négociations commerciales à Affaires mondiales Canada. Après plusieurs programmes de leadership de la fonction publique, Gabriel a été coprésident du Réseau des jeunes professionnels de la région de la capitale nationale, puis du chapitre Ottawa-Gatineau d'artsScène. Gabriel est coprésident national d'artsScène depuis septembre 2014.

Max Keenlyside

Lauded for his skills as a ragtime and traditional jazz pianist, Max Keenlyside has performed for CBC Radio and has headlined at festivals across North America. Max's debut album, *KeenlyStride*, was met with critical acclaim and his latest release, *Mostly Max*, puts an emphasis on his own piano compositions. Max also runs a business of engraving and transcribing music.

Matt Killen

Painter previously represented by Dominique Bouffard Gallery in Montreal and the Art Gallery of Ontario Rentals and Sales. In private collections across Canada. Now exploring video art.

Josee Lacombe

Actress since 10 years, theater teacher for 7 years, co-founder of 3 theater companies, I am also working and studying at McGill University in PR and Communications management. I am volunteering for ArsScene Montreal as the leader of How subcommittee.

Valerie Lamontagne

Valérie Lamontagne is an media artist-designer and PhD scholar researching “Performative Wearables: Bodies, Fashion, Technologies and Laboratory Cultures” at Concordia University where she teaches in the Department of Design & Computation Arts. She is an curator in design and media arts and presently directs the C:Lab at Cirque du Soleil.

Etienne Langois

Etienne Langois est titulaire d'une maîtrise en management des entreprises culturelles des HEC Montréal ainsi que d'un Baccalauréat en communication de l'UQÀM. Il cumule de nombreuses expériences de direction générale et de direction administrative. Il a notamment travaillé à l'Usine C, au Théâtre de l'Opsis, au Théâtre du Grand Jour ainsi qu'au Festival OFF.T.A.

Dominique Lapierre

Dominique is leading a team of 70 professionals dedicated to the efficient administration of the Canada Media Fund. Dominique has been evolving in the television, digital media and film industry at Telefilm Canada for 12 years, acting as Feature film financing legal counsel; Deputy Director, French market, Television; Director of French Market, CMF Program Administrator and now as Interim Director, CMF Program Administrator. Mother of 2, she is a strong believer of giving back to the community and has been a board member of different nonprofit organizations. Arts and culture are an integral part of her professional and family life.

Tammy Lee

As an arts manager with a 25-year plus career working at some of the nation's leading cultural institutions in dance, theatre and contemporary art, I have an experienced operational understanding of the performing arts world. My new project, a start up initiative for arts and culture is a natural next step in my personal and professional evolution.

Yvanca Lévy

Diplômée de la maîtrise en management des entreprises culturelles de HEC Montréal, j'ai travaillé dans le domaine des communications pendant 5 ans. Je travaille au sein du théâtre Porte Parole et je suis également chargée de cours à HEC Montréal.

Shannon Litzenberger

Originally from Melville, Saskatchewan, Shannon Litzenberger is Toronto-based contemporary dancer, choreographer, producer, arts advocate and cultural policy buff. Through the creative umbrella of her company Shannon Litzenberger Contemporary Dance, she 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.

As an advocate, researcher, strategist and cultural policy thinker, Shannon also works with many cultural organizations including Business for the Arts, the Canadian Arts Summit, ArtsVote Toronto, the Laidlaw Foundation, the Canadian Arts Coalition, and the Metcalf Foundation, among others. A thought leader in her field, she has published over 100 articles on arts policy through contributions to local, national and international publications. Shannon was the 2012 recipient of the Jack McAllister Award for accomplishment in dance.

www.shannonlitzenberger.com

An Te Liu

An Te Liu is an artist who lives and works in Toronto.

Chris Lorway

Chris Lorway is the Director, Programming & Marketing at The Corporation of Massey Hall and Roy Thomson Hall. Prior to this he was the Executive Director of Soundstreams, a Toronto-based music presenter that commissions, develops, and showcases the work of contemporary composers.

