

# CAS SCA 2024

Futur Possible  
Possible Futures



## Canadian Arts Summit Summary Report

*Strategies and actions for centring art in a thriving arts sector*



Organized by

**Business / Arts**

In Partnership with

**BANFF**  
CENTRE FOR ARTS AND CREATIVITY

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Colleen Smith and Stash Bylicki



Edward Acuna, Camilla Holland  
and Melissa Novecosky



Chima Nkemdirim and Anita Gaffney

\*Photos by Philip Maglieri

Photos from cover:

**Members of the CAS Steering Committee, from left to right:** Robert Foster, Jean-François Bélisle, Anne Chafe, Alisa Palmer, Aubrey Reeves, Mark Wold, Maya Choldin, John G. Hampton, Sarah Garton Stanley, Paul Laroque, Monica Esteves.  
not pictured: Carole Beaulieu, Mark Williams and Bruce Munro Wright.

**Participants of the Emerging Leadership Program, from left to right:** Toyin Oladele, Jocelyn Tsui, Melissa Novecosky, Em Ironstar, Fawnda Mithrush, Alethea Bakogeorge, Alica Hall, Simon Ouellette, Yumi Palleschi, Rohan Kulkarni, Nelly Jourdain, Su Ying Strang, Jennifer Rae Forsyth, Jenn Brown, Emily McMahon, Courtney Ch'ng Lancaster, Kelly Wilhelm, Natasha McEwen, Stash Bylicki, Etienne Allard, Carlos Robayo, Joshua Dalledonne, Teresa Horosko, Julia Lafreniere and Andrea Boyd.  
not pictured: Mieko Ouchi.

### CANADIAN ARTS SUMMIT

STRATEGIES & ACTIONS FOR CENTRING  
ART IN A THRIVING ARTS SECTOR







## 2024 Canadian Arts Summit Overview

On March 21 to 23, 2024, Business / Arts in partnership with the Banff Centre hosted the Canadian Arts Summit, an annual national conference for executive leadership in the arts sector. The event took place at the Banff Centre for Arts and Creativity.

The Canadian Arts Summit is a gathering of senior art leaders, including artistic directors, executive directors and volunteer board chairs of Canada's largest arts institutions. It brings together leading voices across Canada and internationally to help shape the future of arts in Canada.

With 169 delegates in attendance, the 2024 Summit had national representation, including participation from all ten provinces and two territories.

The following report outlines the structure and content of the 2024 Canadian Arts Summit. The programming was led by ART+PUBLIC UnLtd. It was built from key learnings and recommendations from the 2023 Summit and drew from the insights and expertise of the Steering Committee. The committee looked to incorporate new and recognized perspectives, to celebrate the arts communities in Western Canada and nationally; to address key concerns for arts leadership today; and to maximize networking opportunities with ample social and peer-to-peer time.

The Summit consisted of a series of panel discussions, peer-to-peer conversations, and social gatherings. The goal of this diverse program was to immerse delegates in a range of conversations to both take them outside of their cohorts, as well as dive deep within them.

The formal sessions followed the four pillars of collective action, organizational capacity, advocacy, and culture shifts. These dynamic conversations offered insightful and tangible ways for the sector to begin to reframe these topics moving into the future.

**A highlight of this year's Summit was the launch of the Emerging Leadership program, part of Business / Arts' 50th-anniversary celebrations. Aimed at empowering leaders driving artistic innovation across Canada, the program invited 25 individuals to participate in the Summit and connect with an advisor from the Summit delegation.**





## There is Power in Partnership

The Canadian Arts Summit continues to be a collective effort. Thank you to all of the partners and supporters for making this gathering possible.

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## A Message from the Banff Centre

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We at the Banff Centre were delighted to host the 2024 Canadian Arts Summit, continuing a tradition that began in 1998 with our partners, Business / Arts. For over 25 years, the Summit has played a crucial role in bringing together leading voices to shape the future of arts in Canada. Its uniqueness lies in its ability to gather senior leaders from diverse disciplines and backgrounds, all dedicated to building a vibrant arts sector.

