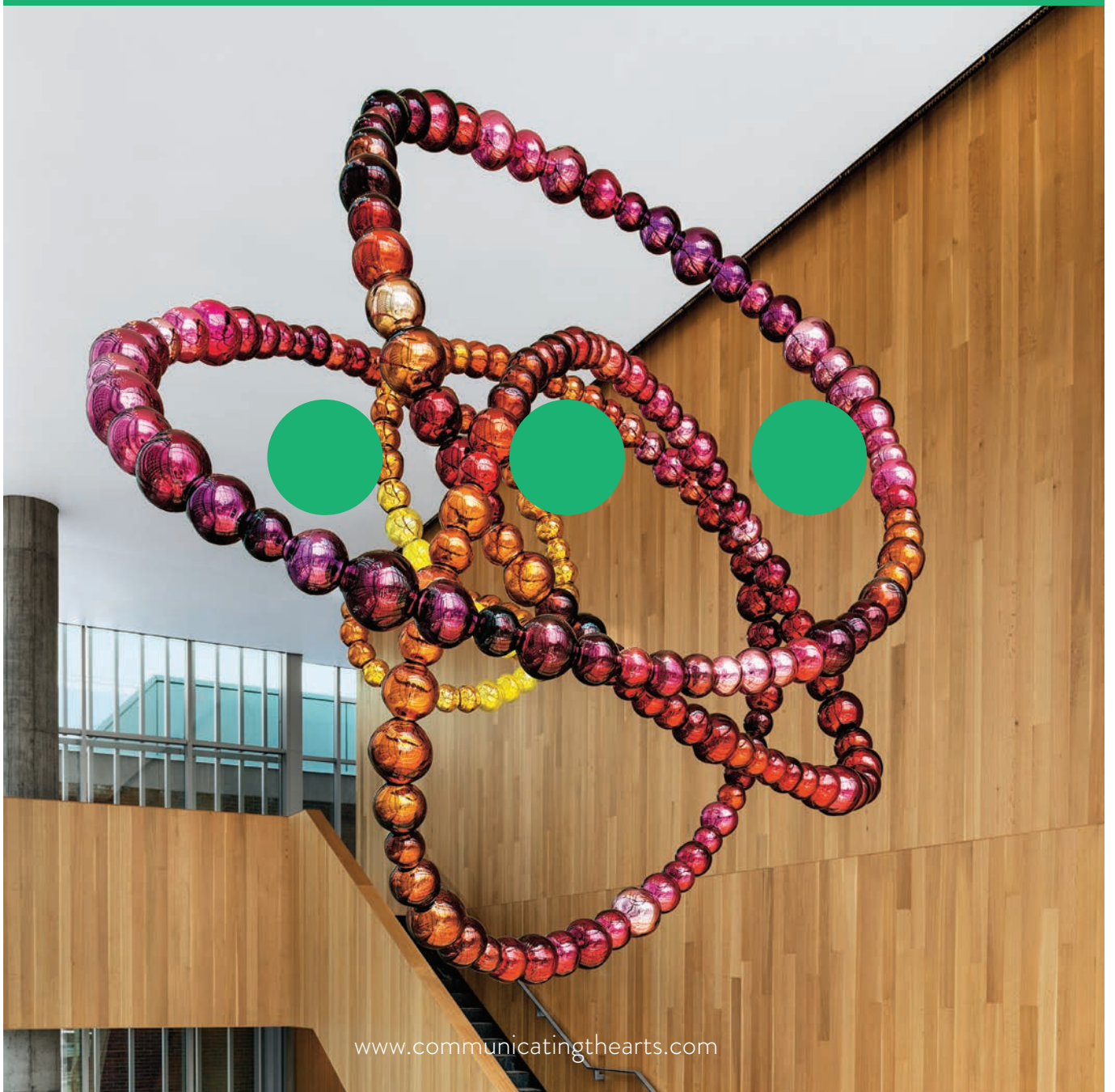


...
**COMMUNICATING
THE ARTS 23
MONTREAL
8-10 OCTOBER 2019**
...

The international
conference for
cultural leaders

PROGRAMME



www.communicatingthearts.com

WELCOME!

ARE YOU READY TO PARTICIPATE?



Corinne Estrada
CTA Founder and Director

Dear delegate

Welcome to the 23rd Communicating the Arts. It is with great pleasure that we return to Canada, this time to Montreal, to hold our international conference for cultural leaders.

Our theme and our location for this conference are a result of last year's Communicating the Arts, which was held at the European Parliament in Brussels. We heard V&A curator Abigail Hirsh's captivating speech about disability and inclusion in museums. Attendee Thomas Bastien suggested that our next conference talk in depth about art therapy as a way to improve wellbeing, and that it be held at the Montreal Museum of Fine Arts. Where else?

The Montreal Museum of Fine Arts is a pioneer in this space, describing itself as '...a bold, innovative and caring museum'. Nathalie Bondil, its vibrant director, will present the manifesto of what makes a humanist museum. In the age of social division and declining mental health, it is critical that cultural organisations take action; we have a positive role to play in combining clinical research, training and therapy.

For the next 3 days, you will join therapists, doctors, professors, educators and communicators from all over the world as they discuss and debate the healing potential of our cultural spaces. They will showcase art therapy best practice. For the first time a large group of active elders from indigenous communities will be joining our panel of speakers. We trust that these encounters with diverse and international audiences will contribute to enrich our practices.

Commencez a parler Francais!
Bon séjour a Montreal.

Corinne

A WORD FROM THE MONTREAL MUSEUM OF FINE ARTS



Nathalie Bondil
Director General and
Chief Curator
Montreal Museum of Fine Arts

Dear colleagues,

Welcome to the Montreal Museum of Fine Arts (MMFA). Over the next three days, our institution will be your home, a meeting place, a catalyst for communication, an incubator for innovation, a haven of wellness and an art sanctuary. Here, you will find all of the facets of today's museum embodied and expressed in many discussions during this conference. We hope you experience the humanist, innovative, inclusive vision that makes the MMFA a vehicle for social progress.

Our Museum and your institutions are tools for cultural diplomacy and social advancement. Their relevance lies not only in their collections or programming, but also their ability to generate ideas.

Let us be visionaries. I am convinced that in the 21st century, culture will be what physical activity was for health in the 20th century. Cultural experiences will benefit health and wellness, just as engaging in sports contributes to fitness. Cultural institutions have the power to develop new avenues of healing that combine artistic experience with a therapeutic and holistic approach. Let us seize this opportunity and become platforms that allow art to play a role in public wellness.

