



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

A large, horizontal blue brushstroke graphic with a textured, painterly edge, serving as a background for the title text.

2021-2022 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

Table of Contents

1 - Programs and Services	3
Helping the sector recover from the COVID-19 Pandemic	3
Sector-specific funding	3
Monitoring and attesting of the impacts of the pandemic	3
Town Halls and Webinars	3
Media coverage	4
Cultural Missions	5
The Cohorts	6
Professional Development	12
Indigenous Performing Arts Professional Development Program	12
The Succession Plan	12
Presenters Capacity Building Program	13
Conference	13
FARCE (Fictional Arts: Reimagining Creative Ecosystems)	14
Comments from Canadian delegates	14
Research	15
Linked Digital Future initiative	16
Policy Development and Advocacy	17
Federal advocacy	17
Federal election	18
Copyright and neighbouring rights	18
Advocacy Committee	18
Communications	19
All Access / Libre Accès (Newsletter)	19
Website	19
Social Media	20
2 – Operations	21
Membership	21
Development of a new membership form	21
Human Resources	21
Respectful Workplace Policy and Safer Spaces Statement	22
Partnerships	23
Appendix A – Board Chair Report	23
Appendix B - Treasurer’s Report	24
Appendix C - International Market Development Committee Report	25
Appendix D - Communications Committee Report	27
Appendix E - Conference Committee Report	28
Appendix F – Nominations Committee Report	29
Appendix G - Media Coverage	30

1 - Programs and Services

Helping the sector recover from the COVID-19 Pandemic

Sector-specific funding

Thanks to shared leadership from CAPACOA and other associations, **the federal government invested an additional \$170 million to support the recovery and reopening of the live performance sector:**

- Support for Workers in the Live Arts and Music Sectors Fund: \$40 million in 2021-2022;
- Recovery and Reopening Funds via CAPF: \$10 million in 2021-22 and \$25 million in 2022-23;
- Recovery and Reopening Funds via BCAH: \$12 million over two years (2021-22 and 2022-23);
- Recovery and Reopening Funds via the Canada Music Fund: \$7 million in 2022-23;
- Recovery Fund via the Canada Cultural Spaces Fund: \$16 million over two years (2021-22 and 2022-23);
- Canadian Performing Arts Workers Resilience Fund: \$60 million in 2022-2023.

We acknowledge that funding can't solve all problems. The sector struggled with a shortage in skilled labour force, was hit by the omicron wave and continues to have difficulties bringing audiences back. This being said we were extremely proud to have played a role in convincing the federal government to provide sector-specific support of this magnitude.

Monitoring and attesting of the impacts of the pandemic

CAPACOA continued to analyze and communicate statistics illustrating the impact of the pandemic on the sector. We published [quarterly analyses of the National Culture Indicators](#), a new statistical series launched in response to the pandemic. We also continued to maintain the [COVID Impact Statistics page](#), on which we featured highlights from the most recent and relevant statistics.

CAPACOA had an opportunity to share some of this information before the [Standing Committee on Canadian Heritage](#) in February 2022. CAPACOA's appearance was cited in a [Hill Times article](#).

Town Halls and Webinars

We held 6 All Access Town Halls. Although this was much fewer than in the previous year, we nonetheless rallied 465 total participants.

4/6/2021	A Changing Performing Arts Ecosystem - Touring
5/4/2021	A Changing Performing Arts Ecosystem: Agents & Touring
5/18/2021	A Changing Performing Arts Ecosystem: Resilience at work
6/1/2021	Info Session on CHRC Programs, Resources & Tools
7/15/2021	On the Path to Recovery: Are Mandatory Vaccines for Audiences in the Mix?
1/25/2022	National Check-in and Round Tables for the Heritage Canada Summit

Media coverage

CAPACOA's town halls, statistics and advocacy were cited in 4 articles by Le Devoir, the Globe and Mill and the Hill Times. See [Appendix G](#) for the full list.

Cultural Missions

As a response to the COVID-19 pandemic, and as a means of ensuring continued international dialogue and exchange, CAPACOA convened a series of virtual **digital exchanges** around key markets of interest with partners around the globe.

A key component of the project has been the opportunity for presenter participants from Canada to **introduce and endorse Canadian export-ready artists** to their international peers, and in turn, be introduced to artists from the target export market. Each artist was specially selected after a number of cohort meetings to ensure appropriate synergies and opportunities. The results are already being revealed in exciting opportunities and future collaborations.

In the autumn of 2020, the Canadian presenter cohorts paired 40 CAPACOA members with international colleagues from around the world. These participants represented the multi-disciplinary breadth of work from all provinces and territories across Canada; from equity-seeking organizations exploring diversity and inclusion. The Canadian artists and presenters were joined by peers from Argentina, Brazil, Chile, Colombia, Denmark, Mexico, Norway, Scotland, and Taiwan.

In the spring of 2021, we embarked on new networking relationships with: Australia, New Zealand, Portugal, and Spain.

The cohort activities not only solidified relationships that had been developed in the past year but we were also able to draw on those new relationships to allow for the introduction of new buyers into our circle. We were fortunate to be able to use our international colleagues to meet new potential buyers and introduce them to Producers. For instance, at our virtual conference held in November, 2021, a series of virtual B2B meetings with new buyers was instituted. These new buyers are now regularly participating in our regular virtual encounters.

Another new initiative in 2021 2022 was the introduction of Studio Visits. First launched in May 2021, these exchanges (originally called “Artist Spotlights”) were done through a studio visit, a walk through their neighbourhood as they describe their process, or as a discussion between them and their collaborators. Each session featured one Canadian artist and one International artist.

Project Objectives

- To build reciprocal relationships with key organizations in target international markets
- To promote the discoverability and touring potential of Canadian artists
- To uncover potential co-productions with significant international companies
- To build strong international networks in the performing arts
- To tour Canadian and international artists by working directly with venues
- Artist to artist relationships

The studio visits and many cultural missions were funded in part by the Government of Canada.



The Cohorts

The participants represented the multi-disciplinary breadth of work from all provinces and territories across Canada; from equity-seeking organizations exploring diversity and inclusion. The Canadian artists and presenters were joined by peers from **Argentina, Brazil, Chile, Colombia, Denmark, Mexico, Norway, Scotland, Australia, New Zealand, Portugal, Spain and Taiwan.**

Canada - Argentina

Canadians

Jim Smith
Clothilde Cardinal
Franco Boni
Naomi Campbell
Donna Michelle St. Bernard
Ana Pfeiffer Quiroz
Carmen Aguirre
Mia Rushton
Eric Moschopedis

Argentiniens

Jorge Telerman
Frederico Irazabal
Matias Umpierrez
Raul Sansica
Daniela Cerchiaro
Guillermo Baldo
Mariana Obersztern
Mariano Tenconi Blanco
Lisandro Rodriguez

Observers

Beatriz Ventura
Gabriela Gobi
Marcelo Castillo
Ana Garasino
Malena Schnitzer
Carolina Sueta
Sandra Monteagudo
Francisco Benitez

Emerging International Artistic Leaders

Canada - Marilo Nunez
Argentina - Marcos Krivocapich

Canada - Brazil

Canadians

Ilter Ibrahimof
Ruth Wikler
Aislinn Rose
Brendan Healy
Claudel Doucet
Erin Brubacher
Milton Lim
Andrew Tay

Brazilians

Rafael Steinhauser
Antonio Araujo
Guilherme Reis
Paula de Renor
Celso Curi
Regina Veloso
Marcelo Evelin
Janaina Leite
Grace Passo
Jaqueline Elisbao
Alejandro Ahmed

Observers

Aurea Vieira
Dina Thrascher
Kleber Damaso
Raphaelle Lapierre-Houssian
Andreia Duarte
Jao Fernandes
Marcos Felipe
Dani de Jade

Emerging International Artistic Leaders

Canada - Bahia Watson & Jenna Rodgers
Brazil - Aline Vilareal & Erivelto Viana

Canada - Chile

Canadians

Cathy Levy
Sherrie Johnson
Pam Patel
Lynanne Sparrow
Esie Mensah
Marie Farsi
Sandra Laronde
Sherry Yoon

Chileans

Francisca Pero
Luisa Tupper
Maria Jose Cifuentes
Alejandra Rojas Pinto
Jorge Moreno
Maria Siebald
Francisco Carvajal Cancino
Natalia Figueroa Quiroz
Paula Gonzalez
Juan Pablo Corvalan

Tamina Hauser
Paulina Vilches
Solanyi Robayo Solarte

Emerging International Artistic Leaders

Canada - Sarah Naime & Tai Amy
Grauman & Fay Nass

Brazil - Paulette Briones Olmos & Jose
Zambelli

Canada - Colombia

Canadians

Brendan Healy
Ravi Jain
Raessa Lalani
Natalie Lue
Nova Bhattachayra
Kong Kie Njo
Yvon Siglo aka Crazy Smooth
Jonathan Young

Colombians

Valeria Mejia Echeverria
Manuela Valdiri Pombo
Juan Carlos Adrianzen
Angela Cristina Bello
Vladimir Rodriguez
Carmen Gil
Katherine Gil
Bernardo Rey
Wilson Gracia
Vladimir Rodriguez

Observers

Negev Leif Cabuya Villegas
Angela Olarte
Nicolas Cardenas
Sara Villamizar Jaramillo
Daniel A. Mikey
Natalia Sefair Lopez
Santiago Gardeazabal
Paulo Andrés Sánchez Gil
Octavio Arbelaez
Wilson Gracia
Andrea Hernández

Emerging International Artistic Leaders

Canada - Fay Nass & Victoria Mata
Columbia - Diego Zuluaga & Cristian
Fabian Losada Rojas

Canada - Mexico

Canadians

Mexicans

Observers

Nick Beach
Denise Bolduc
Lesandra Dodson
Annie Wilson
Ian Kamau
Andrea Pena
Celeigh Cardinal
Maiko Yamamoto

Igor Lozada
Mariana Aymerich
Raquel Araujo
More Barrett
Jaime Hinojosa
Sasil Sanchez
Joaquina Mertz
Sandra Soto

Ernesto Miranda
Mariana Gandara
Alejandra Serrano
Maria Estela Ortiz

Emerging International Artistic Leaders

Canada - Theresa Cutkniffe & Liza Paul
Mexico - Valeria Lemus & Eloy Nunez

Canada - Scotland

Canadians

Jayson Duggan
Angela Campbell
Erin Kennedy
Jahn Fawcett
Renellta Arluk
Christian Barry
Barry Blinsky
Tallis Kirby
Helene Langevin
Santee Smith

Scottish

James MacKenzie Blackman
Noel Jordan
LJ Findlay-Walsh
Linda Crooks
Lucy Gaizley
Finn Anderson
Natasha Gilmour
Robbie Gordon
Jack Nurse
Seona McClintock

Emerging International Artistic Leaders

Scotland - Rhea Lewis & Grace Okereke &
Seona McClintock
Canada - Ian Kamau & Amanda Cordner

Canada - Norway - Denmark

Canadians

Mercedes Caxaj
Giorgio Magnanensi
Steven Tetz
Ammoye
Parmela Attariwala
Roxanne Nesbitt
Ramon Chicharron

Danish

Anne Marqvardsen
Jakob Drong
Bjarke Svendsen
Georg Rasmussen
Hari Shankar Kishore/HVAD
Marcela Lucatelli
Mila Milovic

Norwegians

Alexandra Archetti Stolen
Tommy Ose
Thorbjørn Tonder Hansen
Peter Meanwell
Peder Niilas Tårnesvik,
Ane Marthe Sørlien Holen.
Oddrun Lilja

Xenia Xamanek

Jenny Berger Myhre

Canada - Taiwan

Canadians

Pierre Des Marais
Neal Rempei
Josephine Ridge
Lynanne Sparrow
Alyssa Martin
Alexandra "Spicey" Lande
Holly Treddenick
Chris Derksen

Taiwanese

Austin Wang
Keng Yi-Wei
Fu-Kuen Tang
Chen Wu-Kang
Chou Shu-Yi
Huang Ding-Yun
Yu Tai-Jung

Emerging International Artistic Leaders

Canada - Roshanak Jaber & Lizzie Song

Canada - Asia

Canadians

Michael Caldwell
Marie Coderre
Natalie Tin Yan Gan
Shauna Kadyschuk
Nicole Mion
Andrea Nann
Heidi Strauss
Mirna Zagar

Asians

Rebecca Pik Kei Wong
Cui Yin Mok
Eddy Zee
Sasapin Siriwanij
Kee Hong Low
Hiroaki Umeda
June Tan
Wen Huang

Canada - Spain/Portugal

Canadians

Cathy Levy
Neal Rempel
Erin Kennedy
Dian Marie Bridges
Rosina Kazi

Portugal

Fatima Alcada
Gonzalo Amorim
John Romao
Carlos Seixas
Rita Braga

Spain

Grego Navarro
Javier Jimenez
Marta Olivares
Yone Rodríguez Monzón
Patricia de Lorenzo

Ziyian Kwan
Columpa Bobb
Carlos Riveria

Observers

Sara Machado
Pepa Ramon
Canada - South East Asia

Canadians

Pierre Des Marais
Ruth Wikler
Aislinn Rose
Lynanne Sparrow
Natalie Lue
Heather Redfern

Canada - Australia/New Zealand

Canadians

Caroline Ohrt
Glenn Brown
Margaret Grenier
Christine Sokaymoh Frederick
Penny Couchie
Lacey Hill
Soleil Launière
Matthew MacKenzie

André Amálio and Tereza
Havlíčková
Victor Hugo Pontes
Tiago Cadete

South East Asians

Thailand
Sasapin Siriwani
Adjijima Na Patalung
Singapore
Natalie Hennedige
Indonesia
Ratri Anindyajati
Malaysia
Cher Kian (CK) Tan
The Philippines
Laura Cabochan
Cambodia
Sokhorn Yon

Australians

Merindah Donnelly
Simon Hinton
Rosie Dennis
Thomas Kelly
Rachael Mazza
Jasmin Sherperd
Marilyn Miller
Jade Dewi

Agnes Mateus y Quim Tarrida

Observers

Siree Riewpaiboon
Warissara "Toon" Narkprasert

New Zealand

Dolina Wehipeihana
Megan Peacock-Coyle
Cian Elyse White
Tama Waipara
Rodney Bell
Rutene Spooner
Jack Gray

A special thank you to Judy Harquail, Jim Smith (Chair of the International Market Development Committee), and the International Market Development committee who developed and nurtured relationships with our International colleagues during the pandemic.



Small World Music is one of many performing arts organizations that pivoted to live streaming in order to remain active while public health restrictions forbid in-person performances. This photo features a performance by Jamaican-Canadian reggae musician Ammoye, in April 2021. Photo credit: Jonathan Campbell.

Professional Development

Indigenous Performing Arts Professional Development Program

Program Coordinator: Brit Johnston

CAPACOA and our partner the Indigenous Performing Arts Alliance (IPAA) are coming to the end of a long consultation phase for determining a mentorship program syllabus aimed at supporting mid-career Indigenous arts managers.

The project is designed to support emerging leadership through the development of leadership skills from within Indigenous performing arts presenters 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.

The last large community gathering took place during the Spring 2021 virtual IPAA: Intertribal Gathering. The event gathered 60 registrants, allowing four working group breakout rooms to discuss key questions about the future roll-out of the program. Those big questions included:

- What does it mean to “indigenize” mentorship programs? [Particularly important for CAPACOA to understand considering it’s a non-indigenous organization supporting the Indigenous arts community.](#)
- What gaps can this program help to address? [Understanding what the community wants and needs.](#)
- What does intergenerational exchange look like in succession planning? [“Professional” is a term to be considered when addressing mentorship. Elders and Traditional Knowledge Keepers don’t typically fall under the Canadian performing arts definition of “professional” because they don’t have typical training in western institutions.](#)
- Who is it going to serve?
- What do participants get?

Following the community feedback, we decided to bring in an advisory circle of Indigenous arts workers who will meet regularly (bi-weekly) in the new year and apply the feedback to build and confirm a program syllabus. The members of the circle (who will be paid for the time and contribution) are being solicited and should be confirmed by January 10th, 2021.

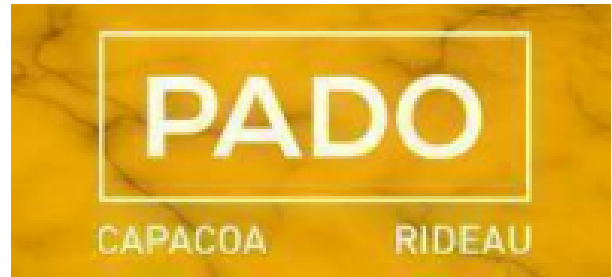
The Succession Plan

Since in-person gatherings were not allowed for almost the entire year, we did not hold any edition of our mentorship program in 2021-2022.

Presenters Capacity Building Program

The seventh edition of this program was delivered with Canadian Heritage (CAPF) funds by both RIDEAU and CAPACOA to presenting members in 2021-2022.

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.



26 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 program is continuing in 2022-2023.

"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,
2021-22 recipient**

Conference

Due to ongoing pandemic health concerns, the planned hybrid for the 33rd CAPACOA conference was fully held online from November 17 to 24, 2021.

The event was entitled: Reboot /Relance / Àndji Madjitàwin) and this theme was explored over 6 days of activities, spread over 2 weeks.

The online conference attracted 478 registrants.

The event had 15 artists/artist groups take part in the [showcases](#) held online. Another 14 Canadian and 11 international artists were invited to take part in a special [snapshots](#) program. 1 multi-disciplinary company was

also specially contracted to create an engaging role-playing event, and 1 opening/closing ceremony music artist was featured. This meant 31 Canadian artists/groups were featured at our event!

CAPACOA offered many ways for arts representatives to connect digitally. Through [12 Professional development sessions](#) (simultaneously translated into 4 languages: French, Spanish, Portuguese, and English for accessibility), 3 international discovery sessions and multiple networking and socializing activities, and artist booking opportunities spread across the event. **This first-ever digital conference**, hosted by CAPACOA, has been deemed by many attendees and team members to be a great success. This would not have been possible without many amazing [funders, sponsors](#), supporters, and partners!

Following the conference the artist Snapshot presentations were picked up by FIBA (Festival Internacional de Buenos Aires) and were presented to their international audience in February 2022. The success of this multilingual and collaboratively representative conference initiative has extended the international attention given to these 14 Canadian and 11 international artists.

FARCE (Fictional Arts: Reimagining Creative Ecosystems)

The commissioned multimedia/multidisciplinary, PD infused conference game [FARCE](#) was deemed a major highlight of the conference. This new experimental tabletop card game and incubator for reimagining an arts ecosystem, was the highlight of the conference for all who participated. Over 4 days, 35 Canadian and international artists, presenters, funders, and agents, and ASO representatives explored a series of systemic industry challenges. Through creative play and teamwork, they found new ways to work together, while using role play to explore these challenges from new perspectives.

Since the conference, many have expressed interest in seeing this activity at future CAPACOA conferences and other international conferences. We will continue to explore how this stylized engaging arts play can further support industry development and networking opportunities in the future.

Comments from Canadian delegates

*Seeing how many powerful, creative voices are out there doing important work. It was a refreshing antidote to the isolation of the past year and a half! Also, we have been attending music conferences and the interdisciplinarity of CAPACOA was very inspiring. **Survey Respondent 117***

I really appreciated your presentation on the digital discoverability. It opened a new mental horizon for me and I'm very keen on digging deeper into this in order to apply it to the scene in Thailand where I'm from. The work you're doing is important and wonderful, so thank you!

Sasapin Siriwanij, Artistic Director, BIPAM - Bangkok International Performing Arts Meeting

It was great to dive into the data collected in the Arts Response Tracking Survey & @WolfBrownData's COVID-19 Audience Outlook Monitor, then talk through audience engagement strategies with arts leaders earlier this afternoon! Thanks for hosting this conversation @CAPACOA !

@BusinessftArts over Twitter

*The ability to go back and watch the recorded sessions if I missed them live was SO helpful! It allowed me to experience so much more of the conference. It was very impactful to review the artist snapshots and showcases, as well as listen to the discussion pieces. I really appreciated this part of the conference, thank you. Also watching Messiah/Complex was a highlight! **Survey Respondent 47***

*The content presented was fantastic. I found the time commitment a little difficult with other meetings and events. It is much easier to commit 5 or 6 hours a day if you are on site in person. The ability to go back and check out the recorded options is certainly a benefit! Thank you for putting together an great conference under these strange and challenging circumstances. It was an amazing effort that included a strong international component that was very interesting. Thank you! **Survey Respondent 57***

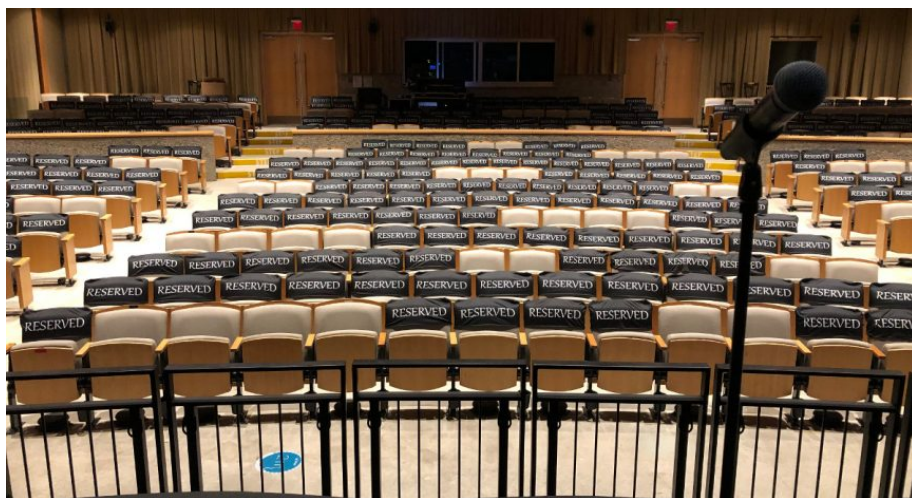
*I appreciated the diversity of hosts and the spotlights and showcases. I also really enjoyed the workshops in advance on diversity practices. I do think it is probably those already sensitive and implementing processes that attend though. **Survey Respondent 28***

The most memorable aspects of the conference:

FARCE: it was a great idea to connect to each other and meet new colleagues. It was also an interesting way to understand the impacts of the pandemic on each side of the performing arts field. I would recommend all conferences to try that. I think it could be a good way to learn in continuing education.

Survey Respondent 27

*The board and governance models session. So mindblowing. It was memorable due to the high quality of the presenters. All of my highlights were definitely due to the incredible presenters - really well curated conference, thank you! **Survey Respondent 66***



Like many other performing arts presenters, the Esplanade Arts and Heritage Centre managed to present a few COVID-safe events whenever public health restrictions enabled them to. Photo credit: City of Medicine Hat.

Research

We did not conduct any particular research project besides our quarterly analyses of the National Culture Indicators from the perspective of the performing arts ([see above](#)). This being said, each of these analyses require a substantial research effort.

CAPACOA 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

The Linked Digital Future Initiative (LDFI) deploys a range of research, prototyping and digital literacy activities to foster discoverability, digital collaboration and a data-centric digital transformation in the performing arts. Launched in 2018, the LDFI continued in 2021-2022 thanks to new two-year grants from the Government of Canada and the Canada Council for the Arts.

Here are highlights from what we accomplished between April 2021 and March 2022:

- We continued to develop **data partnerships**.
 - In addition to our current associative partners, we met with 21 disciplinary associations, federations and unions, and we offered to assist them with the publication of open data about their members. 7 associations have already agreed to release their members' descriptive metadata as open data.
 - CAPACOA and the **Indigenous Performing Arts Alliance** developed open data policies and adapted their respective membership forms to collect authoritative metadata and to seek consent for its release.
 - As a result of these activities, the number of people in the [Artsdata knowledge graph](#) increased by 108% and the number of organizations by 163%.
 - We drew useful [lessons learned](#) from these data provision strategies.
- In addition to data production activities, we also undertook several prototyping activities to enable data consumption. Notably, Culture Creates and developer Ryan Hutchinson initiated the development of an Artsdata plugin for WordPress websites. This plugin makes it possible to entirely power a member directory with open data and is currently used in CAPACOA's [LIVE Performing Arts Directory](#).
- In the area of data modelling, we continued to support the development of a [harmonized performing arts ontology](#) with the Performing Arts Information Representation Community Group. We also developed controlled vocabularies for event types and organization types.
- We continued consultative activities on how to accurately represent Indigenous artists in Wikidata. A report of findings will be published in 2022.
- In the area of data governance, Open North launched their report "[A Promising Path to Developing Data Governance in the Performing Arts Sector](#)". The Artsdata knowledge graph also entered a new stage with the development and adoption of a governance framework. This governance framework sets out processes for collective decision-making by Artsdata partners.
- The LODEPA Wikidata/Wikipedia Working Group met five times. The Working Group created three properties and one class item, and also resolved conceptual issues with the "event venue" class item. Best practices were defined and documented in the [WikiProject Performing arts](#) and the [WikiProject Cultural venues](#).
- The WikiProject Performing arts, maintained by the LODEPA community, won the [Ecosystem Award at WikidataCon 2022](#).



- CAPACOA and Conseil québécois du théâtre once again partnered to deliver a series of 8 [Wikidata workshops](#). In addition to the Wikidata workshops, the LDFI team delivered 15 presentations and workshops in 2021-2022. These activities reached a total of 588 participants.
- LDFI team members authored [8 blog posts](#) to share information and to provide data literacy resources. The website had 15,500 page views.
- A [Linked Digital Future newsletter](#) was created to further disseminate information. Two editions of the newsletter were sent to 600 subscribers.

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



What's next

The LDFI continues in 2022-2023, with the same focus on building partnerships with data providers and data consumers. As live events resume, the LDFI will also resume activities supporting the discoverability of live performances.

Policy Development and Advocacy

Federal advocacy

The fiscal year began with a major advocacy win in the [2021 federal budget \(details above\)](#). Then, further advocacy was needed to ensure the federal government understood that the live performance sector wouldn't be fully recovered by March 2022.

- We continued to support and participate in the #HardestHit campaign.
- We submitted revised [budget recommendations for a lasting relaunch](#).
- The webinar on [Performing Arts, Tourism and the Experience Economy](#), presented on November 18 as part of the CAPACOA Conference, was intentionally designed to reinforce the positioning of the entire live performance sector – festivals and series presenters alike – as an integral part of the visitor economy. The webinar recap blog post has since been cited in multiple policy submissions to the federal government.
- CAPACOA appeared before the CHPC committee (on a 24-hour notice) as part of the study on [Challenges Related To The Recovery Of The Arts, Culture, Heritage, And Sport Sectors, Which Have Been Deeply Impacted By The Covid-19 Pandemic](#). CAPACOA's [opening statement](#) delivered solid factual information

on the economics of the performing arts and how these have been disrupted by the pandemic. CAPACOA was cited in multiple places in the [Committee's report](#).

Federal election

- CAPACOA coordinated advocacy efforts around the federal election with the Canadian Arts Coalition, and with the Coalition for the Diversity of Cultural Expressions.
- We provided an [election toolkit](#) for our members.
- There was no post-election day on Parliament Hill because of pandemic restrictions (and plain common sense).
- This being said, we quickly connected with the Minister of Canadian Heritage's new Chief of Staff and policy advisors, and we kept them informed of our research and advocacy activities throughout the year. A colleague from another association introducing themselves to the Chief of Staff at the National Recovery Summit was said: "The performing arts! I hear about you from CAPACOA all the time."

Copyright and neighbouring rights

Negotiations with SOCAN continued in 2020-2021, but have not been particularly successful. SOCAN is refusing to introduce an equivalent tariff to Re:Sound 5.K – Theatrical, Dance and Other Similar Live Performances. Further to our negotiations, SOCAN moved dance performances from Tariff 4.A (Popular music) to Tariff 8 (Receptions and fashion shows), and is now proposing to include them to Tariff 11.A (Circus, Fireworks and Ice Shows). None of these solutions have been satisfactory from the point of view of CAPACOA members and CAPACOA has been objecting to these tariffs' renewals by SOCAN.

Meanwhile CAPACOA continues to put pressure on Re:Sound and Entandem so that [Re:Sound 5.K – Theatrical, Dance and Other Similar Live Performances, 2008-2015](#) be implemented in the Entandem portal. This tariff was certified in 2017, but it's still impossible to report on it online. Until it is implemented CAPACOA continues to maintain [guidance](#) to explain how to report on each tariff.

This problem was brought up in a meeting with the Copyright Board in May 2022. The Board said that tariff implementation was beyond their mandate. CAPACOA responded that this answer is not satisfactory: « If it's not the Board's responsibility then whose is it? ».

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 2020-2021 to provide guidance and on-the-ground intelligence to the CAPACOA team:

- Michele Emslie
- Erin Benjamin
- Gisèle Côté
- Natalie Dewan
- Kennedy Jenson
- Eoin Ó Catháin
- Yaëlle Azoulay
- Amanda Peters
- Taisa Petruk
- Bill Kimball



- Julie-Anne Richard
- Martin Roy
- Tim Yerxa

A socially distanced performance by David Myles at the Fredericton Playhouse on September 25th.
Photo credit: James West

Communications

All Access / Libre Accès (Newsletter)

- 12 issues April 2021 to March 2022.
- 2365 subscribers as of March 2022.
- Average readership (open rates) was 26.6%, an increase of 15.7% from 2020-2021.
- Average click rates were 3.4%.

Although this data is for April 2021- March 2022, it is worth noting that Colin started with CAPACOA on February 28, 2022 and there has been significant growth since then. When comparing April-October 2021 to April-October 2022, there has been a **61.1% increase in open rates and a whopping 148.5% increase in click rates!**

Additionally, we've begun featuring our members through our new **Eyes On series**, and we've been including recaps on our **International cultural missions** (with a focus on highlighting our partnerships and artist delegations). This brings a more human-focused approach to our communications and really helps with engagement pre and post conference/event. We also implemented a mid-month **Special Bulletin** to mitigate the amount of material that would normally go into All Access to help make our communications more succinct and accessible.

Website

Traffic and engagement show continued growth in 2021-2022 with a 19% increase (58,431) in unique pageviews and a 4% decrease in bounce rates. That being said, there has been a slight decrease in average time spent on pages, but nothing that is cause for concern because at 2:05, it's still significantly above the average across all industries.

We published **22 news articles** in 2021-2022 (compared to 38 in 20-21, and 18 in 19-20).

- The research section of our website continues to be at the top of our most visited pages, with 7,440 unique pageviews, including the performing arts and COVID-19 statistics pages.
- The 2021 CAPACOA Conference pages collectively received 7,206 unique pageviews, and the *International Connections* page continues to attract visitors to our website, totalling 1,838 unique pageviews in 2021-2022.
- **Our highest ranking news articles (above 500 pageviews):**
 - a. [No recovery in sight for the performing arts](#) – 950
 - b. [2020: The Year One in Four Arts Worker Lost Their Job](#) – 869
 - c. [Employment among arts and entertainment industries falls back to square one](#) – 627

- d. [A major boost for festivals in the 2021 federal budget](#) – 628
- e. [Online performances remain a valuable alternative for many cultural consumers](#) – 534




Social Media




As of March 31, 2022, we had:

- 1.8K Facebook page likes and 2.4k Facebook page follows
- 873 Instagram followers
- 4000+ Twitter followers

Facebook

- 179 Facebook posts
- **Our reach April 2021 to March 2022 was 31,560, an increase of 143% from last year.** Reach is the number of people who saw any content from our page, including posts, stories, ads, social information from people who interact with our page and more. Reach is different from impressions, which may include multiple views of your posts by the same people.
- Our top 3 highest ranking posts in terms of **reach** were actually event postings
- Our top 3 highest ranking posts in terms of **engagement** are below (note about Mélanie's departure, a post asking people to share the attached GDP and employment statistics with their MPs, and the announcement of the CAPACOA 2021 Conference Showcase and Snapshot Artists.

All content			
Recent content ↑↓		Type	Reach ⓘ ↓
	Wikidata Workshop: The Basics Oct 1, 2021	Boost unavailable	4,724
	Le datathon des lieux culturels Thu Mar 17, 5:06am	Boost unavailable	3,578
	Conference 2021- Āndji Mādjitāw... Oct 20, 2021	Boost unavailable	3,230

All content					
Recent content ↑↓		Type	Reach ⓘ ↑↓	Likes and reacti... ⓘ ↓	
	Today marks the last day for O... May 14, 2021	Post	Boost post	1,390	76
	The latest GDP and employment ... Oct 19, 2021	Post	Boost post	1,180	74
	2021 Showcase and Snapshot Art... Nov 5, 2021	Post	Boost post	2,484	38

Instagram

- 46 Instagram posts
- **Our reach April 2021 to March 2022 was 2,093, an increase of 352% 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.
- Our highest ranking post in terms of **reach (674)** was the April 6, 2021 post about the Town Hall with Santee Smith and Crystal Pite.
- Our highest ranking post in terms of **engagement (27)** was the announcement of the CAPACOA 2021 Conference Showcase and Snapshot Artists.

Twitter

Sep 2021 · 30 days

TWEET HIGHLIGHTS

Top Tweet earned 3,392 impressions

All five candidates at the debate on culture acknowledge that the live performance sector was hit hard by the pandemic. Their commitments involve a mix of sector-specific and economy-wide measures.

- Average impressions from April 2021 to March 2022: 10.7k
- 230+ tweets
- **Most popular tweet with 3350+ impressions** →

2 – Operations

Membership

During the 2021-2022 period, CAPACOA membership grew from 176 Members to 189 Members. In response to the COVID pandemic and its financial impact on our industry, accommodations continue to be made to ensure the representation of all interested parties by CAPACOA. Although some members were lost due to pandemic-related business closures, we've also had the pleasure of welcoming new members into the community.

2021-2022 Members

- 111 presenter members
- 31 business members
- 23 network members
- 14 individual members
- 7 supporting members
- 3 Lifetime members

Development of a new membership form

Initiated during the 2020-2021 fiscal year (alongside the website redesign and as part of the Linked Digital Future Initiative) the creation of a new online membership renewal process and data-collection form launched July 13th, 2021. This new membership form and plugin were created to:

- Provide members with a greater variety of accessible payment options;
- Stores member information so they don't have to start anew year after year;
- Provide an accessible log of data for members, and;
- Collect accurate information which can then be pushed into open knowledge bases (see the Open Data Strategy).

Best efforts were put in place to create a bilingual open-data form, but the technology available to achieve that goal remained elusive during the 2020-2021, given the current systems available.

The project was coordinated by different staff members at various intervals, in light of staffing changes over the past year. The online open-data generated directory continued to be develop over the spring, in preparation for the Open Directory launch the summer of 2022 (the following fiscal year.)

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.

Human Resources

Sue Urquhart, Executive Director

Frédéric Julien, Director of Research and Development

Mélanie Bureau, Operations Manager (until May 2021)

Andrew Giguère, Operations Coordinator (until February 2022)

Chandel Gambles, Memberships and Programs Manager (As of mid July, 2021)

Brit Johnston, Community Relations Officer

Boran Zaza, Communications Director (until Dec 2021)

Lindsay Connolly, Conference Communications, then Interim Communications Coordinator (Oct 2021 - Feb 2022)

Colin Frotten, Communications Director (as of March 2022)

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.

Respectful Workplace Policy and Safer Spaces Statement

Beginning in the Spring of 2021, CAPACOA began committing time and efforts towards building a safer and more inclusive working environment. