



**CANADIAN ASSOCIATION
FOR THE PERFORMING ARTS**
**ASSOCIATION CANADIENNE
DES ORGANISMES ARTISTIQUES**

2022-2023 Annual Report



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

International Market Development

Cultural Missions

CAPACOA coordinated 5 cultural missions. The delegations included 39 participants representing the multi-disciplinary breadth of work from all provinces and territories across Canada; from equity-seeking organizations exploring diversity and inclusion.

Edinburgh Fringe Festival, UK – August 17-24, 2022

Supported by Canadian Heritage (Canada Arts Presentation Fund)

Participants:

Sean Guist
Erin Kennedy

Jennifer Johnson
Caitlin North
Neal Rempel

Danny Harvey
Sara Palmieri
Shauna Kadyschuk
Ruth Wikler
Angela Campbell

Danse+Canada+Dance at tanzmesse, August 31 to September 3, 2022

CAPACOA coordinated a Canadian program at international tanzmesse nrw, the world's largest professional meeting of contemporary dance, from August 31 to September 3, 2022, in Düsseldorf, Germany. Fifteen Canadian dance companies showcased their work.

Supported by the Canada Council for the Arts and the Government of Canada.

IDENTIDADES International Festival of Performing Arts – October 1-8, 2022

Participants:

Denise Bolduc
Margo Kane
Matthew MacKenzie
Starr Muranko
Sage Wright

Circulart, Columbia – November 3-6, 2022

Participants:

KIZABA
Rommel
Ewelina Ferenc
Tangi Ropars
Claudia Balladelli



Nicholas Beach
Kirsten Schrader
Diana Webley

Santiago a Mil International Festival, Chile – January 2023



Participants:

Sherrie Johnson
Pam Patel
Cathy Levy
Esie Mensah
Matt MacKenzie
Lynanne Sparrow
Sherry Yoon

FIBA – Festival Internacional de Buenos Aires, Argentina – February, 26 - March 5, 2023

Participants:

Jim Smith
Franco Boni
Aislinn Rose
Natalie Lue
Donna Michelle St. Bernard

Mia Rushton
Eric Moschepdia
Anna Pfeiffer
Clothilde Cardinal
Reneltta Arlu

The UNcommon Wealth

CAPACOA, along with Edinburgh Fringe, presented a series of conversations designed and curated by Denise Bolduc, titled The UNcommon Wealth. This three-part program was offered digitally through the Fringe Connect platform, beginning with The Call (Provocation) followed by two conversations, The Response. Unfortunately, technical difficulties were experienced by the Edinburgh Fringe tech team during the two live conversations.

Videos from the UNcommon Wealth were released, along with educational resources, in the leadup to the National Day of Truth and Reconciliation.

Connections 2.0 – Digital Snapshots

This program was inspired by the pandemic-related [Connections: Pan-global Reflections by Artists in Lockdown](#) pilot project held in 2021.

[Connections 2.0](#) was a virtual networking event aimed at bringing Canadian and International artists together with presenters to promote the discoverability and touring potential of export-ready work.

The program, which ran from March 27th to 30th, 2023, included

- 30 virtual Snapshots (including 15 Canadian artists), during which artists showcased their projects;
- A virtual roundtable discussion; and,

- Over 100 one-on-one or group B2B meetings.

The enthusiastic responses were resounding with participants worldwide, with many particularly pleased by their experiences, by the calibre of international artists showcased, and the well-coordinated international meetings.

Artist Directory

CAPACOA launched an artist directory that provides contact information for Canadian and International artists that either participated in our cohort programs, or were featured in a Showcase or Snapshot during our last conference.

The directory has been translated into English/French/Spanish and Portuguese and is hosted on the CAPACOA website in the International section [here](#)! The directory was initially published in PDF format, but we still entertain the possibility of creating a dynamic directory connected to our open data activities.

A special thank you to Judy Harquail, Jim Smith (Chair), Gillian Reid (Co-Chair), and members of the International Market Development committee for their stewardship of these market development activities.



Professional Development

Thanks to a grant from the Canada Performing Arts Workers Resilience Fund, CAPACOA was able to deliver two exceptional professional development programs.

Fellowship Program for Indigenous Cultural Workers

Program coordinator: Brit Johnston and then Angela Poundmaker, with support from Sue Urquhart and Chandel Gambles.

This program was the outcome of efforts led by CAPACOA and our partner the Indigenous Performing Arts Alliance (IPAA) to design a mentorship program and a professional development syllabus dedicated to Indigenous arts administrators. The fellowship program was meant to support the development of leadership skills among emerging to mid-career Indigenous arts administrators.

17 Indigenous arts administrators from across Canada attended the inaugural **Wâpikwanîwin Fellowship Program**, on March 10 and 11, 2023 in Ottawa. The gathering featured a few workshop learning opportunities with arts leaders, as well as networking, and group discussions.



