



CANADIAN ASSOCIATION
FOR THE PERFORMING ARTS
ASSOCIATION CANADIENNE
DES ORGANISMES ARTISTIQUES

Annual Report 2019-2020



Canada Council
for the Arts

Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

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1 - Programs and Services

Cultural Missions

CAPACOA led nine cultural missions in 2019-2020. Thanks to our International Market Development Chairperson, Jim Smith, to Norman Armour and to our International Market Development Consultant, Judy Harquail.

GIRART in Corboda, and MICA in Buenos Aires, Argentina	June 2019
GREC Festival de Barcelona, Spain	July 2019
Riddu Riddu, Kåfjord, Norway	July 2019
Edinburgh Festival Fringe, Scotland	August 2019
International Cervantino Festival, Guanajuato, Mexico	October 2019
Santiago a Mil	January 2020
Buenos Aires International Festival (FIBA), Argentina	February 2020
Tokyo Performing Arts Meeting (TPAM), Yokohama, Japan	February 2020
International Theater Festival of São Paulo (MITsp), São Paulo, Brazil	March 2020

Members of the International Market Development Committee

Jim Smith - ***Chairperson***
Cathy Levy
Clothilde Cardinal
Keith Barker
Franco Boni
Ravi Jani
Mark Hammond
Margaret Grenier
Renellta Arluk
Annick Patricia Carriere
Gillian Reid
Kathi Sundstrom
Tim Yerxa
Cynthia Lickers-Sage
Sherrie Johnson
Natalie Lue



Riddu Riddu delegation, Norway 2019

Professional Development

Indigenous Professional Development Sessions

Session delivered by Terri-Lynn Brennan at Contact East 2019

Title: What Next? Reviewing, Celebrating and Visioning Relations with Indigenous Artists, Producers and Presenters

Overview: Come together to take stock in how far we have individually and organizationally come to build healthy and vibrant relationships across the industry. We will use this information as a baseline to establish best practice goals and strategic activities to continue this heart work throughout all facets of the industry.

East Coast Music Week - May 2, 2019

This session was designed, in partnership with the Atlantic Presenters Association, to provide insight to artists and artist representatives to unveil the different roadmaps available to build and expand touring networks in communities across Canada.



Terri-Lynn Brennan · 2019-10-05

I am always so excited to work with the @CAPACOA community to support ongoing work and dialogues to continue expanding good relations and promoting Indigenous artists, presenters and producers. Nya:wen @atlanticpres for hosting me at Charlottetown's #ContactEast2019



Indigenous Performing Arts Professional Development Program

Program Coordinator: Brit Johnston

CAPACOA and our partner IPAA are in the consultation phase of planning a mentorship program which is intended to serve the Indigenous performing arts community.

The project is designed to support emerging leadership through the development of leadership skills from within Indigenous performing arts presenter and service organizations. The core components of the program center on the need for intergenerational exchange between Indigenous elders and emerging leaders in the sector. This project is supported by a Sector Innovation and Development grant from the Canada Council and captures the process of development to delivery of a professional development program for mid-career Indigenous performing arts professionals.

The first iteration of Program Delivery will be May 2021.

All Access Town Halls and Agents and Managers Webinars

In response to the COVID-19 pandemic, CAPACOA promptly held online gatherings with its members.

Presenters Town Hall – Update from the sector on the COVID Pandemic

March 31 2020

Agents and Managers COVID Pandemic webinar

March 31 2020

March 24 2020

Weekly webinars with Agents and Managers were lead by CAPACOA until June 2020, the webinars then moved to bi-weekly. The Presenters Town Halls were presented weekly then moved to a bi-weekly format in the summer.

The Succession Plan

We delivered two editions of our mentorship and peer network development program in 2019-20.

- Contact East (7 participants, 7 mentors)
- CAPACOA Conference (5 participants, 5 mentors)
- Festivals and Events Ontario Conference (3 participants, 3 mentors)
- TOTAL TSP Participants: 12
- TOTAL TSP Mentors: 12

While these numbers are similar to last year for Contact East and the CAPACOA Conference, the Festivals and Event Ontario 2020 Conference provided a new opportunity for the program to connect with emerging leaders and established professionals from new networks. Furthermore, mentors and mentees felt the program was a valuable experience for them. TSP participant feedback also continues to be extremely positive.