As we came together for three days of conversation and contemplation, we were reminded that our resilience and ability to thrive as a sector relies on successful partnerships both within and beyond the arts sector. The strong engagement from returning delegates and new voices from Business / Arts' Emerging Leadership Program led us to have important conversations about the evolving landscape of the arts and the strategies needed to ensure its continued growth and relevance.

As we continue to explore what leadership in the arts entails now and in the future, we eagerly anticipate ongoing conversations and opportunities for collaboration throughout the year.

Sincerely,

Chris Lorway  
*President & CEO*  
Banff Centre for Arts and Creativity

Mark Wold  
*Executive Director, Leadership*  
Banff Centre for Arts and Creativity





## A Message from the Co-Chairs

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Under the theme *Futur Possible | Possible Futures*, the 2024 Canadian Arts Summit provided a platform to consider our practices and explore innovative approaches to our shared goals.

Throughout the Summit, organic conversations flourished, guided by a program designed to foster reflection and critical thinking. Against the inspiring backdrop of the Rocky Mountains, the Banff Centre provided an ideal setting, offering ample opportunities for connection over meals and beyond scheduled programming.

Conversations, both planned and spontaneous, underscored the significance of collective action in addressing challenges and seizing opportunities within the arts and culture sector. Themes of resilience and relevance resonated deeply, highlighting the importance of partnerships in ensuring the longevity and progress of our organizations and communities.

As co-chairs for the past two years, we have been deeply moved by the wealth of insights shared by everyone involved. We extend our heartfelt gratitude to our partners, speakers, panellists, facilitators, and delegates for their invaluable contributions to the Summit. We look forward to continuing these conversations at the 2025 Canadian Arts Summit from April 3-5, 2025 at the National Arts Centre in Ottawa.

Warmly,

**Monica Esteves**  
*Executive Director, Canadian Stage*  
Steering Committee Co-chair

**Maya Choldin**  
*Executive Director, Theatre Calgary*  
Steering Committee Co-chair





# 2024 Canadian Arts Summit Programming Vision

## Futur Possible | Possible Futures

### Strategies and actions for centring art in a thriving arts sector

It is possible to envision the future of the arts in Canada through our collective passion, foresight and advocacy. Throughout the Summit we worked to share, debate, question and transform the future of creativity.

How does AI impact our work as artists, audiences and artsworkers?

How do we work together to build resilience from crisis?

What does arts leadership look like, today and tomorrow?

How do we ensure the arts are valued as central to all our lives?

The arts cannot stand still in a changing world,  
let's create our future together.







## Program Overview with Discussion Takeaways

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The 2024 Summit featured a range of programming, providing delegates with varied means of connecting, reflecting, and addressing the prominent challenges and opportunities in the Canadian arts, culture and heritage sectors.

- **Peer-to-Peers:** The peer-to-peer sessions were closed-door conversations, designed for candid and constructive conversation among peers. The 2024 Summit featured three different sessions, which divided the delegates into different groupings each day. These included role/title, organization size, and organization type.
- **Keynote:** The keynote was structured as a co-interview between Dr. Richard Lachman and Dr. Sageev Oore, exploring the future possibilities of AI, creativity and human expression.
- **Sessions:** The formal sessions were developed to spark new ideas, comment on relevant and critical industry trends, and celebrate the emerging and diverse voices of arts leaders. There were four sessions throughout the Summit, with a total of sixteen panellists and three moderators.
- **Ask-The-Expert:** The Summit's 'Ask-The-Expert' sessions were guided by the urgent needs of the sector. Delegates were given the option to attend whichever of the concurrent sessions most appealed to their interests and dive deeper into specific topics that were touched on by some of the panels.
- **Remarks from Public Funders & Representatives:** Throughout the Summit, we were joined by several public funders and government representatives. Remarks were made by Michelle Chawla, President & CEO of the Canada Council for the Arts and MP Taleeb Noormohamed, Parliamentary Secretary to the Minister of Canadian Heritage.
- **Artistic & Social Programming:** In celebration of the very thing that brings us all together, the Summit offered delegates many opportunities to immerse and stoke our shared passions for the arts through experiences involving dance, visual arts, textiles, theatre and more. Thank you to the Banff Centre for opening the doors to their incredible artistic programming.