A WORD FROM LES GRANDS BALLETS CANADIENS DE MONTRÉAL



Amy Éloïse Mailloux
Acting Manager, National Centre
for Dance Therapy
Les Grands Ballets
Canadiens de Montréal

WHEN DANCE BECOMES SO MUCH MORE

When Ludmilla Chiriaeff, a young and promising dancer, founded Les Grands Ballets Canadiens, she could not have foreseen the direction the company would take six decades after its creation. Now a world-renowned company presenting classical ballets together with more contemporary pieces, Les Grands Ballets have always left their mark on the local and international society, at first by inspiring their audience with audacious creations and later, through their numerous social and health initiatives. In 2013, the social engagement of the Grands Ballets was officially recognized in its new mission: *Moving the World. Differently*. This commitment to the community was symbolized by the creation of a brand new department, the National Centre for Dance Therapy, entirely dedicated to the promotion of the benefits of dance on various populations' well-being. Via its dance intervention activities, in community centres, hospitals, schools and much more, the Centre is emblematic of the role that creative companies will take more and more in future years: that of promoting an art that does not only cater to the aesthetic eye of the elite, but rather, one that is deeply connected with and nurtures its community. This special and unique connection to their public makes cultural organizations strong vectors of social values such as inclusion, diversity and acceptance. The arts institutions should take the place that is theirs in society, to make a difference and foster a dialogue between improbable partners.

A WORD FROM TESSITURA



Andrew Recinos,
President, Tessitura Network

A MUSEUM MAKES A HUGE IMPACT FOR FOSTER FAMILIES

It began as a thought exercise at the Museum of Science, Boston. Senior Managers Heather Calvin and Annette Sawyer pondered a simple question: How could their museum make the biggest impact on their community? Their discussion landed on the biggest crisis in the community: an overtaxed, underfunded foster family system.

How could they help? They knew the Museum could provide fun, world-class science education for kids who could use a leg up in life. Yet often, foster families lacked the means to pay for admission.

So they dreamed big: What if they gave free admission to all foster families in Massachusetts? Working with Wonderfund – a local non-profit devoted to foster families – they had a willing partner to connect with the families, and they felt confident about securing funding.

But they still had a problem figuring out how to operationalize it. How would they admit 22,000 foster children and families per year without making them stand in a separate line, or otherwise feel “different”? How would they do this without onerous internal processes?

The solution was obvious. Leveraging the flexible Tessitura technology, and working with the state, the Museum was able to easily roll out functionality so that any foster family registered with the State could purchase admissions online or in-person and have the exact same experience as any visitor. The only difference? Their admissions would be free.

The program launched in May 2018 and has been a huge success. See the full story in my talk “Connecting the Dots”:

www.tessituranetwork.com/connecting-the-dots

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**COMMUNICATING
THE ARTS 23
MONTREAL
8-10 OCTOBER 2019**



...

**PROGRAMME
TUESDAY
8 OCTOBER**



OVERVIEW

TUESDAY 8 OCTOBER

OVERVIEW

 			
REGISTRATION	From 9.30am	Pick up your badge and program	MMFA - 1379 Sherbrooke Ouest, Montreal
VISIT	10.30am	Visit the Quartier des spectacles	Place des Festivals, Montreal
VISIT	11.30am	Visit the Montreal Museum of Fine Arts	MMFA - 1380 Sherbrooke Ouest, Montreal
WELCOME TO COUNTRY	1.30am	Welcome to Country by Elder Sedalia Kawennotas Fazio	MMFA - Cinema
WELCOME		Welcome to Communicating the Arts Montreal	MMFA - Cinema
WELCOME		Welcome to the Montreal Museum of Fine Arts	MMFA - Cinema
MASTERCLASS	2.00am	ART AND HEALTH - Innovation and research at the Montreal Museum of Fine Arts	MMFA - Cinema
COFFEE BREAK	3.30pm		MMFA - Foyer

WELL-BEING

 			
CASE STUDIES	3.50pm	<p>1. Helping patients communicate and connect</p> <p>1.1 Creating environment: a decade of art and dementia programming</p> <p>1.2 STROKESTRA@: holistic stroke rehabilitation through creative music-making</p> <hr/> <p>2. From pain relief to social connection</p> <p>2.1 A(n)esthetics and the Analgesic Museum</p> <p>2.2 Combining clinical research, training and therapy</p> <hr/> <p>3. Experiential programming</p> <p>3.1 The museum will see you now: group therapy at the Frye Art Museum</p> <p>3.2 Don't call it a museum: creating a participatory hub to foster local pride</p> <hr/> <p>4. Supporting staff wellbeing</p> <p>4.1 Changing our future: mental health in the performing arts</p> <p>4.2 What has Van Gogh taught Tate about mental health?</p> <hr/> <p>5. Building a healthier community</p> <p>5.1 Museums as medicine? Exploring the healing potential of cultural spaces.</p> <p>5.2 The Art Hive, for participants to meet, discuss, perform and exhibit</p>	<p>MMFA – studio 3</p> <hr/> <p>MMFA – studio 4</p> <hr/> <p>MMFA – studio 5</p> <hr/> <p>MMFA – Cinema</p> <hr/> <p>MMFA – studio 7</p>
PANEL	4.50pm	Creating the environment for wellbeing	MMFA – Cinema
KEY LEARNINGS	5.35pm	Key learnings and pending questions	MMFA – Cinema

OVERVIEW

TUESDAY 8 OCTOBER

WELCOME RECEPTION

			
WELCOME	6pm	Official Welcome by Nathalie Bondil	MMFA - Galerie des Bronzes
RECEPTION	6 -9 pm	Enjoy a drink and bite to eat with fellow delegates and visit the Temporary Exhibition "EGYPTIAN MUMMIES, EXPLORING ANCIENT LIVES"	MMFA - Galerie des Bronzes

Thank you to our promotion partners Gender Equity In Museum Movement, Canadian Museums Association, Ontario Present, PACT and Canadian Art Museum Directors Organization.



WorkInCulture

Did you know that WorkInCulture has the #1 job board for artists, creatives, and cultural workers in Canada? We love being recognized for connecting job seekers with opportunities across the country and internationally, but we are so much more than just a job board! WorkInCulture provides programs and resources to support the people who work in the cultural sector through life-long career development and entrepreneurial and business skills training. Whether you are just starting out in the cultural sector or are an experienced professional check out workinculture.ca for resources that will guide the growth of your professional career and organization.