The majority of participants showed a positive eagerness to connect further with their fellow learners, and looked forward to the further programming.

With the financial support of project partner IPAA, some participants were also able to attend the May 2023 Intertribal Gathering in Halifax. Angela Poundmaker and Brit Johnston organized a separate gathering for our mentees.

Future programming activities may include ongoing mentorship, professional development, and live conference group gatherings to build strong leadership connections.

Emerging Agents and Managers Professional Development Program

Program coordinator: [Kristina Lemieux](#)

The Emerging Agents and Managers program offered individuals interested in entering the career or expanding their skill sets several opportunities to connect and learn more. To complete the program they had to participate in a minimum of six hours of digital workshops and/or one-on-one mentorship. 31 individuals in the program, from March 13th to 30th, 2023.



The program involved the following activities:

- Development and publications of a bilingual terminology sheet and job descriptions
 - [Agent, Manager and Producer Terminology](#)
 - [La terminologie de l'agent, du gérant et du producteur](#)
- 19 one-on-one 6-hour mentorship
- 10 digital workshops, 6 of which were open to the general public, with an archive shared online, and another 4 workshops only for our cohort of 31.

These digital workshops were:

1. Workshop: Digital Discoverability Part 1
2. Workshop: Setting Yourself up for Success - Roster Marketing & Promotional Tools
3. Workshop: Artist Manager: Guide or Guru?
4. Ask an Agent with Grant Paley, Midnight Agency
5. Ask a Presenter with Erin Kennedy, Artistic Director, Vernon and District Performing Arts Centre
6. Panel: Building A Network
7. Ask an Agent with Ulysses de Paula
8. Panel: Working with Indigenous Artists
9. Workshop: Digital Discoverability Part 2
10. Closing Zoom Hang

Evaluation feedback was overwhelmingly positive. Folks very much appreciated learning from individuals who were working in the field. They felt like they were both learning the hard skills of the workshop content and the context of what the sector is like.

Here are sample testimonials from the evaluation

- *Mary's and Heidi's personal experiences and methods on choosing their own artists. Hearing about their professional experience was very interesting for me, even though we work in different fields. I really enjoyed it was a conversation between the two of them, and the participants.*
- *I loved to be introduced to the different website data analyser such as Schema Markup Validator, SEOptimer or GTMetrix.*
- *As someone who works for multiple companies and artists, it's at times difficult to create so much content for different aesthetics and people. This workshop was very great in showing the organization of content, easy ways to design content, and recommendations of apps. As someone who also is a "self taught" graphic designer, this workshop was very easy to follow.*
- *Please keep offering these programs...very much needed. I will be watching these videos again and again.*

Published resources and recordings of the digital workshops were made available [on the CAPACOA website](#), for the continued benefit of the agents and managers community. [A summary of the Programming](#) is also available here.

Presenters Capacity Building Program

The ninth edition of this program was delivered with Canadian Heritage (CAPF) funds by both RIDEAU and CAPACOA to presenting members in 2022-2023.

Following a rigorous two day peer assessment, the program delivered \$140,300 in capacity building funds presenting organizations under three components: organizational consultation, mentoring, and professional development.



24 applications were received for this program. 15 recipients were selected.

The 7 CAPACOA Member recipients included:

- Chester Playhouse
- Fredericton Playhouse
- Home Routes
- Island Arts Cultural Centre
- Manitoba Arts Network
- Mission Folk Festival Society
- Prairie Debut

"The Manitoba Arts Network Member Audience Insights project, funded by CAPACOA & RIDEAU's Presenters Capacity Building Program, empowered our members to use professionally designed audience survey templates. It gave them the confidence to better understand and know the basics of designing, disseminating and interpreting surveys to improve organizational decision making. The larger impact of this project enables our members to become more resilient – ever more intrinsically connected to their Communities."

**- Executive Director Rose-Anne Harder, Manitoba Arts Network,
2022-2023 recipient**

Professional development webinars

CAPACOA collaborated with Orchestras Canada and other arts service organizations to co-host a series of two webinars:

- [Performing Arts in Canada: Where are the audiences?](#), November 16, 2022 – 344 participants
- [Performing Arts in Canada: What Are Audiences Telling Us?](#), November 25, 2022 – 218 participants

The extraordinary participation levels proved that there is a need among CAPACOA members to better understand post-pandemic cultural participation behaviours.



Conference

2022 was an “off” year for the biennial CAPACOA Conference.

Since 2017, the CAPACOA Conference has been held every other year. This biennial schedule enables the association to direct resources to other professional development and showcasing activities, and to be present at other events in the Canadian conference circuit. In 2022-2023, CAPACOA staff members participated in:

- Western Arts Alliance Conference, Calgary, AB
- SPARC Symposium, Prince Edward County, ON
- RIDEAU, Québec, QC
- Mundial, Montreal, QC
- East Coast Music Awards, Halifax, NS
- Ontario Presents Retreat, Deerhurst Inn, ON
- Arctic Arts Summit, Whitehorse, YK
- CINARS, Montreal, QC

Research

CAPACOA continued its statistical watch over macro-economic indicators.