Thursday, March 21, 2024

## Day One: Coming together, starting the conversation

### Peer-to-Peer Session #1

Day one of the Summit began with the first of three peer-to-peer sessions, which grouped the delegates by role into closed-door meetings. Notably, the Emerging Leadership Program convened for the first time in person at this initial peer-to-peer session, establishing the important connections that were fostered throughout the Summit.

Peer groups included Board Chairs; Executive Directors & CEOs; Artistic Directors & Chief Curators; Emerging Leaders; Foundations, Government & Funders.

### Welcome

The 2024 Summit formally opened with a welcome from Elder Alice Kaquitts.

Opening remarks included a welcome from Steering Committee Co-Chairs Maya Choldin and Monica Esteves as well as remarks from Aubrey Reeves, President & CEO of Business / Arts, Chris Lorway, President & CEO of the Banff Centre and and Jerilynn Daniels, Regional Director, Community Marketing and Citizenship, RBC



Elder Alice Kaquitts

Maya Choldin and Monica Esteves

Aubrey Reeves and Chris Lorway

### CANADIAN ARTS SUMMIT

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ART IN A THRIVING ARTS SECTOR





### Keynote presentation: *Futurisms: AI, Humanity and the Arts*

The Summit's keynote presentation featured a co-interview between Dr. Richard Lachman and Dr. Sageev Oore; two experts and thought leaders of artificial intelligence. In a casual, conversation-style approach, they unravelled the complexities of AI and its uses in the arts sector as well as AI's relationship to creativity and the many impacts on artists, audiences and arts workers.



Jerilynn Daniels, Regional Director, Community Marketing and Citizenship, RBC

Dr. Richard Lachman and Dr. Sageev Oore

Dr. Richard Lachman and Dr. Sageev Oore framed the conversation by reminding delegates that AI is a chaos machine, and humans need to more carefully consider the way we refer and defer to AI models. The system of AI, ultimately requires and needs human input, and by using anthropomorphic language, we provide more credit than is due to AI for its "creations." Looking to the future of AI and the Arts, the speakers addressed the usefulness of the technology when it comes to supporting the arts sector through audience experiences, administration, and most importantly, in developing artificial intelligence itself. There is an opportunity and a need for greater partnership between computer scientists and artists to find more compassion, protection, and potential in AI's future.

To bring theory to practice, Dr. Sageev Oore began an exciting performance on the *Disklavier*. The segue from discussing collaboration to witnessing the collaboration of AI and artist was inspiring. Further, Dr. Oore then invited delegates to participate in the co-creation of musical vignettes visualized by the now-archaic technology– the overhead projector.







Dr. Sageev Oore



Peita Luti and Cynthia Lickers-Sage

Alica Hall and Aderonke Akande

### Walter Phillips Gallery and Open Studios

The first evening of the Summit closed with a reception in the Walter Phillips Gallery, which was hosting the immersive exhibition, *Cassils: Movement*. Delegates were also invited to enjoy the Banff Centre’s Indigenous Arts 2024 residency showcase: *Indigenous Haute Couture – Digital Embellishments*, upstairs at Glyde Hall. It was inspiring and fitting to mingle with these artists while they shared their processes, designs, and new fashion works incorporating digital production with art forms from many Indigenous, Inuit and Métis traditions. It was a fun evening with mingling and refreshments to close out the Summit’s first day.