[@WorkInCulture #WICOntario](#)

EVENT DETAILS

TUESDAY 8 OCTOBER

🕒 1:40pm

WELCOME

Welcome to Communicating the Arts Montreal

📍 MMFA – Cinema

Corinne Estrada

Founder, Communicating the Arts, Sydney
[@AgendaParis](#)

🕒 1:55pm

WELCOME

Welcome to the MMFA

📍 MMFA – Cinema

Nathalie Bondil

Director General and Chief Curator,
Montreal Museum of Fine Arts, Canada
[@mbamtl](#)

🕒 2:00pm

MASTERCLASS

Innovation and research at the MMFA

📍 MMFA – Cinema

Nathalie Bondil

Montreal Museum of Fine Arts, Canada
[@mbamtl](#)

Dr. Hélène Boyer

Association des médecins
francophones du Québec, Canada

Dr. Olivier Beauchet

RUIS McGill Centre of Excellence
on Longevity and the Jewish
General Hospital, Canada

Lucie K. Morrisset

ESG UQAM / Urban Heritage, Canada

Pr. Rémi Quirion

Canada Government, Canada

Stephen Legari

Montreal Museum of Fine Arts, Canada
[@mbamtl](#)

Thomas Bastien

Montreal Museum of Fine Arts, Canada
[@mbamtl](#)

The MMFA is recognized in Canada and across the world as a pioneer and a leading player in the fields of education and well-being through art. Nathalie Bondil will tell us about her Manifesto for a Humanist Museum and will introduce us to invaluable collaborators from the field of public health who study the health benefits of art.

🕒 3:50pm

CASE STUDIES - WELL-BEING

5 case studies will take place simultaneously. Participants are invited to select the session they wish to attend.

1. Helping patients communicate and connect

📍 MMFA – studio 3

1.1 – Creating environment: a decade of art and dementia programming

This presentation will explore health and the environment through initiatives that have created social bonds with specific communities.

Adriane Boag

National Gallery of Australia, Australia
[@AdrianeBoag](#)

1.2 – STROKESTRA®: holistic stroke rehabilitation through creative music-making

This presentation will explore the ways in which orchestral outreach programmes can partner with health providers to design meaningful interventions that maximise health and wellbeing outcomes in communities.

Lisa Rodio

Royal Philharmonic Orchestra,
United Kingdom
[@lrodio](#)

EVENT DETAILS

TUESDAY 8 OCTOBER

2. From pain relief to social connection

 MMFA – studio 4

2.1 – A(n)esthetics and the Analgesic Museum

Join us as at the intersection of pain research and the philosophy of aesthetics as Ian Koebner, PhD explores the potential role of museums as public health partners. Koebner will focus on his latest research examining the potential of museum engagement to reduce pain and social isolation among individuals with chronic pain.

Ian Koebner

University of California,
Davis, United States

[@UCDavisHealth](#)

2.2 – Combining clinical research, training and therapy

Les Grands Ballets Canadiens de Montréal is a dance company with a vision to promote the benefits that dance can bring for wellbeing. In 2013 it created The National Centre for Dance Therapy, a department within the company that encourages research by collaborating with researchers from interdisciplinary and complementary fields and provide innovative new evidence for this unique form of intervention.

Amy Éloïse Mailloux

Les Grands Ballets Canadiens
de Montréal, Canada

[@GrandsBallets](#)

Prof. Gillian Bartlett-Esquilant

McGill University, Canada

[@mcgillu](#)

3. Experiential programming

 MMFA – studio 5

3.1 – The museum will see you now: group therapy at the Frye Art Museum

This presentation highlights Frye Art Museum of Seattle, Washington programs that advance an expansive notion of museum-as-community-hub. This culminated in the Group Therapy exhibition, which presented interactive projects by 12 international contemporary artists. The exhibition transformed the Museum into a unique free “clinic” where visitors engaged in therapeutic processes in the experimental context of the art.

Ingrid Langston

Frye Art Museum, United States

[@FryeArtMuseum](#)

3.2 – Don’t call it a museum: creating a participatory hub to foster local pride

The Mississippi Arts + Entertainment Experience (The MAX) was envisioned to provide a new model for how a cultural institution can reinvigorate a struggling community. It aims to build hope and engagement through the lens of artists’ stories, their life experiences and the art they created.

Julie Flechoux

Gallagher & Associates, USA

[@GandA_Design](#)

Mark A. Tullos Jr.

Mississippi Arts + Entertainment
Experience, USA

[@MSarts](#)

EVENT DETAILS

TUESDAY 8 OCTOBER

4. Supporting staff wellbeing

 MMFA – cinema

4.1 – Changing our future: mental health in the performing arts

In 2016, Victoria University released a report into the mental health of entertainment industry workers that proved what many of us anecdotally knew to be true – our industry was in distress. In response Claire Spencer, CEO of Arts Centre Melbourne, reached out to mental health professionals, arts and cultural organisations, and peak bodies to trial the Arts Wellbeing Collective. This consortium of arts and cultural organisations had a vision to effect better mental health and wellbeing for performing arts workers.

Claire Spencer

Arts Centre Melbourne, Australia

[@ClaireS_CEO](#)

4.2 – What has Van Gogh taught Tate about mental health?

This year Tate Britain hosted a major exhibition that brought together over 50 works by Vincent van Gogh to reveal how he was inspired by Britain and how he inspired British artists. ‘Van Gogh and Britain’ was a unique opportunity to discuss mental health across Tate, with audiences, sponsors and, most importantly, with the workforce.

James Brandon

Tate, United Kingdom

[@JB_Dandl](#)

5. Building a healthier community

 MMFA – studio 7

5.1 – Museums as medicine? Exploring the healing potential of cultural spaces.

Join us as we grapple with these questions (and more) by exploring the findings of a social prescribing initiative helmed by the Royal Ontario Museum, and delivered in partnership with the Alliance for Healthier Communities.

Christian Blake

Royal Ontario Museum, Canada

[@christianoblake](#)

5.2 – The Art Hive, for participants to meet, discuss, perform and exhibit

The MMFA Art Hive is a place where all of the Museum’s clienteles – school and community groups, families and the general public – can come together to share ideas. It is a creative community studio supervised by an art therapist, with art materials provided free of charge.

Stephen Legari

Montreal Museum of Fine Arts, Canada

[@mbamtl](#)

EVENT DETAILS

TUESDAY 8 OCTOBER

 4.50pm

PANEL

Creating the environment of wellbeing

 MMFA – Cinema

Claire Spencer

Arts Centre Melbourne, Australia

[@ClaireS_CEO](#)

Ian Koebner

University of California,
Davis, United States

[@UCDavisHealth](#)

Christian Blake

Royal Ontario Museum, Canada

[@christianoblake](#)

CHAIR: Margi Brown Ash

4change, Australia

[@margibrownash](#)

Join our 4 experts from the performing and visual arts, who will discuss how to create an environment for wellbeing inside and outside the institution.