- [Quarterly analyses of the National Culture Indicators](#) were published on the blog.
- The [COVID Impact Statistics](#) page was regularly updated as new statistics were released. This activity will not be continued in the future (the page was last updated on August 29, 2023). Rather our research efforts in the future will shift back to monitoring attendance trends.

CAPACOA also continued to participate in the [Culture Statistics Strategy Consortium](#). CAPACOA joined the CSSC in 2020 to support the development of new statistical programs as part of the Culture Satellite Account (such as the National Culture Indicators). Being a member of the CSSC also provides access to detailed Statistics Canada tables and enables CAPACOA to build bridges between the world of statistical data and that of linked open data.

Linked Digital Future initiative

In 2022-2023, the LDFI team and collaborators shifted the focus back to event data, while simultaneously completing many data uploads, prototyping activities and community engagement activities centered on venue data, person data and organization data.

Here is what we accomplished between April 2022 and March 2023:

- We collaborated with 9 providers of data about artists, organizations and venues. This brings the total to 13 since we began ingesting these kinds of datasets in 2020.
- Over the last two years, the number of persons, organizations and venues in Artsdata tripled from 11,100 to 35,000 (233% increase).
- Major efforts were invested to turn Wikidata into the most comprehensive database of performing arts venues, including a one-week datathon and manual population by LDFI staff. The number of venues in Wikidata increased from 276 to 549 (99% increase). This is nearly as much as the number of performing arts facilities in Statistics Canada's Open Database of Cultural and Arts Facilities (580).
- Thanks to digital discoverability programs run by dia-log and CAPACOA, the cumulative number of sources of event data in Artsdata has reached 73. The number of organizations who are implementing structured data is rising. They now account for 20% of upcoming events in Artsdata. As a result, in the last quarter, the number of upcoming events available in Artsdata fluctuated between 3,000 to 4,000.
- Prototyping activities with Scène Pro, the Indigenous Performing Arts Alliance, CAPACOA and other data partners delivered proof that data exchange and reuse can deliver tangible benefits to platform operators and their users.
- The releases of the *Mid-Level Ontology for the Performing Arts* and of Québec's *Référentiel des métadonnées du spectacle* are imminent. These will be major milestones for the interoperability and discoverability of performing arts data.
- Explorations and consultations on Indigenous knowledge culminated with the release of the report *Indigenous Artists and Wikidata*. This report defines how information about Indigenous artists can be accurately and respectfully represented as linked open data.
- Over the last two years, members of the LDFI team provided data literacy services to no less than 26 arts service organizations, unions and awards organizations. They all received one-on-one guidance and resources to improve their data management practices. Nearly half of them made a data contribution to Artsdata and Wikidata.

- The LDFI resumed the Digital Discoverability Program and expanded the range of services to also include SEO and Wikidata audits. 20 organizations participated in the program. 7 of them implemented one or more recommendations to improve their discoverability or to make their event data reusable via Artsdata.
- The demand for data literacy services remained strong. Between April 2022 and March 2023, LDFI team members delivered 34 presentations and workshops to 753 participants – this is more than in any earlier phase of the initiative. Positive feedback from participants confirmed that these kinds of services are still valuable and necessary, even after five years of Linked Digital Future activities.

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



CAPACOA presented the session *Your Digital Presence* at the Western Arts Alliance Conference in Calgary, on August 30, 2022.

What's next

As of 2023-2024, the Linked Digital Future Initiative will morph into a new collective project called *Artsdata and the Linked Open Data Ecosystem for the Performing Arts*. This project will pursue much similar goals, under the stewardship of the Artsdata Community Group.