Chris also spent five seasons as the founding Artistic Director of the Luminato Festival in Toronto where he shaped and implemented the festival's artistic vision and program. Before Luminato, he was a Senior Consultant at AEA Consulting in NYC specializing in financial modeling and capital project planning where clients included the Edinburgh Festivals, Jazz at Lincoln Center, Carnegie Hall and the

West Kowloon Cultural District. Chris has also worked on a number of major international festivals including the Lincoln Center Festival, The New Yorker Festival and was part of the founding team of the Celtic Colours International Festival in Nova Scotia.

Chris holds a MA in Arts Administration from Columbia University, and a BMusEd from Western University. He has guest lectured at the University of Toronto, Columbia University, NYU, OCAD and has been a regular lecturer on cultural leadership for the Clore Duffield Leadership Programme in the UK and the Advanced Cultural Leadership Programme in Hong Kong.

Melody Ma

Melody Ma is the artsScene National co-Chair and the former artsScene Vancouver co-Chair. She has helped breathe new life into the chapter and bring together a strong team to connect the next generation of leaders to the arts sector. By day, Melody is a technology marketer and software developer. In her spare time, she is dedicated to growth of the arts through her work at the Arts and Culture Policy Council for the City of Vancouver and launching the young patrons group for Ballet BC, the first of its kind for the performing arts in Vancouver.

Rachel Machalani

Decompoz is a multi platform publication that gathers a global network of artists, writers, entrepreneurs, photographers, stylists, etc., both print and online. We spotlight an extensive collection of lifestyle enthusiasts and sociocultural content in all our media.

Anne Maggisano

Anne joined Burgundy in May 2008. As a member of Burgundy's Private Client Group, she is responsible in a fiduciary capacity for managing client portfolios and relationship development. In March 2014, Anne joined the U.S. Client Group as a Senior Relationship Manager to focus on the firm's U.S. business. In May 2015, Anne assumed responsibility for Burgundy's marketing and communications initiatives and in August 2015 was appointed Vice-President of the firm. Prior to joining Burgundy, Anne spent two years with a boutique investment firm in Toronto.

Anne graduated from the University of Toronto with an Honours Bachelor of Science (Basic Medical Sciences) degree and an Honours Bachelor of Arts (History of Fine Art and Cinema Studies) degree. She was awarded the Canadian Investment Manager (CIM) designation in 2007 and the Chartered Financial Analyst (CFA) designation in May 2012.

Anne is a member of the CFA Institute, the New York Society of Security Analysts and the Toronto CFA Society. She serves on the Board of Directors of the Canadian Opera Company and the Toronto Public

Library Foundation, the Advisory Committees for the COC Ensemble Circle and Girls e-Mentorship Innovation (GEM), and is an artsScene Ambassador in support of Business for the Arts.

Nathalie Maillé

Nathalie Maillé est Directrice générale du Conseil des arts de Montréal depuis 2013 et lauréate des Prix Femmes d'affaires du Québec 2015 dans la catégorie Cadre, dirigeante ou professionnelle, organisme public ou parapublic.

Simon Martin

Simon Martin (1981) est un compositeur et producteur de musique de concert né à Rouyn-Noranda (Québec, Canada). Diplômé du Conservatoire de musique de Montréal (2006), sa musique a été interprétée à travers le Canada, aux États-Unis et dans plusieurs pays d'Europe en plus d'être régulièrement diffusée par la radio publique.

Ashley McDonald

Ashley is a graduate of Canada's National Ballet School, and sits on their First Position Patrons board. She has her Masters in Art Business from Sotheby's Institute of Art in London, UK, and an array of experience curating for museums across Europe and the UK.

Charles Milliard

- Pharmacy Degree at Laval U
 - MBA at HEC Montréal
 - 2015 Prix Arts Affaires winner: bénévole d'affaires
 - VP of the festival TransAmériques (FTA) Board
-

Arlene Miron

Arlene holds an HBA from the Richard Ivey School of Business, is an analyst at CIBC World Markets, and is a 2015 Level II Candidate in the CFA Program. She sits on the Board for Kidney Cancer Canada, and is Finance Lead for Canada's National Ballet School's Young Patrons Committee.