Culture is a different beast.

Not just any CRM software will do.

Tessitura is one unified system that brings together your core business areas: admissions, memberships, fundraising, marketing, resource scheduling, and more. Use real-time data across departments to help you work smarter.



“Tessitura is really a powerful platform. It allows you to really start slicing and dicing visitor experience, and that’s invaluable.”

Christopher Lentz
SFMOMA



“Tessitura let MOCA become part of the tourism industry in New York City.”

Nancy Yao Maasbach
Museum of Chinese
in America

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**COMMUNICATING
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**PROGRAMME
WEDNESDAY
9 OCTOBER**

OVERVIEW

WEDNESDAY 9 OCTOBER

OVERVIEW			
			
REGISTRATION	8.30am	Come pick up your badge and meet fellow delegates over a coffee	MMFA
WELCOME TO COUNTRY	9.00am	Territory acknowledgement by Elder Sedalia Kawennotas Fazio	MMFA - cinema
WELCOME BACK	9.15am	Welcome to the second day of Communicating the Arts Montreal	MMFA - Cinema
INCLUSIVITY			
KEYNOTE	9.30am	The surmountable challenge of inclusion	MMFA - Cinema
PANEL	10.00am	Making it meaningful - to encourage diversity, start with inclusivity	MMFA - Cinema
COFFEE BREAK	11.00am		MMFA - Foyer
CASE STUDIES	11.30pm	<p>1. Representing matters</p> <p>1.1 Inclusivity: beyond the buzzword</p> <p>1.2 Celebrating the powerful role of LGBTQ+ arts and culture</p>	MMFA - studio 3
		<p>2. Embracing a culture of accessibility</p> <p>2.1 Furthering accessibility: lessons learned through a curatorial process</p> <p>2.2 How the emotional and multi-sensory approach can enrich the experience of all visitors and contribute to the evolution of the institution</p>	MMFA - studio 4
		<p>3. Empowering diverse voices</p> <p>3.1 A state of belonging</p> <p>3.2 Celebrating Inuit storytelling</p>	MMFA - studio 5
		<p>4. Arts and play: engaging children and youth</p> <p>4.1 Three-year-olds are humans too! Making a mobile tour for preschoolers</p> <p>4.2 Valuing the voices of teens</p>	MMFA - studio 7
		<p>5. Building young adult engagement</p> <p>5.1 Riding the Beyoncé wave: attracting new demographics</p> <p>5.2 Young audiences are signalling a way forward</p>	MMFA - cinema
LUNCH	12.30pm	Enjoy a lovely lunch, network with your peers and explore the MMFA collection	MMFA - Arc-en-Ciel
CASE STUDIES	2.00pm	<p>1. Collaborating to reach new goals</p> <p>1.1 Shaping a corporate sponsorship to impact wellbeing: raising public awareness of how engaging with art delivers healthy outcomes</p> <p>1.2 FRESHbark: A fresh perspective on collaboration</p>	MMFA - Cinema
		<p>2. Extending Culture's Reach</p> <p>2.1 From Awareness to Action: #5WomenArtists Campaign for Gender Equity</p> <p>2.2 Qatar's 21st Century Library: Tradition and Transition</p>	MMFA - studio 7
		<p>3. Diversifying your leadership</p> <p>3.1 Achieving Inclusive Philanthropy in Museums</p> <p>3.2 Beyoncé the Arts- Building Authentic and Sustainable DEI Strategies in the Arts</p>	MMFA - studio 3

OVERVIEW

WEDNESDAY 9 OCTOBER

4. Creating opportunity for meaningful dialogue

MMFA – studio 4

4.1 Building Community-Based Decisions to Generate Civic Dialogue

4.2 Our Stories – Our Voices: Indigenous Curators working with a unique Indigenous Collection and their communities.

COFFEE BREAK	3.00pm		MMFA - Foyer
SPECIAL ANNOUNCEMENT	3.30pm	Next Conferences	MMFA – Cinema
FACE TO FACE	3.50pm	The power of the “Art Factor” to draw a crowd!	MMFA – Cinema
KEYNOTE	4.20pm	Art ignites change	MMFA – Cinema
KEY LEARNINGS	4.50pm	Key learnings & Pending Questions	MMFA – Cinema

GALA RECEPTION



WELCOME	6.30pm	Official Welcome by John Zeppetelli, Director General and Chief Curator	Musée d'art contemporain de Montréal
GALA	6.30 - 9 pm	Enjoy great conversation wine and food and discover the collection of the museum.	Musée d'art contemporain de Montréal

EVENT DETAILS

WEDNESDAY 9 OCTOBER

🕒 9:30am

KEYNOTE

The surmountable challenge of inclusion

📍 MMFA – Cinema

Atiba T. Edwards

Executive Vice President and Chief Operating Officer, Brooklyn Children's Museum, USA

[@BrooklynKids](#)

Discover how BCM created its plan. Learn about the resources and support it needed for a successful process, as well as the challenges encountered along the way, and finally how BCM's plan is implemented through daily operations.

🕒 10:00am

PANEL

Making it meaningful – to encourage diversity, start with inclusivity

📍 MMFA – Cinema

Darin Conley-Buchsieb

Human Resources Director and Head of Diversity, Equity & Inclusion; San Francisco Ballet, USA

[@sfballet](#)

Moridja Kitenge Banza

Educational Programs Officer – World Cultures and Togetherness; Montreal Museum of Fine Arts, Canada

[@mbamtl](#)

Janeen Bryant

Founder and Principal, Facilitate Movement, USA

[@1Facilitateher](#)

CHAIR: Atiba T. Edwards

Executive Vice President and Chief Operating Officer, Brooklyn Children's Museum, USA

[@BrooklynKids](#)

A panel conversation on the true meaning, challenges and impact of diversity.

🕒 11:30am

CASE STUDIES - ENGAGING DIVERSE COMMUNITIES

5 case studies will take place simultaneously. Participants are invited to select the session they wish to attend.

1. Representing matters

📍 MMFA – studio 3

1.1 – Inclusivity: Beyond the Buzzword

Three friends were tired of the roles we were being offered, so in 2013 we came together to form Ivy Theatre Company. Our passion was, and is, inclusivity, but our journey to get there has been rockier than expected. Congratulatory pats on the back, nominations, and our identity as a marginalized group disguised our work as revolutionary, when really, we were just doing our best, and at the time, our best was what we now know is the bare minimum.