Policy Development and Advocacy

#FutureOfLIVE / #AvenirDuSPECTACLE campaign

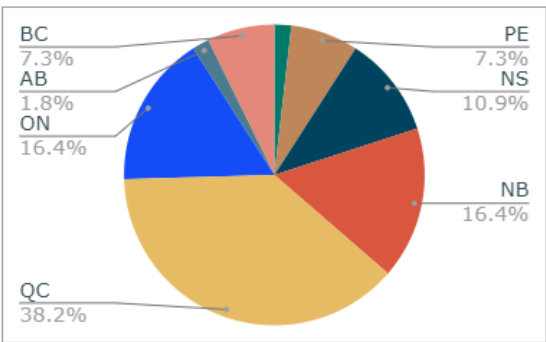
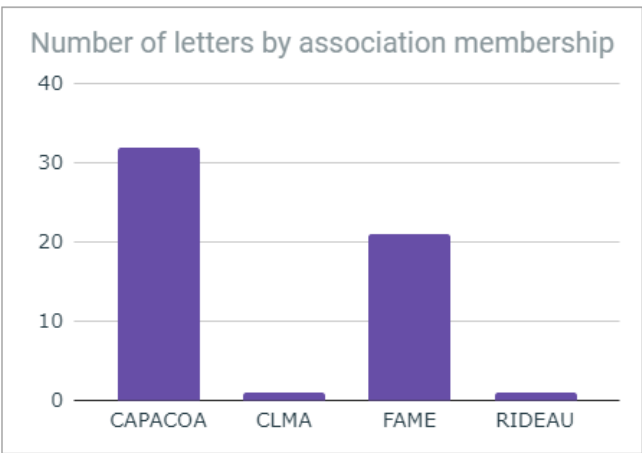
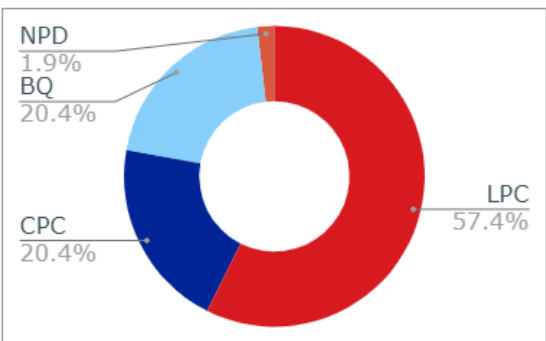
In the absence of a clear signal from the federal government, in the [2022 federal budget](#), that supplementary funding for the Canada Arts Presentation Fund (CAPF) and Building Communities through Arts and Heritage (BCAH) would be made permanent, CAPACOA undertook a national advocacy campaign.

The [#FutureOfLIVE / #AvenirDuSPECTACLE campaign](#) was led by CAPACOA, with the support of Festivals and Major Events, the Canadian Live Music Association, RIDEAU and all regional presenting networks. The goal of the campaign was to raise awareness among Members of Parliament and to rally their support.

The campaign launched on November 28th and 29th, 2022, with English and French sector-wide town halls that brought together 182 sector stakeholders.

By the end of the fiscal year, 55 letters had been sent and 21 MPs had expressed their support. However, this was not sufficient to convince the government to hear our plea: the [2023 federal budget](#) extended BCAH, but not CAPF.

Letters sent to MPs	55
MP endorsements	21
Events/meetings held	11



Other federal advocacy

- CAPACOA submitted a [pre-budget submission](#) recommending increases totalling \$30 million for the Canada Arts Presentation Fund and Building Communities through Arts and Heritage. This submission includes extensive research on historic funding levels and client numbers for each program.
- CAPACOA developed and submitted an elaborate research and policy brief in response to the consultation about the [new Federal Tourism Growth Strategy](#) in July. The brief, entitled [The Performing Arts and the Visitor Economy](#), put forward the same recommendations as the pre-budget submission.

Visitor visas

- With the resumption of international tours, the problem of visitor visa delays also came back. At the request of presenting members, CAPACOA organized an online gathering about issues surrounding [International Artists and Visitor Visas](#). CAPACOA then advocated for changes with the [Minister of Immigration, Refugees and Citizenship Canada](#). This advocacy was successful: changes and a parallel event registration process will soon be announced.

Copyright and neighbouring rights

- After four years of negotiations, Re:Sound submitted a settlement proposal for the Tariff 5 suite. This settlement tariff included all changes requested by CAPACOA. It also included a major change as a result of the coming into force of the Canada-U.S.-Mexico Free Trade Agreement (CUSMA). As of July 2021, Re:Sound's repertoire is now the same as SOCAN – this means all fees will double. CAPACOA has successfully negotiated a compromise on the retroactivity of this repertoire adjustment. An announcement should be made soon.

Advocacy Committee

CAPACOA would like to express our deepest gratitude to members of the advocacy committee. These wonderful members and allies met on a monthly basis in 2022-2023 to provide guidance and on-the-ground intelligence to the CAPACOA team:

- Erin Benjamin
- Gisèle Côté
- Kennedy Jenson
- Eoin Ó Catháin
- Yaëlle Azoulay
- Amanda Peters
- Taisa Petruk
- Bill Kimball
- Julie-Anne Richard
- Nikki Rocherfort
- Martin Roy
- Tim Yerxa

Communications

All Access / Libre Accès (Newsletter)

- 12 issues April 2022 to March 2023
- 6 additional *Special Bulletins* were sent April 2022 to March 2023
- 2424 subscribers as of March 2023 (2.5% increase from March 2022)
- Average readership (open rates) was 35.6%, an increase from 26.6% 2021-22 and from 15.7% 2020-21.
- Average click rates were 6.5%, almost double from 2021-22 (3.4%)

Along with the addition of **Special Bulletins** (to make room for more content and to increase our engagement with our members and subscribers), we published a total four [Eyes On member features](#). Additionally, we continued to include recaps on our **International cultural missions** (with a focus on highlighting our partnerships and artist delegations). All of this has significantly contributed to our goal of bringing a more human-focused approach to our communications.