Alice Monet

Me Monet est une avocate pluridisciplinaire qui s'intéresse à la gouvernance des organismes publics et privés. Elle conseille ses clients et les représente dans les domaines du droit civil, du droit du travail et du droit public et administratif. Elle est co-fondatrice et membre du comité exécutif du projet Avant Garde soutenu par le Centre interuniversitaire de recherche en analyse des organisations (CIRANO).

Nicholas Morel

I am the Community Animator for the Timeraiser event in Montreal.

I also manage and work in business development for the E-Learning Institute for Leadership. We offer e-learning courses for businesses in order to improve organizational performance.

Jonathan Moyal

With a degree in Political Science, an MBA, and his CFRE, Jonathan Moyal has devoted much of his career to his passion for arts & culture, previously as Director of Development at the Segal Centre and since July as Executive Director of KlezKanada and at the helm of Montreal's newest creative incubator.

Liza Mrak

Liza Mrak is a co-owner of Mark Motors of Ottawa, a family business. She is known for her marketing, public relations and community work. Mark Motors is Ottawa's leading luxury automotive dealership; whose showrooms house an impressive inventory of Porsche and Audi models. When she is not running in the trenches of her business she is active in the community. She participates in community events and sits on committee's including Viennese Winter Ball and the Governor General's Performing Arts Awards. She is honored to be receiving the 2015 small business Philanthropy award in November.

Vicki Ng-Wan

Vicki Ng-Wan oeuvre au sein du CAIJ depuis janvier 2012 où elle occupe maintenant le poste de Directrice marketing et communication. Elle dirige principalement les activités de promotion, de mise en marché des produits et assure les relations avec les partenaires.

Jonathan Nicolas

Jonathan Nicolas has developed an expertise in the web marketing. Seeking always the latest solutions and tools to enhance his client's online notoriety, he is recognized through his industry. As an Art enthusiastic he was involved in the branding of emerging young artists.

Gail O'Brien

Gail O'Brien holds positions with a variety of non-profit organizations in Canada and abroad. She is Co-Chair of the Council for Canadian American Relations, Chair of the Dean's Advisory Council for the Faculty of Medicine at the University of Calgary and the Birks Advisory Board for Calgary, Vice-Chair of the Glenbow Museum, Trustee of the board of The Hospital for Sick Children (SickKids), and Trustee of the Board of the Ontario Science Centre. She is also the past chair of the National Arts Centre Foundation and past board member of the YWCA of Calgary. Formerly the owner of a specialty women's boutique and General Manager of Calgary's Holt Renfrew, Gail was the recipient of the Women of Distinction Award for Business and Entrepreneurs in 2000. She holds a BA in English and Fine Arts from McGill University.

Sheila O'Gorman

The Talent Fund Advisory Committee is guided by Canadian film financing expert Sheila O'Gorman. She has been instrumental in securing millions of dollars in private funding for Canadian productions.

Diane Obam Dallaire

For over a decade, Diane has been working with organizations large and small to build sustainable partnerships and manage complex projects.

Diane draws upon project management capabilities to devise, articulate, and action organizational visions. Drives ROI and strengthens corporate success by sculpting key strategies, business visions, and value-driven partnerships."

Andrei Pascu

Andrei Pascu is a Montreal based litigator. His main focus is finding practical solutions to his client's disputes in the most cost-effective manner. Great communicator and negotiator, Andrei also knows to take a firm and strong approach to cases that require it.

Andrei also acts as an advisor to his clients with their business projects thanks to a tailored approach and the large expertise of the McMillan team that caters both for startups and multinational companies.

Finally, Andrei is also involved in various non for profit organizations. He co-chairing the Montreal chapter of the artsScene program of BftA and sitting on the Board of G.R.I.S. an organization whose mission is to ensure a better awareness of the homosexual and bisexual reality and to make it easier for gays, lesbians and bisexuals to integrate into society.

Olivier Perron Collins

Olivier Perron-Collins compte dix années d'expérience dans les domaines de la gestion municipale, la gestion d'entreprise, l'animation stratégique et l'optimisation des processus de gestion. Fort d'une formation universitaire de qualité acquise au Québec et à l'international, il s'appuie et dispose de solides réseaux de connaissances en gestion, en finance et en économie. Il est très familier avec les enjeux et défis du démarrage d'une nouvelle entreprise et possède une bonne expérience de la direction d'entreprise. Pragmatique et orienté vers les résultats, on reconnaît à Olivier Perron-Collins une grande énergie de travail, la vitalité intrinsèque d'un esprit créateur, d'excellentes capacités d'adaptation et d'intégration ainsi que d'excellentes capacités relationnelles et communicationnelles. Il est impliqué auprès de plusieurs organismes culturels et communautaires.