Presenters Capacity Building Program

The sixth edition of this program was delivered with Canadian Heritage (CAPF) funds by both RIDEAU and CAPACOA to presenting members in 2019-2020. Following a rigorous two-day peer assessment, the program delivered \$136,000 in capacity building funds presenting organizations under three components: organizational consultation, mentoring, and professional development.



27 total applicants: 16 recipients, 4 of these were CAPACOA members.

The program is continuing in 2020-2021.

“The CAPACOA capacity-building project helped us build crucial capacity within DanceHouse. Having dynamic capacity-building funding programs such as CAPACOA is crucial for small arts organizations that otherwise do not have the resources to develop necessary skills in the sector. ”

DanceHouse – 2019-20 recipient

Conference

CAPACOA Conference

Opening Up

Ottawa, November 13-17, 2019

The 32nd CAPACOA conference was held in Ottawa November 13 to 17, 2019.

The event was entitled: Opening Up and this theme explored throughout the [3 day event](#).

The conference saw 230 delegates in attendance.

The event had 14 artists take part in the [showcases](#) held in venues across Ottawa and Quebec. And 5 artists take part in the pitch program.

With 12 [Professional development sessions](#), some of these were a 3 part conversation spread along the event. A first for CAPACOA and that ended being a great success.



Comments from delegates

It is a great programme, a friendly, warm welcoming environment; there were great conversations with like minded people. Interesting and inspiring First Nations dialogue and programming.

Louise Gallagher, PANNZ (Performing Arts Network NZ)

Professional development is the best. You will experience some artists showcasing that will challenge you and you will not see anywhere else.

Josh Marantz, Manitoba Arts Network

One of the best supportive, open minded, intellectually engaging conferences I have attended.

Scotty Henley, The Clayton Cultural Arts Foundation

This is the only national platform for presenters, artists, agents and managers to come together to discuss difficult issues that are real and urgent for our sector. I feel the questions are now slowly starting to be answered, or at the very least we are exploring the edges of the answers. I think the spaces have become safer for our disenfranchised colleagues to be welcomed, and encouraged to speak their truths to people willing to listen, and I hope, to make change. This is where the work is going to get even more difficult, and I believe CAPACOA is capable of continuing to provide the leadership and spaces we need to continue the work.

Anonymous

Research

We completed two research initiatives in 2019. We also continued to maintain and update our page of performing arts statistics. Besides, further research activities were undertaken within the Linked Digital Future initiative.

Culture Track Canada / Diversity and Drivers of Arts Attendance

In January 2019, CAPACOA and partner associations from the Performing Arts Alliance commissioned a supplementary analysis of Culture Track Canada to Nanos. The [Diversity and Drivers of Arts Attendance](#) report explores what's motivating arts attendance among different segments of the Canadian population, and how these motivators influence frequency of attendance of specific performing arts disciplines.

This report was released in May 2019. It was downloaded 250 times during the month following its publication.

CAPACOA repurposed research findings into many successful professional development and communication activities throughout the year:

- Arts in Perspective conversation in May: 29 participants
- Recap blog post in June: 255 views
- PD session with Nik Nanos at the 2019 CAPACOA Conference: highest rated session of the conference!

Tourism, Festivals and Live Performances: Facts, Trends and Opportunities

The release of tourism statistics by the Culture Satellite Account and federal government policy activities for the development of a tourism strategy prompted an unanticipated research activity. Initially meant as a policy brief, [Tourism, Festivals and Live Performances: Facts, Trends and Opportunities](#) grew into a substantial research paper with many valuable insights for industry stakeholders. The report was released in May 2019



“with the rise of the experience economy, live performances are poised to become sought-after activities by tourists, whether as a central travel activity or as a complementary activity, in leisure tourism and business tourism, year-round.”

Arts in Perspective / Les arts en contexte

CAPACOA continued with the *Arts in Perspective / Les arts en contexte* interactive web conference series.