Website

Traffic and engagement show fantastic growth in 2022-23 with a 3.5% increase in unique pageviews (60,495). Average time spent on pages remained the same!

We published **25 news articles** in 2022-2023 (compared to 22 in 2021-22, 38 in 2020-21, and 18 in 2019-20). This includes calls for applications, organizational statements, *Eyes On member features* and material from the *Linked Digital Future Initiative*.

- Both our research pages and the job board continue to be at the top of our most visited pages, with 4,655 and 2,366 unique pageviews, respectively (including the performing arts and COVID-19 statistics pages).

Social Media

As of November 2023 (at the writing of this report), we have:

- 2,646 Facebook page followers
- 1,490 Instagram followers – a whopping **70.7% increase** from 2021-22!
- 3,960 Twitter followers

Facebook

- 17,208 overall reach (**39.2% increase** from 2021-22)
- 186 Facebook posts (**14.8% increase** from 2021-22)

Instagram

- 71 Instagram posts (**31.5% increase** from 2021-22)
- 277 Instagram stories (**149.5% increase** from 2021-22)
- **Our reach was 3,847, an increase of 281.6% from last year.** On Instagram, reach is the number of unique accounts that saw any of our posts or stories at least once. Reach is different from impressions, which may include multiple views of your posts by the same accounts.

2 – Operations

Membership

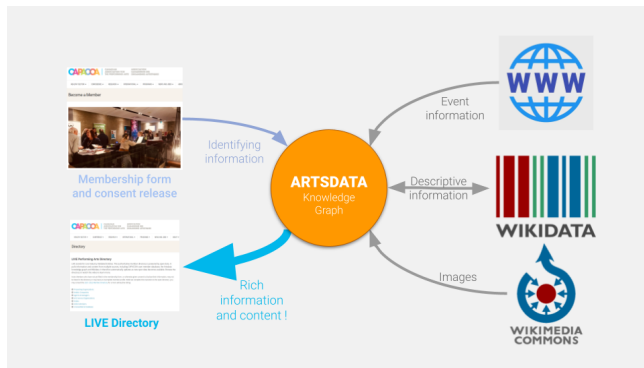
While we had managed to grow the membership 7% during the peak of the pandemic, the harsh economic realities of the slow audience return and rising costs made it financially difficult for many members to renew. We did invite members to contact us if they faced financial challenges, and some of them did. However, in the end, only 163 members renewed. This was a 16% drop (from 189).

	Individual	Presenter	Business	Network	Support
BC	3	26	5	1	2
AB	0	13	1	1	0
SK	0	0	0	1	0
MB	1	3	0	2	0
ON	4	28	10	6	3
QC	4	10	8	1	1
NB	0	3	0	1	1
NS	2	7	0	3	0
PE	0	5	0	0	0
NL	1	1	0	0	0
YT	0	1	0	0	0
NT	0	1	0	0	0
NU	0	1	0	0	0
International	0	0	0	0	0
Unknown	2	0	0	0	0
Totals	17	99	24	16	7

Membership form and directory

After having launched a [new membership form](#), implemented an [open data strategy](#) and run full membership cycle, we were ready to move on to the next stage: building a membership directory powered by open data.

The LIVE Performing Arts Directory launched on July 13, 2022, as part of a town hall that brought together 41 members and guests. The LIVE (or Live Industry Validated Entities) Directory is the first Canadian arts directory entirely powered entirely by open data. It pulls information and content from multiple sources, including CAPACOA's own member database, the Artsdata knowledge graph and Wikidata. It therefore automatically updates as new open data becomes available.



As part of the open data strategy, we upload member information in Wikidata, a sister project to Wikipedia. We also manually create Wikidata items describing our members' venues. These services are now listed along with our other member benefits.

We had experienced challenges with form translation at the launch, but these were resolved. The form is now fully bilingual.

We continue to offer traditional membership renewal methods as an alternative option to those not interested in participating in linked open data initiatives at this time.

Sanderson Centre for the Performing Arts

Brantford, ON, CA
<https://www.sandersoncentre.ca>

Artsdata ID: K10-499
 Wikidata ID: Q112669151



Member Type: PRESENTING/PROMOTING LIVE PERFORMANCES AND/OR OPERATING VENUES

Disciplines: THEATRE/SPOKEN WORD MUSIC YOUNG AUDIENCE/FAMILY OTHER PERFORMING ARTS COMEDY
 DANCE VARIETY

Presentation Format: SERIES/SEASON/REGULAR PRESENTATIONS

Venues



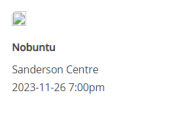
Upcoming Events



The Sting (1973)
 Sanderson Centre
 2023-11-05 1:00pm



Dean Brody Right Round Here
 Sanderson Centre
 2023-11-08 8:00pm



Nobuntu
 Sanderson Centre
 2023-11-26 7:00pm



The Next Generation Leahy Christmas
 Sanderson Centre
 2023-11-30 2:00pm



The Nutcracker: A Canadian Tradition
 Choreography by Bengt Jörgen, C.M.
 Sanderson Centre
 2023-12-03 7:00pm