Branka Petrovic

Branka Petrovic currently manages marketing for Richter, a financial consulting services firm with offices in Montreal and Toronto. She holds an M.A. in English Literature and Creative Writing and is heavily involved in the arts & culture scene in Montreal. Her poetry was twice long-listed for the CBC Poetry Prize (2012, 2015) and shortlisted for the 2013 Gwendolyn MacEwen Poetry Competition. She is an associate member of the League of Canadian Poets.

Jan-Fryderyk Pleszczyński

Jan-Fryderyk is President and co-owner of Digital Dimension, a leading VFX and animation studio which has garnered 5 Emmy Awards and 4 Visual Effect Society prizes. Prior to jumping into the

entrepreneurial adventure, he practiced mergers & acquisition and corporate law at Fasken Martineau. He is presently Chairman of the Conseil des arts de Montréal and a member of the Board of the Théâtre du Nouveau Monde. He is also past member of the Board of Directors for the Board of Trade of Metropolitan Montreal, as well as a former President of the Jeune Chambre de commerce de Montréal. Jan-Fryderyk was the 2015 recipient of the Arnold Edinborough Award for volunteerism in the arts by a young professional.

Tania Poggione

Tania joined Heffel Fine Art Auction House in 2005. Tania's is a Fine Canadian Art Specialist, with a particular expertise in Quebec Post-War & Contemporary Art, and she is also well versed in International art.

Patti Pon

Calgary Arts Development President & CEO Patti Pon is a veteran community and arts champion with an extensive track record of leadership and service. Her experience in the arts sector includes positions at the EPCOR CENTRE for the Performing Arts (now Arts Commons), the Alberta Performing Arts Stabilization Fund and Alberta Theatre Projects. In the community, she serves on the board of the Calgary Foundation and on a committee for the Calgary Stampede.

Stephanie Rassam

I have been practicing law for over 5 years and have also been involved during that period in various non-profit organizations, including the Young McCord Committee hosting the Sugar Ball (for the benefit of McCord Museum), and Les Ballets Jazz de Montreal hosting Soiree Contact and the yearly Gala and for which i am now a board member as well.

Irfhan Rawji

Irfhan Rawji is an investor with significant experience as a private equity professional, strategic consultant and senior executive. He is on the board of the Glenbow Museum, the Institute for Canadian Citizenship and imagiNation150. Irfhan has a BCom (Honours) from UBC and an MBA (High Honors) from Harvard University.

Danielle Ryterband

Legal Counsel at Softchoice LP, and volunteer Co-Chair of the TSO's Young Leadership Council, whose mandate is to develop the future leaders and supporters of the TSO by fostering a meaningful connection to an enriched TSO experience. The Council plays a key role in influencing the strategic direction of young professional initiatives and philanthropy at the TSO.

Jung-Suk Ryu

JS Ryu oversees external and community relations at The Banff Centre. Previously, he played senior government relations roles with the CNIB and the Alberta Medical Association. During his time in Ottawa, he worked as the coordinator for the Liberal Party of Canada's Platform Outreach efforts chaired by former MP Martha Hall Findlay.

Catherine Samson

Expériences professionnelles

2013-aujourd'hui

Directrice-conseil, Rayonnement des affaires
Caisse de dépôt et placement du Québec

2007-2013

Directrice de projets – Marketing
Banque Laurentienne

2003-2007

Chargée de projets – Publicité
Équipe Spectra

Implications bénévoles

2011 – aujourd'hui

Membre du Conseil d'administration
Théâtre Le Clou

2013 – aujourd'hui

Présidente
Comité des Jeunes mécènes de la Fondation de la Place des Arts

Études

2000-2003

MBA Gestion des entreprises
Université Laval

2001-2002
DESS Gestion des institutions culturelles
Université Paris-Dauphine

Élise Sauvé

Élise is co-chair of the Jeunes Gouverneurs des Grands Ballets Canadiens, whose mission is to make ballet accessible to the young public by organizing exclusive events and fundraising campaigns in partnership with the Grands Ballets Canadiens de Montréal. Élise practiced corporate law at Stikeman Elliott for three years and is now the Manager, Practice Optimization for the entire firm. Her mandate is to facilitate access to technology for lawyers and offer solutions to increase efficiency, performance and productivity.