Five *Arts in Perspective* conversations and webinars were held during the 2019-2020 fiscal year. They were either related to the Digital Innovation Council for the Performing Arts or to research initiatives. These web conferences brought together 77 participants:

Conversation	Month	Participation
Deepening Sense of Belonging Through Arts and Culture – In partnership with Culture Days	April 2019	25
The Social Conundrum of Arts Participation	May 2019	29
Digital Transformation Town Hall	December 2019	25
Demographic Patterns in Performing Arts Attendance – In partnership with Ontario Presents and the Performing Arts Alliance	December 2019	52
Tendances démographiques et participation aux arts de la scène – In partnership with the Performing Arts Alliance	January 2020	36

These conversations always generate a lot of interaction in the chat area, which is an excellent indicator of the level of engagement of participants.

“As a freelancer now I appreciate the availability of this type of info.”

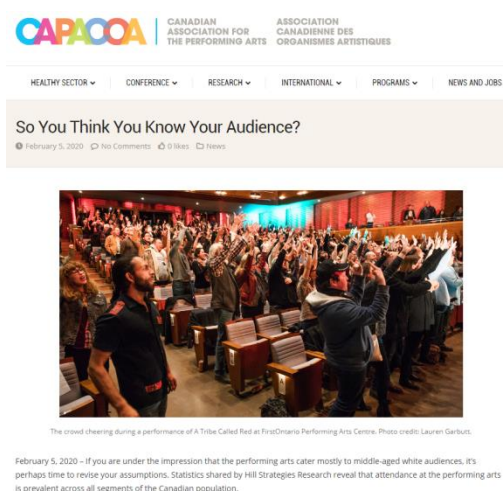
Two conversations were recapped into successful blog posts:

[Live Performances: the Social Paradox and the Welcoming Factor](#)

– 257 views

[So You Think You Know Your Audience?](#)

– 255 views

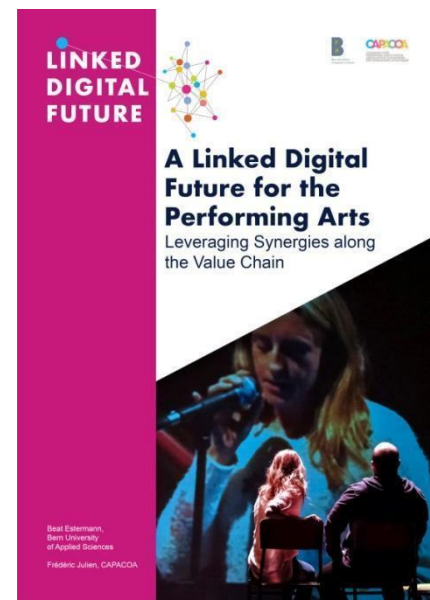


Linked Digital Future initiative

Since 2018, the Linked Digital Future initiative took over the Digital Innovation Council for the Performing Arts as a forum to explore and to foster the digital transformation of the performing arts sector. The Linked Digital Future initiative deploys a range of research, prototyping and digital literacy activities to foster discoverability, digital collaboration and digital transformation in the performing arts.

Here are the highlights from a very busy year:

- Initial action research activities went beyond what we had planned. In addition to a [research report](#), we also have a **conceptual model** to represent performing arts information as linked open data.
- We held 10 digital literacy or communication activities reaching 231 participants. We also delivered six presentations or workshops at other events, reaching an additional 286 participants. In total, **517 cultural workers have been introduced to fundamental concepts related to linked open data, digital discoverability, and digital transformation.**
- 94% of Digital Shift workshop participants agreed that “new collaboration mindsets are required if the performing arts sector is to succeed in the digital world” and 91% felt “motivated to take action.”
- 33 performing arts organizations received one-on-one digital transformation guidance as part of the **Digital Navigation Program**. Of these, 15 participants were referred to a digital transformation coach. They are currently being coached in areas such as SSEO/digital discoverability, digital integration/interoperability, and digital strategy.
- Participants in the Digital Shift workshops and in the Digital Navigation Program repeatedly expressed the need for more hands-on activities, actionable insights and practical tools/programs. There is a lot of interest in Wikidata and in Schema plugins.
- 17 performing arts presenting organizations participated in the first cohort **Digital Discoverability Program**. Culture Creates used the Footlight technology to translate information on their websites into structured data exposed as linked open data in the Artsdata.ca knowledge graph. These participants were trained to validate their data using the Footlight console.
- We learned that the Digital Discoverability Program and digital literacy go hand-in-hand. The program gave cohort members tools with which they could see their websites through robot glasses.
- By March 2020, the [Artsdata.ca knowledge graph](#) was storing 47,000 URIs of performing arts entities and 456,000 RDF triple statements (subject-predicate-object). Of these statements, more than half were automatically generated through inference rules. Simply put, **inference rules automatically doubled the amount of knowledge in the graph.**