Audrey Alford

Ivy Theatre Company, USA

[@IvyTheatre](#)

2. Embracing a culture of accessibility

📍 MMFA – studio 4

2.1 – Furthering Accessibility: Lessons Learned Through a Curatorial Process

In December of 2017, Cooper Hewitt, Smithsonian Design Museum organized an exhibition featuring contemporary products designed for individuals with disabilities. The curation and mounting of Access + Ability centralized messages of disability experience to general audiences and aimed to amplify dialogues on the role of design in creating a more inclusive world. Leveraging the curatorial process and communication efforts of the exhibition, Cooper Hewitt has integrated cross-departmental lessons learned to inform resulting policy changes, more developed initiatives and change to internal practices.

Ruth Starr

Cooper Hewitt, Smithsonian Design Museum, United States

[@cooperhewitt](#)

1.2 – Celebrating the powerful role of LGBTQ+ arts and culture

James Brandon, Diversity and Inclusion Manager, will share with us the legacy of the Queer British Art exhibition on Tate's programming, engagement strategy and human resources.

James Brandon

Tate, United Kingdom

[@JB_DandI](#)

2.2 – How the emotional and multi-sensory approach can enrich the experience of all visitors and contribute to the evolution of the institution.

This presentation will show how universal design can help institutions make their exhibition more accessible to all visitors. To provide visitors with a new experience, we developed a multisensory approach allowing everyone, including those with special needs, to participate. Through examples of projects carried out in the Royal Ontario Museum in Toronto and the Musée de l'Homme in Paris, the presentation will detail the singularity of the sensory and emotional approach as a means of developing a more inclusive exhibition.

Aurélia Fleury

Tactile Studio Montreal, Canada

EVENT DETAILS

WEDNESDAY 9 OCTOBER

3. Empowering diverse voices

 MMFA – studio 5

3.1 – A state of belonging

As the Art Gallery of New South Wales embarks upon its major transformation project called ‘Sydney Modern’, we asked communities how such an expansion could be relevant and meaningful for the people of Greater Sydney and the wider state of New South Wales. From remote border communities to those living locally, isolated through inequality, ill health, disability or social barriers to participation; communities challenged us to explore new ways of creating social relevance and impact through art. To empower new, emerging and diverse communities across the state to feel a sense of belonging; the Gallery centralised its community engagement agenda and amplified its social impact initiatives through local and regional engagement and diversity and inclusion programming. This presentation will explore case studies of this agenda in action.

Heather Whitely Robertson

Art Gallery of New South Wales, Australia
[@ArtGalleryofNSW](#)

3.2 – Celebrating Inuit storytelling

Colonial cultural institutions in Quebec and Canada have historically denied Inuit artists the agency to self-represent. The mainstream colonial narrative has not granted Inuit the authority to frame how their stories are told, presented or contextualized. This has resulted in misrepresentation, exploitation and fictionalization perpetuating negative stereotypes and justifying the systemic discrimination of a marginalized people. In early 2016, Inuk artist Stephen Puskas, and Concordia’s Faculty of Fine Arts Gallery Director Jennifer Dorner, worked together to create a space within the university to discuss and dismantle these systems. They worked with Inuit academics, artists and curators and founded the Tillitarniit Festival, a festival that celebrates Inuit art, film and culture, the first Inuit film festival led by Inuit in southern Canada.

Jennifer Dorner

Concordia University, Canada
[@Concordia](#)

Stephen Agluvak Puskas

Nipivut, Canada
[@Nipivut_MTL](#)

4. Arts and play: engaging children and youth

 MMFA – studio 7

4.1 Three-year-olds are humans too!

Making a mobile tour for preschoolers

The National Museum of American History and Antenna International partnered to produce a mobile tour for families with preschoolers (aged 3-5), which launched in 2018. Over eight months, we ideated, engaged families for brainstorming, tested a prototype, iterated, marketed, and launched the tour. Our case study will identify the various challenges we confronted in the production process as well as post-launch best practices. We will explore several topics for cultural institutions interested in appealing to this audience.

Megan Smith

Smithsonian National Museum of American History, United States

Carrie Heflin, Manager

Smithsonian National Museum of American History, United States
[@amhistorymuseum](#)

4.2 – Valuing the Voices of Teens

The Summer Teen Intensive fully immerses high school students in the RISD Museum, art and the creative experience. Participants spend two weeks surrounded by artists, designers and fellow creative thinkers as they examine works of art and design from across time and cultures and respond through art-making, writing and discussion. Teens explore the museum’s collection and reflect on what matters most to them. The 2017 intensive demonstrated how their values of inclusivity and representation are present in the museum, but not always visible to the public. For their culminating project, the teens explored polychromy and its relationship to colonial legacies and racial erasure.

Julie D’Amico

Rhode Island School of Design Museum, USA
[@risd](#)

Christina Alderman

Rhode Island School of Design Museum, USA
[@risd](#)

EVENT DETAILS

WEDNESDAY 9 OCTOBER

5. Building young adult engagement

 MMFA - cinema

5.1 – Riding the Beyoncé wave: attracting new demographics

How can we make the old palace of the French Kings, the world's largest museum, a cool brand? Over the past few years, the Louvre Museum has developed a real strategy towards millennials. The challenge was both to address this new public directly, but also to give it a different image of the museum and to invite it to participate more in the museum's life.

Anne-Laure Beatrix

Musée du Louvre, France
[@MuseeLouvre](#)

5.2 – Young audiences are signalling a way forward

In 2015, the New York Philharmonic embarked on a multi-year audience development program targeted to Millennials. The purpose was to grow this segment from 17% to 25% of total audiences in 4 years. During the program, we tested new presentation formats, new marketing strategies, and a collaborative approach to developing the offerings. While the organization ultimately engaged with more Millennials, one important takeaway was the positive response to the program across all age groups.

Vince Ford

New York Philharmonic, USA
[@nyphil](#)

 2.00pm

CASE STUDIES - TIPS AND TOOLS TO INCREASE DIVERSITY AND INCLUSION

4 case studies will take place simultaneously.

Participants are invited to select the session they wish to attend.