Disney's Beauty and the Beast
 Sanderson Centre
 2023-12-15 7:00pm

Code of conduct for CAPACOA members

In 2021, the CAPACOA board adopted a new [Respectful Workplace policy](#), to update its previous harassment and workplace violence policy. This policy applies equally to staff, contract workers, board members – and now to members as well.

A [Safer Spaces Statement](#) derived from the full policy was published on the CAPACOA website. This statement now serves as a code of conduct that all CAPACOA members must observe. It is now mandatory for members to adhere to this code of conduct.

Code of Conduct

☐ I have read the [CAPACOA Code of Conduct](#) and I agree to observe its values and expected behaviours. *

Human Resources

- Sue Urquhart, Executive Director
- Colin Frotten, Communications Director
- Chandel Gambles, Memberships and Programs Manager
- Frédéric Julien, Director of Research and Development
- Brit Johnston, Community Relations Officer (until May 2022)

Summer interns:

- Dawson Fraser
- Dessa Hayes

CAPACOA continues to subcontract several areas of operations including Maggie Clarkin as the Controller, Judy Harquail as the International Market Access Director, research consultants, IT support, translation, and graphic design.

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 2022-2023:

Associated Designers of Canada
Association RIDEAU
Canadian Live Music Association
Choral Canada
CINARS
Conseil québécois du théâtre
Cultural Human Resources Council
Culture Creates
Culture Outaouais
Festival and Major Events
Indigenous Performing Arts Alliance
La Vitrine

NAPAMA and AASPAA
National Arts Centre
Mundial Montréal
Orchestras Canada
OSAC
Projet dia-log / Culture Laval
Regional Presenters Networks
Regroupement québécois de la danse
Tourism, Culture and Heritage, Gov. of NB
Stage Page
Synapse C
Western Arts Alliance



Annick-Patricia Carrière and Andrea Davison at the CAPACOA Reception at the Western Arts Alliance Conference in Calgary, August 29, 2022.

Appendix A – Board Chair Report

April 2022 to March 2023 proved to be an extremely busy year for CAPACOA as venues moved to full operation and our artists returned to our stages. It was a time of perseverance and determination as we broadened our network and grew our membership, embarked once again on in-person cultural trade missions through our International Market Development Committee, and provided a strong voice of advocacy for our battered but resilient sector.

We continued to stay connected through Town Halls, brought our Board of Directors together in December 2022 to a facilitated an incredible Strategic Planning and visioning session with Pru Robey, and CAPACOA and FAME along with Canadian Live Music Association (CLMA), and RIDEAU built incredible momentum on the advocacy front with the #FutureOfLIVE Campaign.

And planning had begun for our first in-person 2023 Conference, *Confluence*, since 2019.

None of this could have been possible without the steadfast funding at the provincial and federal level. Their support was an endorsement of CAPACOA's efforts to stimulate domestic growth, international exchange, and inspired new and different collaborations in our sector. Highlights included the next iteration of the Linked Digital Futures initiative, a professional development gathering for emerging to mid-career Indigenous arts administrators, delegations to the Edinburgh, Düsseldorf, Copenhagen, Santiago, and Buenos Aires, the funding of 16 projects through the PCBP program, and two B2B opportunities for presenters, artists, and agents through the Digital Snapshots initiative.

The credit for securing and building solid relationships with our funders, stakeholders, and members goes to our small but mighty CAPACOA staff. Once again, I extend my appreciation and congratulations to our determined Executive Director, Sue Urquhart, and senior team: Frédéric Julien (advocacy and Linked Digital Future initiative), Chandel Gambles (2023 conference planning), Colin Frotten (Marketing & Communications), and Judy Harquail (IMDI).

As well, I would personally like to express my appreciation to my colleagues who have amplified their membership to CAPACOA by contributing as members of the Board of Directors. I thank them for their efforts in and on behalf of the sector, working with our staff and the rest of our membership to keep arts and culture flourishing in every corner of the country.

With warmest regards,



Appendix B – Finance and Organizational Resilience Committee & Treasurer's Report

We have had a busy year on the finance committee working through some updates to our tracking processes for Cultural Missions. 2022 finished off as a challenging financial year as we moved out of the pandemic while also maintaining the high level of programs and services our membership have needed as we all recover. 2023 has so far been a better year with some hugely successful grant revenue to support our ongoing major projects such as Data Futures, Cultural Missions, and the Bi-annual Conference for 2023. Huge congratulations to the CAPACOA staff for the success in receiving large amounts of grant support and executing so many successful projects.