- We successfully tested the feasibility of a semantic pathway between RIDEAU's Scène Pro platform and the Artsdata.ca knowledge graph. We also demonstrated the added value of interlinked datasets for different actors in the arts sector.
- 9500 page views on the [website](#). 2 news articles and one radio interview.
- Total staff, contract workers and advisors involved in the initiative: 25.

What's next

All current LDF activities are continuing in 2020-2021. In addition:

1. We are undertaking [modelling and populating activities in Wikidata](#) in partnership with [Conseil québécois du théâtre](#) and [LaCogency](#). This project involves training and populating activities.
2. We will undertake exploratory activities for the development of a governance framework for open and shared data in the performing arts.
3. We will collaborate with the Bern University of Applied Sciences and international partners to build a Linked Open Data Ecosystem for the Performing Arts.

A full annual report can be found on the [Linked Digital Future website](#)

Policy Development and Advocacy

Federal Election

Even though CAPACOA no longer sat on the Steering Committee of the Canadian Arts Coalition, we supported the Coalition's advocacy efforts during. We contributed content to the #VoteArts2019. We also supplemented the Coalition's questionnaires to electoral parties with specific information on [programs that directly affected the touring and presenting sector](#).

Extension of the two-year investments from the 2019 federal budget

The 2019 federal budget committed supplemental funding for the Canada Arts Presentation Fund, Building Communities through Arts and Heritage and the Canada Music Fund. Throughout the following year, the CAPACOA advocacy committee and advocacy partners such as Festivals and Major Events and the Canadian Live Music Association focused their advocacy efforts on securing an extension of these two-year investments.

- We sent a letter to the new Minister of Canadian Heritage as soon as he was sworn in.
- We submitted a [pre-budget brief](#).
- We initiated a letter campaign and we rallied support from MPs who had previously endorsed this investment.
- We eventually met with the Minister of Canadian Heritage in February 2020.

In spite of these sustained efforts, we have not been able yet to secure an extension of these two-year investments. Unless the situation changes, organizations supported by these programs should anticipate a funding decrease for the fiscal year starting April 1, 2021.

International taxation and artist mobility

Efforts to streamline taxation of non-resident artists continued. Members of the Performing Arts Tax Working Group met with Finance Canada in July. No magic solution came out of the meeting, but Finance Canada now has a much greater awareness of the sector's needs and will discuss *de minimis* exclusions in future tax treaty negotiations.

In addition, we closely monitored [cases of visa denials in spring 2019](#). We also continued to collaborate with the Artists Mobility Advocacy Coalition to facilitate cross-border mobility for Canadian artists touring in the United States.

Copyright and neighbouring rights

In July 2019, CAPACOA opposed to tariff proposals by both SOCAN and Re:Sound. This was part of CAPACOA's efforts to achieve streamlining of tariffs and harmonization of tariffs between Re:Sound and SOCAN. The negotiations with Re:Sound progressed at a fast pace. The same can't be said of SOCAN.

Many CAPACOA members experienced issues as they reported via the Entandem portal. The negotiations with SOCAN and Re:Sound are intended to resolve these issues.