1. Collaborating to reach new goals

 MMFA – cinema

1.1 – Shaping a Corporate Sponsorship to impact well-being: Raising public awareness of how engaging with art delivers healthy outcomes

At Yerba Buena Center for the Arts (YBCA), we are driven by the belief that art and creativity are essential to healthy lives and communities. We have announced a new multi-year partnership with Blue Shield of California, a not-for-profit health plan and champion of lifestyle medicine. In seeking a naming rights partnership for our namesake theatre, we chose a partner that would further our ability to communicate the healthy outcomes that result from engaging with art. At a time when the arts community faces funding decreases, we look forward to sharing how we will reimagine a naming rights sponsorship to raise public awareness of the relationship between art in delivering healthy outcomes.

Valerie Brown

Yerba Buena Center for the Arts, USA
[@valeewood](#)

1.2 – FRESHbark: A fresh perspective on collaboration

Broken Hill Regional Art Galleries' FRESHbark is a mentorship program for emerging Indigenous artists. It developed in the absence of a functioning Indigenous art centre and questioned what the gallery as an institutional 'centre', could offer. A new, people-centred methodology insisted on non-outcome-based engagement to funding sources that allowed the Indigenous community to run a self-directed program. The forming of a collective resulted in the gallery helping to form centres as the self-agency of each participant developed. This presentation will contemplate the relationships between centres and groups that are seen to be peripheral.
Blake Griffiths
Broken Hill Regional Art Gallery, Australia

EVENT DETAILS

WEDNESDAY 9 OCTOBER

2. Extending culture's reach

 MMFA – studio 7

2.1 – From awareness to action: #5WomenArtists campaign for gender equity

In 2016, the National Museum of Women in the Arts (NMWA) launched a social media campaign asking, “Can you name 5 women artists?” This seemingly simple question proved difficult to answer, even for those who consider themselves well versed in the arts. By encouraging cultural organizations to share the contributions of women artists on social media with #5WomenArtists, NMWA provided a challenge and sparked conversations about gender equity in the arts. This award-winning initiative has galvanized more than 1,000 cultural institutions from 7 continents and 48 countries. This presentation will discuss campaign planning and implementation, including lessons learned.

Amy Mannarino

National Museum of Women
in the Arts, USA

[@WomenInTheArts](#)

Stacy Meeter

National Museum of Women
in the Arts, USA

2.2 – Qatar’s 21st Century Library: Tradition and Transition

Qatar National Library opened in April 2018, with a unique triple identity as a national, public and research library. As the first such institution in Qatar, there was a need to demonstrate what a library of the 21st century could offer to a country with a diverse, multicultural population, but without a strong library tradition. This case study will discuss the challenges faced by a new institution trying to overcome traditional stereotypes of libraries to appeal to Qatar’s highly digitally connected population. It will also discuss the opportunities presented by this digital engagement and how the Library capitalized on them by providing new ways of driving cultural interest through the media most suited to its audience.

Kelly Signorelli-Chaplin

Qatar National Library, Qatar

[@QNLib](#)

3. 3. Diversifying your leadership

 MMFA – studio 3

3.1 – Achieving inclusive philanthropy in museums

The Abbe Museum is recognized as a world leader in decolonizing museum practices. As the education and collection teams work tirelessly to introduce an inclusive voice into Museum’s spaces and programs, the Abbe has begun a dialogue asking what a decolonized lens means for both marketing and philanthropy. Stefanie Joy Muscat will lead a conversation and hands-on workshop about how identity, exclusion, and privilege have shaped museum giving, and what work is being done to engage new audiences and decolonize traditional beliefs around wealth and philanthropy. How do we adjust marketing and giving language to reflect this, while still meeting our goals?

Stefanie Joy Muscat

Acadia Family Center, USA

[@AcadiaFamilyCtr](#)

3.2 – Beyoncé the Arts - building authentic and sustainable DEI strategies in the arts

From a classical ballet company to contemporary times, SF Ballet has become one of the world’s most well-known and celebrated ballet companies. This case study will explore SF Ballet’s DEI journey, the good, the bad and the incredibly complex. It will answer the 4 main questions:

WHAT is DEI?

SO, WHAT is it about DEI that is so important for the Arts?

NOW, WHAT do we do as arts leaders to sustain authentic DEI strategies in our organizations?

How the hell can BEYONCÉ help better inform our organizational DEI journey?

Darin Conley-Buchsieb

San Francisco Ballet, USA

[@sfballet](#)

EVENT DETAILS

WEDNESDAY 9 OCTOBER

4. Creating opportunity for meaningful dialogue

 MMFA – Studio 4

4.1 – Building community-based decisions to generate civic dialogue

When Opera Theatre of Saint Louis realized its annual 6-week festival had competition from growing festival season activity and was not generating sustainable community engagement, it was time to act. With changes in executive leadership, it sought to address this challenge by commissioning new main stage operas that were resonant with contemporary concerns while building its civic practice in its off-season. Through the creation of a new Engagement + Inclusion Task Force, a group of volunteer community leaders, OTSL began to program events year-round to connect its community with its key artists. This case study examines how that happened and what was learned along the way.

Joe Gfaller

Metro Theater Company, USA

[@MetroTheater](#)

4.2 – Our Stories – our voices: indigenous curators working with a unique Indigenous Collection and their communities


The Australian National Maritime Museum is a keeping place for one of the nation's most significant Aboriginal and Torres Strait Islander Freshwater and Saltwater cultural collections. The unique cultural diversity of Australia's First Peoples brings a dynamic and ongoing landscape of Indigenous Knowledge systems that have been present since time immemorial.

The Indigenous Curator will share some insights into best-practice frameworks when working with the Indigenous Collections, in particular one of the country's largest collections of historic and legal Aboriginal bark paintings known as the 'Saltwater Collection'. The study will highlight areas of opportunity for dialogue about guiding cultural principles

Helen Anu

Australian National Maritime Museum, Australia

[@seamuseum_](#)

 3.50 pm

FACE TO FACE

The power of the “Art Factor” to draw a crowd!

 MMFA – Cinema

Sean Finn

Executive Vice-President Corporate Services and Chief Legal Officer
CN, Canada

Martin Gauthier

President, Principal Associate and Head of Global Operations,
Sid Lee Montréal, Canada

Sean Finn and Martin Gauthier in a face to face to discuss the «art factor».

 4.20pm

KEYNOTE

Art ignites change

 MMFA – Cinema

Jane Golden

Executive Director
Mural Arts Institute, USA

Netanel Portier

Director
Mural Arts Institute, USA

[@muralarts](#)

For over 30 years, Mural Arts has united artists and communities through a collaborative process, rooted in the traditions of mural-making, to create art that transforms public spaces and individual lives. Mural Arts engages communities in 60–100 public art projects each year, and maintains its growing collection through a restoration initiative.