Michael Say

A retired automotive executive with over 40 years leadership experience in all aspects of the automotive industry.

Mike remains active in the automotive industry through his consulting practice. He is the creator of Auto Data Marketing Systems now the technology standard for automobile dealers in North America. Mike recently worked with Subaru Canada on upgrading their image profile.

Mike is an active volunteer and was part of the Diocese of Niagara's Greening Sacred Spaces project.

Chantal Shah

Executive Director of the Audain Foundation for the Visual Arts. Executive Officer of the Audain Art Museum Foundation – an endowment fund that has been established to support the ongoing operations of the Audain Art Museum in Whistler, BC. And simply, an art enthusiast!

Ali Shivji

Seniors Quality of Life Expert, Thought leader, Agent of Change, Recovering Barista.

Peter Simon

Dr. Simon began his relationship with The Royal Conservatory as a student of Boris Berlin. He went on to study at New York's Juilliard School and in London with Louis Kentner. In 1983, Dr. Simon received a Doctor of Musical Arts Degree from the University of Michigan in Ann Arbor studying with the legendary pianist and conductor Leon Fleisher. He subsequently divided his time between performing, teaching at the University of Western Ontario, and overseeing the artistic direction of Preview Concerts in Toronto. Dr. Simon chaired the Arts Education sub-committee of the Minister's Advisory Council for Arts and Culture, an agency of the Ontario Ministry of Culture. He was honoured by the Salute to the City awards for his contributions to education in Toronto and has received an Urban Leadership Award from the Canadian Urban Institute.

In 2006, as part of a series of special events commemorating the 50th anniversary of the Hungarian Uprising, Dr. Simon was acknowledged as one of 50 prominent Hungarian-Canadians whose contributions to creativity and innovation in Canada were celebrated.

Louise Smith

Louise Smith works in the area of family governance at RBC. In the community, she is a director of the Dancers Transition Resource Centre and a past director of the School of Toronto Dance Theatre.

Elizabeth Stefanka

Holding a Master's diploma of International Business and a undergrad in Consumer's Science, Elizabeth Stefanka, before entering her entrepreneurship journey, developed an expertise in business development and in entrepreneurship, into an international context. She also has studies in Fashion Design, more recently, in management of Innovation and Creativity. The concept of offering a better adjustment bra based on women morphology, have been surrounding her mind since 10 years. Meanwhile, she has been rising her project to a concrete business, developing a patent, creating a strong network, in order to make sure that her technological solution of Stefanka is ready to disrupt the Fashion Industry.

Megan Stewart

Megan Stewart is a theatre artist and producer from PEI, currently based in Vancouver, BC where she is finishing an MFA in Interdisciplinary Arts at Simon Fraser University. She creates solo and collaborative theatre and performance, and she is the co-founder of The Island Fringe Festival in PEI.

Rita Stuart

Rita Stuart is an Associate at the Nicholas Metivier Gallery in Toronto. When she is not working, you can find her volunteering her time in Toronto's cultural sector, namely with Art Gallery of Ontario's under 40 membership group, AGO Next.

Claude Tambu

A Young Patrons Circle (YPC) member since 2011, and current Chair of the YPC Committee, Claude Tambu is a Senior Infrastructure Consultant at Tuor Networks Inc. He grew up in the Democratic Republic of Congo and is a world traveller and an avid runner.

Noemie Turcotte

Noemie received a BA in Law, Communications and Marketing from University of Montreal. She also recently completed her MBA at UQAM School of Management (ESG UQAM). She specialized in Project Management for the Fashion and Apparel industry, focusing on technology, smart clothing and wearables. Noemie is also passionate about entrepreneurship, digital media, art and design and adventuring outdoors.