Here are some finance highlights from this past year:

- The Finance Committee successfully met five times this year to discuss our ongoing financials.
- We were focused this year on a revision to our internal cultural missions tracking processes. This project is still ongoing but is nearing completion.

Maggie Clarkin, our bookkeeper has continued to do a good job keeping on top of financials as well as working well with our contract auditors.

With the continued support from our funders and our membership we continue to execute many different services and projects that serve our members. Through Sue's leadership, the staff are very creative but also budget conscious to support these many exciting initiatives.

I would like to thank the members of the finance committee for their time and efforts. We are all spread out right across the country and continue to find time in our busy lives to work on updating our processes, provide advice, and review our ongoing financials.

I look forward to another year as Treasurer and working with our amazing staff and dedicated committee volunteers.

Thank you,
Nicholas Beach
Treasurer
CAPACOA

Appendix C – International Market Development Committee Report

The past year has been a renewal period for CAPACOA's International Market Development Committee (IMDC), with some committee members departing and new members joining.

Thanks to departing members Reneltta Arluk and Tim Yerxa for their valuable contributions to the committee during their term.

And a big welcome to new members Franco Boni (Terra Bruce Productions), who returns to the committee following a brief hiatus, Raeesa Lalani (Prismatic Arts Festival), Viviane Paradis (Le Diamant), Pam Patel (MT Space / IMPACT Festival), Chris Lorway (Banff Centre) and Charlie Wu (Asian-Canadian Special Events Association).

The IMDC's International Engagement Strategy 2021-24 expires in the upcoming year. As a result, the process of developing a new strategy document is currently underway. You can review the current document on the CAPACOA website, found here: <https://capacoa.ca/en/international/about-international/>

Highlights of the CAPACOA's international development activities from this past fiscal year include delegations to Copenhagen Stage (Denmark), Edinburgh Fringe Festival (United Kingdom), Festival Identidades Festival (Chile), Circulart in Medellin (Colombia) in collaboration with SunFest, Santiago a Mil (Chile), and Festival International Buenos Aires – FIBA (Argentina) where Canada was a country of focus.

Additionally, the year included ongoing cohort conversations with Australia/New Zealand, coordination of the Canada Council's presence at Tanzmesse (Germany), a short revisit of the CAPACOA studio visit series focusing on the discoverability of Canadian and International artists, 3 days of Connections 2.0 and finally, development engagement with Market of the Performing Arts in the Southern Atlantic – MAPAS (Spain).

We would like to take this opportunity to recognize and thank all of the current members of CAPACOA's International Marketing Development Committee for their time and dedication. The committee currently comprises the following members: Gillian Reid, Keith Barker, Franco Boni, Clothilde Cardinal, Annick-Patricia Carrière, Margaret Grenier, Ravi Jain, Sherrie Johnson, Raeesa Lalani, Cathy Levy, Heather Redfern, Jim Smith, Kathi Sundstrom, Pam Patel, Vivian Paradis, Chris Lorway and Charlie Wu. Consultant Judy Harquail supports the committee. Ex officio members include CAPACOA Board Chair Natalie Lue and Executive Director Sue Urquhart.

We would also like to acknowledge the Department of Canadian Heritage and Global Affairs Canada through their CanExport Associations Program for supporting CAPACOA's International Market Development programs.

This report also recognizes that Jim Smith is retiring from the CAPACOA Board of Directors at this year's Annual General Meeting, having served his full terms. While Jim steps back from this committee's co-chair role, he will remain a Committee Member at Large. As co-founder (with Judy Harquail) of the IMDC Committee in 2018, CAPACOA is grateful for Jim's vision and dedication to this work.

Respectfully Submitted,

Gillian Reid and Jim Smith
Co-Chairs

Appendix D – Nominations Committee Report

The Executive Committee (Natalie Lue, Gillian Reid, Nick Beach, Pam Patel) serves as the Nominations Committee for the Board of Directors.

The recovery efforts and ramp up of our respective organizations in 2022-2023 was a demanding time and took its toll on so many of us professionally and personally.

This year, two board members ended their respective terms early. Yaëlle Azoulay stepped down after her first term on the board and Cynthia Lickers-Sage provided notice just before the end of her third and final term. Ivan Coyote has also had to step away.

Jim Smith and Vincent Messenger have completed their full terms.