...
**COMMUNICATING
THE ARTS 23**
MONTREAL
8-10 OCTOBER 2019
...

PROGRAMME
THURSDAY
10 OCTOBER

OVERVIEW

THURSDAY 10 OCTOBER

EMPATHY

WORKSHOPS	9.00am	1. Response art making - art therapy workshop by the Montreal Museum of Fine Arts	MMFA - Art Hive
		2. Freeing the power within through Dance/Movement Therapy (DMT)	Grands Ballets Canadiens - Studio A (1435 de Bleury, 4th floor)
		3. Listening with mind and heart	Grands Ballets Canadiens - Studio B (1435 de Bleury, 4th floor)
CASE STUDIES	10.15am	1. Creating empathy in the workplace 1.1 Changing the way we work to enhance inclusion 1.2 Leveraging collaboration	Grands Ballets Canadiens - Studio A
		2. Becoming a committed, caring institution 2.1 Committing to your community 2.2 Photovoice at the MACM	Grands Ballets Canadiens - Studio 1
		3. Fostering dialogue 3.1 Museum as a space for ceremony, reflection and dialogue 3.2 How to foster participation and inclusivity within and beyond a museum's walls	Grands Ballets Canadiens - Studio B
		4. Cultivating relationships with your local communities 4.1 'To be changed by community': the power of listening and building community-centred practices in museums 4.2 Les Jardins Gamelin, a living space for all	Grands Ballets Canadiens - Studio C
LUNCH & VISIT	12.00pm	Enjoy lunch and join one of 4 guided tours at the Concordia University's Faculty of Fine Arts 1. Milieux - Research clusters1 (Digital arts) – TAG, Hexagram, AbTEC Topological Media Lab 2. 2Milieux 2 – Textiles, Intelligent/Digital fabrics, Photography, Printmaking 3. 4th Space, Visualization studio (library) – different approaches to curation and making/learning stations 4. Gallery visits - FOFA, VAV and Leonard and Ellen Bina Galleries 5. Core Technical Centres – Digital design and maquette labs, metal and woodworking shops etc	Concordia University Sir George Williams Campus EV building, 2nd floor 1515 Rue Sainte-Catherine O, Engineering, Computer Science and Visual Arts
KEYNOTE	1.30pm	The case for empathy	Concordia D.B. Clarke Theatre Pavillon Henry F. Hall Building 1455 Boulevard de Maisonneuve O
PANEL	2.15pm	Measuring impact	Concordia D.B. Clarke Theatre
COFFEE BREAK	3pm		Concordia D.B. Clarke Theatre - Foyer
KEYNOTE	3.30pm	Expecting the unexpected: art and peacebuilding	Concordia D.B. Clarke Theatre
KEYNOTE	4.00pm	Finding solutions, solace, community and inspiration	Concordia D.B. Clarke Theatre
KEY TAKEAWAYS	4.50pm	Join Margi Brown Ash during this performative reenactment of the conference. Turn your takeaways into 'to do's' and practical conversations	Concordia D.B. Clarke Theatre

OVERVIEW

THURSDAY 10 OCTOBER

FAREWELL



FAREWELL DRINKS 5.30pm

Enjoy great conversation and drinks



N sur Mackay, 1244 rue MacKay,
Montreal

EVENT DETAILS

THURSDAY 10 OCTOBER

 9.00am

WORKSHOPS

Take part in practical art therapy and wellbeing workshops. Choose one of the workshops below (pre-registration is mandatory).

1. Response art making at the MMFA Art Hive

 MMFA - Art Hive

Participants will be invited to respond spontaneously with provided materials to the CTA's conference theme of inclusivity, empathy and well-being. The workshop will take place in the Art Hive, a dedicated community space for arts-based exploration, inclusion and social well-being.

Stephen Legari & Louise Giroux
Educational Programs Officers,
Montreal Museum of Fine Arts

2. Freeing the power within through Dance/Movement Therapy (DMT)

 Grands Ballets Canadiens - Studio A

Dance/Movement therapy is a psychotherapeutic process that promotes the integration of the physical, emotional, cognitive and social aspects of the individual.

This movement experiential will be based on the expressive components (creativity and improvisation) of dance therapy. Participants will explore, create, and connect the body with the mind to promote the wellbeing of the individual. In this introductory dance/movement therapy workshop, participants will experience different techniques and exercises that highlight self-expression and creativity through the use of movement and dance. Come ready to move and have fun!

Andrea de Almeida
M.A., Registered Dance/
Movement Therapist (R-DMT)

3. Listening with mind and heart

 Grands Ballets Canadiens - Studio B

Arts organizations are becoming more integral to the health and wellness of communities and visitors. The skills needed for this shift require that people working in the arts and culture sector, institutions and even whole systems develop empathy, become more mindful, and cultivate self-awareness to collaborate and create platforms that allow diverse groups to have a voice. Relationship building and trust are at the heart of this transformative work, which begins with being present and really listening to others. In this workshop participants will learn about techniques from mindful practice, which can help create more effective communication and deeper connection.

Maureen McGuigan
Director of Arts and Culture at
Lackawanna County Arts and
Culture Department, USA
[@mcguiganm](https://www.instagram.com/mcguiganm)

EVENT DETAILS

THURSDAY 10 OCTOBER

 10.15pm

CASE STUDIES - BUILDING EMPATHY THROUGH DIALOGUE

4 case studies will take place simultaneously. Participants are invited to select the session they wish to attend.

1. Creating empathy in the workplace

 Grands Ballets Canadiens - Studio A

1.1 – Changing the way we work to enhance inclusion

Noelia will explore an area of high tension but high potential: the relationship between the curatorial and marketing & communications teams within art museums. She will give you the tools to enable more meaningful collaboration and provide some easy-to-implement strategies for deeper interdepartmental collaboration.

Noelia Hobeika
TRONVIG, USA
[@TronvigGroup](#)

1.2 – Leveraging collaboration

The essence of a museum is to offer relevance to its audiences through its collections. If you can't offer relevance, nobody will participate. But the world around us is changing rapidly. How to stay relevant? In 2017 the Van Gogh Museum changed its way of working to improve participation and become more inclusive. Marthe de Vet, Head of Education and Interpretation of the Van Gogh Museum will share the lessons learned.

Marthe de Vet
Van Gogh Museum, Netherlands
[@MarthedeVet](#)

2. Becoming a committed, caring institution

 Grands Ballets Canadiens - Studio 1

2.1 – Committing to your community

PLATFORME 10 is a unique space that is devoted to culture. It is a collaboration that brings together Musée cantonal des Beaux-Arts (MCBA), the Musée de l'Elysée (Cantonal Photography Museum), and the MUDAC (Museum of Contemporary Design and Applied Arts) in one location. The three museums will welcome and interact with a variety of communities and offer a program of collaboration between the visitors and young migrants.