CAPACOA would like to thank members of the advocacy committee who met six times in 2019-2020:

- Michele Emslie
- Erin Benjamin
- Gisèle Côté
- Natalie Dewan
- Robin Howarth
- Kennedy Jenson
- Eoin Ó Catháin
- Amanda Peters
- Taisa Petruk
- Shauna Kadyschuk
- Julie-Anne Richard
- Martin Roy
- Tim Yerxa

Communications

All Access / Libre Accès (Newsletter)

- 12 issues in 2019-2020.
- Average readership this year was 30.52% in open rates.
"I love the CAPACOA newsletter and all the good stuff you share in there. Thank you to you and your team for its publication."
Ruth Burns, Ontario Culture Days

Inside news to members

- 8 member-only emails with exclusive insights on public funding opportunities and policy issues.

Website

- In 2019-2020, we had 23,000 unique visitors (9% increase compared to the previous year), and 65,000 page views (8% increase).

- We posted 18 news articles (13 less than last year). In spite of the lower number of publications, the total readership for 2019-20 was 14,800 (increase of 3.4%). The four most read articles were:
 - Additional Funding for Festivals and Series Presenters On Its Way
 - Now Accepting Expressions of Interest for The Performing Arts Meeting in Yokohama
 - Live Performances: The Social Paradox and the Welcoming Factor
 - International Committee Welcomes New Members and Sets Sights on New Markets
- Our research pages had 4,100 views.
- We undertook a redesign of the website. The new website was launched in April 2020.

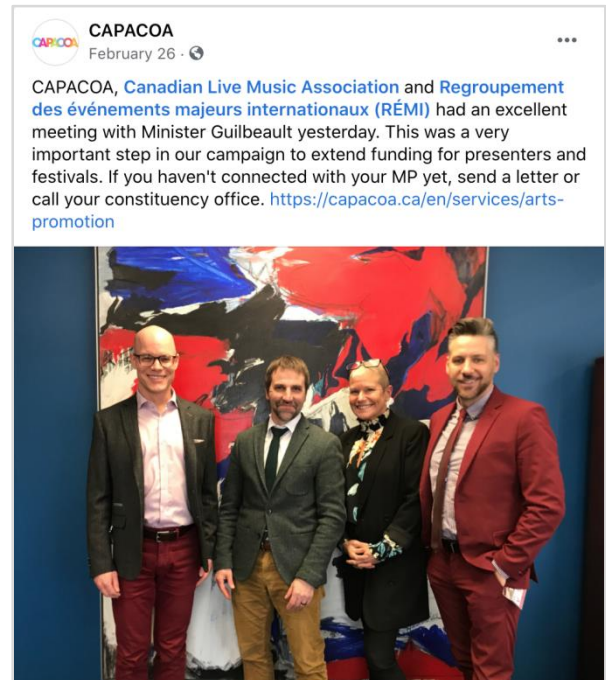
Facebook

- In 2019-2020, we had an increase of 198 page likes (14% increase), bringing our total likes to 1,428.
- Our Facebook page reached 6,998 Facebook users in 2019-2020.
- The post with the most organic reach is featured on the right, and it reached 990 Facebook users.



Twitter

- The top tweet in 2019-2020 was the tweet featured to the left, with 3,956 impressions.



2 – Operations

Membership

CAPACOA had 176 members on March 31, 2020 (11% more than last year)

- 96 presenter members
- 33 business members
- 24 network members
- 14 individual members
- 7 supporting members
- 2 Lifetime member

Visibility in the Community

In 2019-2020, CAPACOA had a presence at the following events:

- East Coast Music Week, Halifax, NS
- SPARC, Peterborough, ON
- International Circus Market, Montreal, Qc
- Intertribal Gathering, North Bay, ON
- Contact East, Sydney, NB
- OSAC Showcase, Regina, SK
- National Arts Service Organizations Meeting, Ottawa, ON
- APAP, New York NY
- Undercurrent Festival, Ottawa, ON
- Edinburgh Fringe, Edinburgh, UK
- ENARTES conference, Mexico City, Mexico
- Santiago a Mil Festival, Santiago, Chile
- APAM/BlakDance, Brisbane, AUS

Human Resources

Executive Director: Sue Urquhart

Operations Manager: Mélanie Bureau

Director of Research and Development: Frédéric Julien

Andrew Giguère, Communications and Membership Coordinator

Brit Johnston, Indigenous Liaison Officer

CAPACOA continues to subcontract several areas of operations including Maggie Clarkin as the Controller, Judy Harquail as the International Market Access Director, Denise Bolduc as Guest Programmer for the Conference, Antoine La course as Technical Director for the Conference, research consultants, IT support, translation, graphic design and printing.

Partnerships

CAPACOA is able to most effectively reach its goals through meaningful partnerships and collaborations. In fact, nearly all our programs and services are delivered in partnership with other organizations. The following are examples of associations and organizations with whom CAPACOA partnered in 2019-2020:

Association RIDEAU

Australian Performing Arts Centres Association

Atlantic Presenters Association

Bern University of Applied Sciences

Banff Centre for Arts and Leadership

BC Alliance for Arts + Culture

Canadian Arts Coalition

Canadian Live Music Association

Conseil québécois du théâtre

Culture Creates

Culture Days

Culture Outaouais

CINARS

East Coast Music Week

Festival and Major Events

Fédération culturelle canadienne-française

Indigenous Performing Arts Alliance

Mass Culture

MUNDIAL MONTRÉAL

NAPAMA

National Arts Centre

OSAC

Performing Arts Alliance

SPARC

TOHU



CAPACOA Agents and Managers members, Conference 2019

Appendix A – Board Chair Report

Dear Members,

As I write this report to reflect and report back on the past year for CAPACOA, I know we are at the beginning of a tumultuous time, rather than nearing the end. I am proud of the work that CAPACOA staff, board, committee members and to all of you who are struggling through, and in many cases surviving and even succeeding against all odds.

Personally, I have benefited from the townhalls, webinars, research, surveys and learning from my colleagues that CAPACOA staff facilitated so adroitly through the months following the onset of COVID. I believe we are better connected, networked and informed than ever before as staff responded almost instantaneously to the deep needs of our sector.

This was possible I believe, because of the work and efforts that was already being done, and the programs and services that have been developed and expanded throughout the last year. This enabled CAPACOA staff to draw on already established relationships, partnerships and networks to quickly ascertain our needs and to respond in kind, quickly and efficiently.

These include the Indigenous Professional Development program through our ongoing partnership with the Indigenous Performing Arts Alliance (IPAA) and the development of the Indigenous Mentorship Program also in association with IPAA. In addition, our ongoing programs continued – PADO (Presenters Capacity Building Program); The Succession Plan; Arts in Perspective-Les arts en context and the many professional development webinars, panels and sessions that took place at various conferences throughout the country.

The CAPACOA conference last November, furthered the work on which we embarked many years ago – centred on working towards equity and inclusion, facilitating difficult conversations and showcasing artists that deserve to be seen and heard but who have continually faced many barriers in accessing our presenting sector.

The Linked Data Futures Initiative spearheaded by staff member Frederic Julien held webinars and shared research findings throughout the year and will continue to have a significant impact on presenters, artists, agents and managers alike as we prepare to navigate the choppy waters ahead.

I would also like to acknowledge another significant program that has brought presenters, artists and agents to nine International regions to connect with colleagues, see work and develop working relationships that continue to this day. The International Development Committee chaired by CAPACOA board member Jim Smith and with the eminently capable hands of Judy Harquail put in a huge amount of work to ensure the continued success of this program. A big thank you as well to all the committee members who have worked so diligently on behalf of our sector.

I am proud to mention here, that membership in CAPACOA has increased by 20%; I believe due to the hard work of all staff who have been leading, researching, surveying, advocating and listening hard since the pandemic hit our shores. I am extremely proud, grateful and humbled by this extraordinary team – led by Executive Director Sue Urquhart; a big thank you to Melanie Bureau, Frederic Julien, Andrew Giguere and a warm welcome to two new staff members- Brittany Johnston who has taken on many roles but will continue administering the Indigenous Mentorship Program; and Boran Zaza who has come on as our Communications Coordinator.

And of course, a heartfelt thank you to my fellow board members who have helped strategize, direct and lead this organization. I say a fond, sad farewell and huge thank you to board members Chris Dearlove who served as Treasurer and Executive Committee Member and Laurie Gillies. We will miss your wisdom, guidance and enthusiasm for the direction we have taken.

CAPACOA would like to thank the following funders for their continuing support: Canadian Heritage, Global Affairs Canada, Canada Council for the Arts, FACTOR and Ontario Arts Council.

Finally, a big thank you to all of you, our members who have continued to support the work we have been undertaking and walking along this new and at times, uncertain path with us.

Please stay well, stand firm and we will get through this time together.

With great respect,

Michele Emslie

Your President

CAPACOA

Appendix B – Treasurer’s Report

The draft 2020 financial statements were completed by Sharon R. O’Halloran C.P.A., Inc.

CAPACOA finished the year with an annual surplus of \$60,972. The overall CAPACOA budget almost doubled from the previous year, with significant new revenue to support the Linked Digital Future Initiative and cultural missions. This commitment from various funders underscores the valuable work the CAPACOA team is leading in a number of areas, and puts the organization in a much more secure financial position than in recent years.

I want to highlight a few key items and draw attention to some notable changes from the previous fiscal year.

Statement of Financial Position (Page 2)

1. Cash assets of \$22,698 are detailed on Statement of Cash Flows (page 5).
2. Receivables of \$103,520 consists of holdbacks from grants (page 7). Since the close of the last fiscal year, this amount has been received.

3. Deferred revenue of \$20,769 is funding received from the Ontario Arts Council in 2020 that will be applied to expenses incurred in the current fiscal year (page 8, note 4).

Statement of Operations (Page 4)

1. Overall revenue for 2020 was \$1,224,680, which was an increase of \$598,157 from 2019. The majority of this increase was from additional funding from the Department of Canadian Heritage and the Canada Council for the Arts for the Linked Digital Future Initiative, and funding from Canadian Heritage, Global Affairs, and the Canada Council to support cultural missions.

2. Revenue from memberships was \$62,693, which is the highest it has been in many years.

3. Conference income was considerably higher than in 2019, which reflects the difference in the Ottawa conference format versus the previous year's conference in Montreal.

4. Overall expenses for 2020 were \$1,163,708.

CAPACOA finished the fiscal year with a significant surplus, which is due to the great work the talented and dedicated staff have done over the past few years to reduce expenses in several areas, and to secure considerable financial support for new initiatives that will benefit Canadian artists and arts organizations for years to come.

It has been a pleasure being the Treasurer of CAPACOA for the past six years, and I wish the staff and Board continued success.

Prepared and submitted by Chris Dearlove, Treasurer.

Appendix C – Nominations Committee Report

The Executive Committee serves as the Nomination Committee for the Board of Directors.

This year the following board members' terms are complete:

- Chris Dearlove
- Laurie Gillis
- Michele Emslie

The Board of Directors extends its deep appreciation to Chris, and Laurie for their service, expertise and deep wisdom they provided in guiding CAPACOA through these last few years of transition as we attempt to reflect and represent the needs of the performing arts sector in Canada. We would also especially like to acknowledge and thank Chris for his years serving on the Executive Committee as treasurer, where his contributions were invaluable and will be missed.

Michele Emslie will remain on the CAPACOA Board as President for 2020-21.

The Committee took this and the following criteria into consideration:

- Region
- Inclusive representation
- Demographics
- Sector
- Francophone

The Nominations Committee recommends the following slate for election at the 2020 AGM:

Directors returning for re-election:

- **Majdi Bou-Matar**– second term
- **Michele Decottignies**– third term
- **Josh Gennings**– third term
- **Kevin Korchinski**– third term

Nominees to be elected to the board (biography has been made available):

- **Madeleine Skoggard, Director of Programming - TO Live**
- **Gillian Reid, Event/Tour Producer, Felix Productions**
- **Yaelle Azoulay, Dance Department Director, Agence Résonances**
- **Rob Thomson, Music Artistic Producer, Full Circle, First Term**

As required by the CAPACOA by-laws, the Nominations Committee also recommends the continuation of Michele Emslie as president for 2020-2021.

Respectfully submitted,

Nominations Committee