The staff, Board of Directors, and Executive Committee extend their deepest gratitude and best wishes to them all for their commitment and contribution to CAPACOA and its members. Volunteering your time to support CAPACOA and our sector while carrying the responsibilities of your organizations is admirable and so very much appreciated

Directors standing for re election to the Board of Directors in 2023 are:

Nick Beach (second term)

Pam Patel (second term)

Andrea Vincent (second term)

Umair Jaffar (third term)

Natalie Lue (third term)

Nominations for election to the Board of Directors are:

Erin Kennedy



Erin Kennedy is the Artistic Director of the Vernon and District Performing Arts Centre (VDPACS) located in Vernon British Columbia. For the past thirteen years, she has been programming a multidisciplinary 24-38 performance season. In 2022 Erin started the popular annual North Okanagan Children's Festival. VDPACS delivers over 50 community engagement activities each season which help deepen the community's connection to the artists' work. Erin is a member of the International Market for Contemporary Circus and is the co-chair of the working group Presenting Circus in Canada. In 2022 Erin won the BC Touring Council's Presenter of the Year award.

Prior to her work at the Vernon and District Performing Arts Centre, Erin worked as a freelance theatre maker in design and management in Montreal, Vancouver and the interior of BC. Erin is a graduate of the National Theatre School of Canada's Technical Production Program.

The Vernon and District Performing Arts Centre is located in the North Okanagan, in Vernon British Columbia. The Vernon and District Performing Arts centre has a 750 seat proscenium fly house and a 65 seat flexible studio space.

Matt McKenzie



Canadian playwright Matthew MacKenzie is a citizen of the Métis Nation of Alberta. Currently the Artistic Director of Punctuate! Theatre, Matt is also a proud member of the Pemmican Collective and an Artistic Associate of Pyretic Productions, a company which he founded.

In 2018, Matt's play *Bears* won Toronto Dora Awards for Outstanding New Play and Outstanding Production, was named a co-winner of the Toronto Theatre Critics Outstanding New Canadian Play Award and won the Playwright Guild of Canada's Carol Bolt National Playwriting Award. In 2023, *First Métis Man Of Odesa*, which Matt co-wrote and performs in with his partner, Mariya Khomutova, toured to six Canadian cities and won Doras for Outstanding New Play and Outstanding Production.

Working dramaturgically with both early career and established writers, Matt is passionate about Indigenous playwrights. Matt is equally passionate about building international partnerships and

is currently involved in projects in Chile, Poland, Liberia and South Africa.

Charlie Wu



Charlie Wu is a dedicated community builder in the arts and culture sector, bringing over 25 years of experience to his work. Currently, he holds key roles as the Managing Director of the Asian-Canadian Special Events Association and the General Manager of the Society of We Are Canadians Too in Vancouver. In these capacities, he oversees events including TAIWANfest and LunarFest in BC and ON, as well as the launch of the Jade Music Festival in 2022, with the aim of establishing Vancouver as the North American hub for Chinese-language music.

Charlie is recognized for his ability to foster partnerships between arts organizations and cultural communities, collaborating with institutions such as Harbourfront Centre in Toronto, the PuSh Festival, and the Museum of Vancouver. As a presenter, he

advocates for underrepresented artists locally and internationally. Thanks to his extensive connections in Taiwan and other Asian countries, Charlie facilitates meaningful exchanges and partnerships between Canada and Asia, enhancing cultural connections and diversity in the arts and culture sector.

Natalie Lue

Appendix E – Media Coverage

[Les festivals malades de la pandémie](#), Le Devoir, 20 avril, 2021.

«C'est la première fois que des statistiques économiques sur les festivals sont disponibles, relève l'Association canadienne des organismes artistiques (CAPACOA). La CAPACOA poursuit ici son travail de surveillance des effets de la crise sur les arts et la culture, par le truchement des statistiques.»

[Le passeport vaccinal sera-t-il un passeport pour la culture?](#), Le Devoir, August 12, 2021

« En juillet dernier, la CAPACOA a tenu une assemblée baptisée Sur la voie de la relance : les vaccins obligatoires pour le public sont-ils au programme ? »

[Arts workers scramble as federal support fund not coming until spring](#), Globe and Mail, December 23, 2021.

"Income support remains a gap," said Frédéric Julien, director of research and development for the Canadian Association for the Performing Arts. CAPCOA welcomes the funding, saying it provides some hope to the sector.
But Mr. Julien says the impact of the pandemic on live performance has been so significant that no single support measure will be enough. "There are so many live-performance workers needing a CERB-like program, especially now."

[Omicron decimated Canada's performing arts centres, but lifting restrictions gives cause for optimism](#), Globe and Mail, January 26, 2022

"Statistics Canada numbers assembled by the Canadian Association for the Performing Arts show that live performance added 9,000 jobs in the third quarter of 2021. The sector had made progress last summer, rising about 30 per cent in its real gross domestic product above the collapse of 2020-21, although it was still less than halfway to full recovery."

[Amid continued instability, arts and culture reps call for more supports, help to encourage audience returns](#), Hill Times, February 11, 2022

"Even in good economic times, the performing arts industry is not one that is designed to make loads of profits," Julien said, adding that profit margins range from 0.5 to 1.5 per cent. "The moment those performing arts companies aren't able to sell tickets at the same level they could before, it's impossible to make ends meet."