Nicole Minder
Canton de Vaud, Switzerland
[@CantonVaud](#)

Sylvie Rottmeier
MUDAC, Switzerland

2.2 – Photovoice at the MACM

Photovoice is a community-based participatory research method of documenting reality, especially for people whose voices are not heard as part of the traditional narrative within society. It is an empowering and flexible process that combines photography with social action. As part of the Inclusion in Action Program of the Musée d'art contemporain de Montréal, a photovoice will be taking place at the museum. This case study will show how a Photovoice can empower people living with aphasia (an acquired communication disorder) when interacting with the museum, thus helping us to build a better relationship between the museum and its various audiences.

Charlotte Jacob-Maguire
Musée d'art contemporain
de Montréal, Canada
[@macmtl](#)

EVENT DETAILS

THURSDAY 10 OCTOBER

3. Fostering dialogue

 Grands Ballets Canadiens - studio B

3.1 — Museum as a space for ceremony, reflection and dialogue

In December of 2018, Indigenous leader Derek Nepinak undertook a ceremonial fast in the eight-foot by seven-foot replica of Nelson Mandela's jail cell in the CMHR's Mandela: Struggle for Freedom exhibition. Nepinak spent 27 hours in the cell – one hour for every year Mandela spent in prison. For Nepinak, fasting is an opportunity for introspection in the pursuit of personal guidance and greater clarity of purpose; he wanted to reflect on parallels between the experience of Indigenous peoples in Canada and of non-white South Africans during apartheid. For the Museum, the action was a welcome opportunity to foster dialogue about essential human rights issues from different perspectives.

Louise Waldman

Canadian Museum for
Human Rights, Canada
[@CMHR_News](#)

Derek Nepinak

Indigenous leader & entrepreneur

3.2 — How to foster participation and inclusivity within and beyond a museum's walls

In keeping with its newly developed educational policy, the McCord Stewart Museum is committed to its role as a participatory and community-oriented institution. Working from this perspective, the Museum recently created the program Welcome! Want to Play?, linked to its annual kids' exhibition. Montrealers were encouraged to donate beloved toys and include written memories about their gifts, which were then offered to newcomer families. By using objects to tell stories and share experiences, the Museum believes it can help residents of all backgrounds to better understand their city and the world around them. What are the rules of the game of participation and engagement?

Mélanie Deveault

McCord Stewart Museum, Canada
[@MelanieDeveault](#)

EVENT DETAILS

THURSDAY 10 OCTOBER

4. Cultivating relationships with your local communities

 Grands Ballets Canadiens - studio C

4.1 – ‘To be changed by community’: the power of listening and building community-centred practices in museums

Cultivating relationships between museums and local communities can make change happen within museums to build empathy and a long-term sense of belonging and shared ownership. This has been a core strategy for the Department of Learning & Community Partnerships at the Portland Art Museum. Staff across the institution are making a commitment to building community-centred practices of listening, valuing community participation, and co-creating with communities.

Mike Murawski

Portland Art Museum, USA

[@murawski27](#)

4.2 – Les Jardins Gamelin, a living space for all

In just 5 years, Les Jardins Gamelin has emerged as a model for the revitalization and animation of public space. The human-scale design, its inclusive values and programming have made an exceptional shared space out of a previously abandoned one. The Quartier des Spectacles Partnership works closely with local stakeholders to run social outreach, public health and urban agriculture projects that involve members of marginalized groups that frequent the square. The cultural and citizen-focused programming plays an essential role in the rehabilitation of the space, encourages its use by a broad social mix and makes it a lively gathering place.

Alexandra Maier

Quartier des Spectacles
Partnership, Canada

Frédéric Kervadec

Quartier des Spectacles
Partnership, Canada

[@QDS-MTL](#)

 1.30pm

KEYNOTE

The case for empathy

 Concordia D.B. Clarke Theatre

Janeen Bryant

Founder and Principal, Facilitate
Movement, USA

[@1Facilitateher](#)

The qualities of 21st century art institutions are impossible without an inner core of institutional empathy: the intention of the museum to be, and be perceived as, deeply connected with its community.

 2.15pm

PANEL

Measuring impact

 Concordia D.B. Clarke Theatre

Joe Gfaller

Managing Director, Metro
Theater Company, USA

[@MetroTheater](#)

Charlotte Gateau

Head of Communications,
Moderna Museet, Sweden

[@ModernaMuseet](#)

CHAIR: Carol Summerfield

Agenda, USA

[@agendaparis](#)

How can we measure the impact of our programming, outreach and education initiatives? How can we demonstrate the value of our work? Our 3 panellists will share their tips and tools to measure impact.

EVENT DETAILS

THURSDAY 10 OCTOBER

 3.30pm

KEYNOTE

**Expecting the unexpected:
art and peacebuilding**

 **Concordia D.B. Clarke Theatre**

Laura Hassler,
Founder and Director
Musicians Without Borders, Netherlands
[@MwBNews](#)

Laura Hassler looks at the phenomenon of activist musicians, a new breed of social change advocates and practitioners. How can musicians position themselves in the world of the arts, development, humanitarianism, and political activism?

 4.00pm

KEYNOTE

**Finding solutions, solace,
community and inspiration**

 **Concordia D.B. Clarke Theatre**

Gideon Arthurs
CEO
National Theatre School of
Canada (NTS), Canada
[@NTSofCanada](#)

In this speech, Gideon will talk about the empathy deficit we are facing today. He explains how the arts, and the National Theatre School in particular, have a responsibility to help equip our world with the tools we need to deal with our most complicated problems.

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SYDNEY
21-22 NOVEMBER 2019



Theme: The Art of Fundraising
Host venue: Australian
National Maritime Museum

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Contact Corinne Estrada
corinne@communicatinghearts.com



...
**COMMUNICATING
THE ARTS 24**
SYDNEY
12-14 NOVEMBER 2019
...



Theme: Leadership
Host venues: Australian
National Maritime Museum,
Art Gallery of New South
Wales and Sydney Living
Museums

CONTACT

AGENDA Pacific
Clementine Py
clementine@communicatinghearts.com
20 Poplar Street
Surry Hills NSW 2010
Australia



...
**COMMUNICATING
THE ARTS 25**
LAUSANNE
22-24 JUNE 2020
...



Theme: Placemaking
Host venue: Plateforme 10

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AGENDA