Julien Valmary

Julien Valmary est Directeur du soutien et des initiatives stratégiques au Conseil des arts de Montréal au 2014. Il a été Directeur du développement – Dons et Fondations au Grands Ballets canadiens et Directeur adjoint et des communications au Centre Segal des arts de la scène.

Karlee Vukets

Karlee graduated from the University of Southern California in May 2013, where she studied Business Administration with a double concentration in Film and Marketing. While at USC, Karlee served as the Executive Director of the Southern California Business Film Festival, a week-long student film festival.

Karlee got a taste for various aspects of the industry while interning at Brillstein Entertainment Partners, Film Independent, The Gersh Agency, The 2012 Cannes Film Market, and Don Mischer Productions. At Don Mischer Productions, Karlee had the privilege of working on the 2012 Primetime Emmy Awards, Eddie Murphy: One Night Only special, and the 2012 AMPAS Governor's Awards. She also held a year-long internship doing industry analysis for the Entertainment Editor of Cosmopolitan Magazine.

Carolyn Warren

Carolyn Warren is Vice-President of Arts at The Banff Centre, overseeing programming in Performing Arts, Literary Arts, Indigenous Arts, Film, Visual/Digital Arts and interdisciplinary programs. An advocate for technology both in contemporary artistic production and for dissemination, she also oversees the Centre's broadcast platforms. Warren was formerly Manager of Cultural Programs at CBC.

Martin Watier

Martin Watier is a professional actor, director and producer who specializes in voice work as well as an entrepreneur, CEO and founder of his own production company and a philanthropist.

Martin's long love of the arts and insatiable thirst for knowledge led him to learn acting, as well as singing, piano, dance and a few languages. Fluent in both English and French, he also speaks a little German, Spanish and Italian.

Since he began his acting career, more than twenty years ago, he has become the official French voice of numerous international actors such as Colin Farrell, James Franco, Jake Gyllenhaal, Jude Law, Kevin Hart, Ryan Philippe, Josh Hartnett, Ben Foster, to name a few. On top of being a sought after voice talent for feature films, television series, documentary narrations and numerous ad campaigns, Martin has a great time bringing life to countless cartoon characters (The Simpsons, The Hunchback of Notre-Dame, Turbo, The Croods, The Lion King, The Incredibles, Happy Feet, Clone Wars, ...).

Martin is also an entrepreneur. His production company, MW Productions, specializes in the versioning of commercials and other short film productions.

One of Martin's defining philosophies in life is as such: if life is generous towards you, you must in return be generous toward it. This is why philanthropy is so important to him. In addition to his professional activities, Martin is involved with several causes, whether they be charitable organizations (GRIS-Montréal, UNICEF, Vues et voix, Fondation des Artistes, WWF) or artistic ones (OSM, MBAM, SMAM).

Jayne Watson

Jayne Watson was appointed CEO of the National Arts Centre Foundation in June 2009. She leads a team of development professionals dedicated to supporting arts education and programming at the National Arts Centre, a thriving hub for performance, creation, and learning in Canada. The Foundation has exceeded fundraising goals over the period of Ms. Watson's leadership and has championed new initiatives such as Share the Spirit, the CEO National Fund and an extensive performance and education Tour to China. Ms. Watson has also worked to build a dynamic, geographically diverse board that champions the NAC and its commitment to performance, creation and learning across Canada.

Noemi Westergard

Noémi is a lawyer currently working with the NS Department of Justice. She is extremely active in the arts, having helped establish a non-profit providing legal information to artists, as well as volunteering in the community.

Jessica Yaffe

Jessica has an undergraduate and post graduate degree from the University of Bristol and University of Brighton, respectively. She has worked in both the fine art and fundraising arenas for over 15 years in a variety of positions and organizations. She enjoys art, meeting new people and spending time with her family.

Rose Zack

Rose Zack is a cultural planner and passionate community builder. Currently Regional Outreach Manager with the Atlantic Film Festival. Rose is involved with a number of cultural organizations in her community, including Timeraiser, ArtsScene, the Creative Nova Scotia Gala Committee, and Nocturne: Art at Night, a one night visual arts festival.