Christine Lee, Nelly Jourdain and a resident from Indigenous Haute Couture - Digital Embellishments



Brian Loevner and Kelly Williams



Ana Serrano, Michael Trent and Taiwo Afolabi



### CANADIAN ARTS SUMMIT

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Friday, March 22, 2024

## Day Two: Notes from the Future: Emergent ideas, opportunities and concerns in the arts sector

### Session #1: Collective Action

#### *Resilience from Crisis: Conversations on the Future of Working Together*

This session centred on strategies for cultivating resilience, adaptability, and support within the arts workforce, addressing the realities of institutional transformations and reimagining the arts ecosystem as stronger, more integrated and expansive. The panellists were:

- **Aileen Burns**, Co-Executive Director and CEO, Remail Modern
- **Johan Lundh**, Co-Executive Director and CEO, Remail Modern
- **Ben Dietschi**, Senior Consultant, DeVos Institute of Arts Management
- **Devyani Saltzman**, Writer, Curator, Incoming Director for Arts at the Barbican

Crisis provokes change, and this conversation set the stage for subsequent days of programming with an optimistic approach in the face of crisis. Panellists emphasized the importance of collaboration and co-creation, especially when faced with limited resources. The conversation touched on the possibilities that a networked approach to resources can enable organizations to thrive, focusing on quality over quantity, achieved through collaboration across different organizations.

Closing with an invitation to keep the spirit of criticality alive, delegates were encouraged to consider what it means for arts organizations to be at the vanguard of social thinking. Our programming, administration, and goal-setting should take into consideration that success is more than an exponential increase in attendance. It is about building moments for audiences that create champions of the arts and future supporters during challenging times.

*“Having multiple levels of scale and purpose is key to a thriving arts ecology and economy.”*



**Devyani Saltzman**

*“This moment is malleable. There are a lot of first-time audience members post-pandemic, which is what we all hope for. So we need to make sure we seize the opportunity.”*



**Ben Dietschi**





Aileen Burns, Johan Lundh, Devyani Saltzman and Ben Dietschi

*“It is important to build awareness that this is an ecology and that we need all scales of organizations to build the programs that eventually are celebrated.”*

*“Balanced and fruitful relationships outside the organization are built on good internal relationships and leadership that prioritizes good relationships.”*

”  
Aileen Burns

**Remarks from Michelle Chawla, President & CEO of the Canada Council for the Arts**



Michelle Chawla

Addressing the delegation, Chawla shared that a strong arts and culture sector is dependent on collaboration and shared responsibility. She discussed the role the Council plays in demonstrating the value of the arts to the Canadian public and that the Council is working to build new pathways for the arts to collaborate, enrich and support the work of many departments. Chawla stressed the importance of the arts sector resisting isolation and acknowledging and leveraging the potential to be part of other conversations that define the social fabric. Her remarks were followed by a brief Q&A with delegates.



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## Session #2: Organizational Capacity Attracting and Retaining Future Arts Leaders

This discussion focused on strategies for creating transformational arts leaders now and in the future, planning for succession, fostering cross-generational collaboration, preparing future leaders to tackle challenges and seize opportunities, and envisioning the evolving landscape of arts leadership. Panellists included:

- **Charlie Wall-Andrews**, *Executive Director*, SOCAN Foundation
- **Cynthia Lickers-Sage**, *Executive Director*, Indigenous Performing Arts Alliance
- **maxine bailey**, *Executive Director*, Canadian Film Centre
- **Nick Chambers**, *Partner*, Boyden Executive Search
- **Moderated by: Sanjay Shahani**, *Executive Director*, Edmonton Arts Council

Panellists noted that the idea of retention is something to be defined and addressed in a number of different ways: within the organization, within the sector, the city, and the country. While talent management is one of the biggest challenges across the sector, there is far more investment on recruitment than retention. Failing to invest in and elevate the people who are already doing great work often creates more instability in our organizations and the sector overall.

Panellists shared that we need to look more seriously at the implications of losing key workers; not only because investing in retention is necessary, but it is a means of supporting professional development and knowledge across generations.

While acknowledging that many organizations find it difficult to prioritize the less immediate demands of professional development, the panellists implored delegates to seek out opportunities to nurture and develop staff internally, provide recognition and cultivate existing talent. This ability to recognize talent can be one of the key defining factors of successful leadership and can provide the precise environment the next generation of arts leaders need to thrive. Talent spotting and management includes a commitment to mentorship and investment in inspiring staff.





*Sanjay Shahani, Charlie Wall-Andrews, maxine bailey, Nick Chambers and Cynthia Lickers-Sage*

*“A collaborative approach to leadership development is essential, not an option. [Retention] is less about how we hold on to [employees] as long as possible and more about investing to make sure they can bring the most to the work, in a way that they are allies later in their careers.”*

— ” —

**Nick Chambers**

*“In the private sector, people are motivated by bonuses. How do we celebrate and nurture in a sector where people are driven by passion and purpose? It is so different from other sectors.”*

— ” —

**Charlie Wall-Andrews**

*“My job is to bring in as many people as possible to work in the arts who are passionate and capable, so that I can pass the baton. What are the carrots we can offer? What motivates that person? How do I expose them to growth opportunities? When you don't have the money, you have to give them the experience.”*

— ” —

**maxine bailey**

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## Peer-to-Peer Session #2

The second peer-to-peer session, grouped delegates by organization size and role. There are unique challenges and opportunities when it comes to organizational size and capacity, and this session was a chance for delegates to discuss solutions and highlight successes amongst others in similarly-sized organizations.

Peer groups included large organizations; medium organizations; smaller organizations; board chairs, large & medium organizations; foundations, government & funders.

## Session #3: Advocacy

### *Future Proofing the Arts: Funding Models and Economic Sustainability*

In a time characterised by financial precarity, the arts must actively promote our value to ensure our sustainability. This discussion focused on opportunities for building financial resilience, learning from other sectors, evaluating current models, and strategies for positioning the arts competitively in the philanthropic and sponsorship space. The panel featured:

- **Maya Choldin**, Executive Director, Theatre Calgary
- **Simon Mallett**, Executive Director, Rozsa Foundation
- **Paul Genest**, Senior Vice-President, Power Corporation of Canada
- **Barry Hughson**, Executive Director, The National Ballet of Canada
- **Moderated by: David Maggs**, Fellow on Arts and Society, Metcalf Foundation



Maya Choldin, Paul Genest and Barry Hughson

David Maggs

Simon Mallett

*“This is a great time to forge new relationships.”*



**Simon Mallett**

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In recent years, the philanthropic landscape has evolved significantly, facing intensified demand and heightened competition. Panellists highlighted that investors are looking for leverage, reach and impact in a time when dollars need to go further. Moreover, with a historic transfer of generational wealth, investors have different expectations, necessitating a reassessment of engagement strategies.

While social innovation sectors are working on strategies to leverage an international interest in impact investing, or social finance, the cultural sector in Canada has room for improvement.

The panel emphasized the importance of highlighting achievements when communicating with investors and philanthropists. They stressed the significance of cultivating sustained relationships and converting initial transactions into long-term support. As audiences return, the sector needs to make an effort to understand what they are seeking and how to make them supporters.

With an eye to the future, panellists addressed the need for more entrepreneurialism in the sector, such as trying new ticket models, and sources of revenue generation and recognizing a need for risk capital and change capital within the arts.

*“We lost about 20% of subscribers through the pandemic and they have not come back. But they have been replaced by a very young, diverse, hungry new audience and we have to not miss the moment in helping them to fall in love with dance.”*

*“We are pushing ticket prices in order to pay our artists a living wage. And in the process of pushing ticket prices, we are leaving ¼ of our community out of the building.”*

”

**Barry Hughson**

*“New audiences are not the ones more likely to come to new shows. Older patrons who know and trust your organization are the ones who come to new titles. To attract new audiences we need to include accessible programs in our titles.”*

”

**Maya Choldin**





## Parliamentary Secretary

Following the panel, MP Taleeb Noormohamed, Parliamentary Secretary to the Minister of Canadian Heritage, spoke passionately about how we are at a critical point in society where the essential role of the arts is understood, and that we need to continue to make the case for the value of the arts. To ensure this, the arts sector needs to maintain a focus on strategies for incorporating diversities not just on our stages and showcases, but in our audiences as well.



MP Taleeb Noormohamed

*“I am tremendously hopeful because, if you think about creatives – and all of you are creatives – you are good at solving difficult problems. So, the question is, how do we make sure those solutions that we need to find in the shifting, changing, evolving world of the arts are ones that continue to assure that the arts will remain a reflection of the world in which we live?”*



**MP Taleeb Noormohamed**

## End of Day Social

Happy hour provided an opportunity to socialize after a full day of programming. With panoramic views of the Rocky Mountains, delegates mingled and enjoyed refreshments. The relaxed atmosphere was paired perfectly with a musical performance by Jennie Harluk, a Calgary-based emerging singer/songwriter and participant in the *First Up with RBCXMusic* program.



Emily McMahon, Fawnda Mithrush  
and Étienne Allard



Jennie Harluk



Raewyn Reid and Su Ying Strang



Carol Ryder, Kelly Streit  
and Ana Serrano



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Saturday, March 23, 2024

## Day Three: Re-Centering the Arts: What would have to change for creativity to be a core Canadian value?

### Ask the Expert Sessions

Delegates chose one session to attend, which allowed them to explore a specific area of interest.

- **#1: Advocacy**

Led by the PAA Advisory team, including Sean Casey, Andrew Walker, and Elizabeth Seip, this session explored practical measures and strategies for advocacy. The discussion centred on current government priorities regarding arts and culture, preparation for Election 2025, the core messages the arts sector needs to convey and how to effectively communicate them.

- **#2: Data-Driven Audience Development**

Hosted by Rachael DiMenna and Rajan Kalsi of the event discovery platform, Fever, this session provided an overview of innovative digital platforms and strategies for reaching new audiences. It explored opportunities for collecting data to gain insights into audience growth, programming, marketing, and ticketing. The discussion also emphasized the significance of a short, optimized conversion funnel and further opportunities for audience development in an increasingly digital age.

- **#3: AI and the Arts**

This session, hosted by Dr. Richard Lachman was an opportunity to dive into the practicalities of AI and its operations, furthering the conversation from the keynote address. Delegates had the opportunity to ask follow-up questions and dive deeper into our keynote topic.



Sean Casey



Andrew Walker



Elizabeth Seip



Rachael DiMenna



Rajan Kalsi



Dr. Richard Lachman

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### Peer-to-Peer Session #3

In the third and final peer-to-peer session, delegates were grouped according to discipline, opening the floor to more detailed discussion based on the genre-specific challenges and successes within the sector and in organizations.

Peer groups included Performing Arts; Heritage & Multi-Arts; Board Chairs; Visual Arts & Film; Music; Foundations, Government & Funders.

### Session #4: Culture Shifts

#### *Urgent Optimism: The Role of Arts and Culture Moving Forward*

Throughout the Summit, a resounding question echoed: How can we elevate arts and culture to the same level of importance as health or education? In recent years, the socio-political significance of arts and culture has become increasingly prominent. It has a crucial role to play in offering timely, relevant and accessible space for dialogue about pressing issues. This closing panel provided a lively look at how work across the sector can position the value of arts and culture as core components of Canadian society.

- **Julia Lafreniere**, *Head of Indigenous Ways and Learning, Winnipeg Art Gallery - Qaumajuq*
- **Nick Stillman**, *Executive Director, Prospect New Orleans*
- **Rose-Ingrid Benjamin**, *Senior Engagement Strategist, Community & Partnerships, National Arts Centre*
- **Sarah Garton Stanley**, *Vice President of Programming, Arts Commons*
- **Moderated by: Jean-François Bélisle**, *Director and CEO, National Gallery of Canada*



Jean-François Bélisle, Sarah Garton Stanley, Julia Lafreniere, Rose-Ingrid Benjamin and Nick Stillman

*“Your audience is a choice....if you are not showing up for the people who make your local audience, then you are not relevant and you are not sustainable.”*

— ” —  
**Nick Stillman**

*“How are we actually rethinking what is valuable?”*

— ” —  
**Rose-Ingrid Benjamin**





The panel opened with reflections on the past couple of days of conversations, asking delegates to consider what the arts sector does meaningfully, why, and for whom. Panellists emphasized the importance of the role of the audience and keeping a focus on creating and programming meaningful content. Programming must have resonance and impact for audiences with whom you can foster sustained relationships. The panellists reflected that the importance of acknowledging this connection between internal operations and externally facing programming means that new material within the same structure won't necessarily engage new audiences.

Meaningful relationships and networks require time and work, but as we build them, we arrive at new understandings of perspectives and ways of working that allow for growth. This opportunity for growth requires an understanding of reciprocity: if we want audiences to care about the arts, how do we show we care about the audience we seek to engage?

The panel closed noting that change can be incremental. It doesn't need to be seismic or feel too risky, but we can look for aspects within our activities that can start to contribute to the changes we are seeking, and this becomes the business model for new sustainable ways of working. A sustainable future for the arts acknowledges that the process of forming these new networks is going to be uncomfortable but is essential. Discomfort is a catalyst for growth and societal change, and the arts can play a leading role in navigating this transformation.

*"If community is not contributing to curating the work we see,  
then we are not seeing the community we serve."*

— ” —  
SGS

*"We have work to do to acknowledge the people that came before us,  
but it is also our duty to be uncomfortable so that we can make things  
easier for those that come after us."*

— ” —  
Julia Lafreniere

*"We are gatekeepers, but gatekeepers can hold doors open"*

— ” —  
Jean-François Bélisle





## Optional Programming

### Curator's Tour – Cassils: Movement

Curator Jacqueline Bell brought attendees on a tour of the *Cassils: Movement* exhibition at the Banff Centre's Walter Phillips Gallery. The exhibition was co-curated with Carol A. Stakenas. *Movement* exists in the interstices of performance, photography, sound and light.

### Reading from the Slight Theatre Creation Residency

Playwright Ellen Close and Director Marie Farsi led a live reading of the theatrical adaptation of *DUCKS, Two Years in the Oils Sands*, the bestselling graphic novel by Kate Beaton. The performance was brought to life through its cast of talented actors commissioned by the Banff Centre.



Weyni Mengesha, Michael Murray  
and Robert Foster

Bruce Thibodeau

Michelle Chawla and Irphan Rawji

Clyde Wagner and  
Christopher Deacon

## The President's Dinner - Hosted by the Banff Centre

The President's Dinner offered one final opportunity to come together for conversation and to commemorate the 2024 Summit. With seemingly endless food options and stunning decor, the plenary room was transformed into the perfect space to close-out the Summit. Lively conversations filled the air as attendees reflected on their time together and set their sights on future collaborations.



Caroline Dromaguet  
and Johan Lundh

Alisa Palmer and Andrea Boyd

Celia Smith and Devyani Saltzman

## CANADIAN ARTS SUMMIT

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ART IN A THRIVING ARTS SECTOR







## 2024 Steering Committee

The Canadian Arts Summit Steering Committee establishes and oversees the vision, mission, values, programming direction and long-term strategic priorities of the Summit.

**Maya Choldin**



Executive Director,  
Theatre Calgary  
**Committee Co-chair**

**Monica Esteves**



Executive Director,  
Canadian Stage Company  
**Committee Co-chair**

**Carole Beaulieu**



Chair, Board of Trustees,  
Canadian War Museum and  
Canadian History Museum  
**Committee Member**

**Jean-François Bélisle**



Director & CEO,  
The National Gallery of Canada  
**Committee Member**

**Anne Chafe**



CEO,  
The Rooms  
**Committee Member**

**Robert J. Foster C.M.**



Board Chair,  
Business / Arts  
**Committee Member**





**Sarah Garton Stanley**



VP of Programming,  
Arts Commons  
**Committee Member**

**John G. Hampton**



Executive Director & CEO,  
The MacKenzie Art Gallery  
**Committee Member**

**Paul Laroque**



President & CEO,  
Arts Umbrella  
**Committee Member**

**Bruce Munro Wright O.B.C.**



Board Member,  
Vancouver Art Gallery  
**Committee Member**

**Alisa Palmer**



Executive Artistic Director of the  
English Section & Director of the  
Acting & Residencies Programs,  
National Theatre School of Canada  
**Committee Member**

**Aubrey Reeves**



President & CEO,  
Business / Arts  
**Committee Member**

**Mark Williams**



CEO,  
Toronto Symphony Orchestra  
**Committee Member**

**Mark Wold**



Executive Director, Leadership,  
Banff Centre for Arts and Creativity  
**Committee Member**





## About the Canadian Arts Summit

In 1998, The Council for Business and the Arts in Canada (now Business / Arts) and the Banff Centre for Arts and Creativity invited the board chairs, executive directors and artistic directors of 20 of Canada’s largest arts organizations to a “Summit”. That first Summit was predicated upon the belief that these influential leaders – volunteers, artists and managers – could, by working together, better support Canadian artistic aspirations.

The Canadian Arts Summit has since grown to become a national leadership forum that enables nuanced and candid discussions on the complex issues facing the arts and culture sector in Canada. Together, we explore practical solutions, embrace the positive changes currently underway, and consider how we can advance into the future.

ART+PUBLIC UnLtd returned to lead programming in 2024, with a creative and innovative approach that encourages active engagement from delegates and arts leaders throughout the Summit.



Robert Foster



Aida Aydinyan and Marc Stevens



Alisa Palmer

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ART IN A THRIVING ARTS SECTOR







## About Business / Arts

Business / Arts is a national charitable organization that shows the power of partnership between business and arts. Our mission is to champion business investment in the arts and build strong, lasting partnerships between the arts, business and government in Canada.

Business / Arts is uniquely positioned to bring together business, private patrons, government and the arts, all in the service of supporting the growth of Canada's arts sector. We focus on three main objectives, which are relevant to the business, arts and government sectors, individually and collectively.

### To convene and lead

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Business / Arts will source opportunities to bring together organizations and people to support the arts sector, locally and nationally.

### To support and facilitate

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Business / Arts facilitates the sharing of much-needed information and resources across the arts sector, from our smallest community groups to our largest national organizations, and engages our key audiences across business and government.

### To share, amplify and advocate

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We recognize and celebrate partnerships between business and the arts, profiling exceptional leadership in the business and arts community, sharing research, and providing a platform for innovative discussion and exchange of ideas.





## About Banff Centre for Arts and Creativity

Founded in 1933, Banff Centre for Arts and Creativity is a learning organization built upon an extraordinary legacy of excellence in artistic and creative development. What started as a single course in drama has grown to become the global organization leading in arts, culture, and creativity across dozens of disciplines. From our home in the stunning Canadian Rocky Mountains, Banff Centre for Arts and Creativity aims to inspire everyone who attends our campus – artists, leaders, and thinkers – to unleash their creative potential.



Photo courtesy Banff Centre

### CANADIAN ARTS SUMMIT

STRATEGIES & ACTIONS FOR CENTRING  
ART IN A THRIVING ARTS SECTOR

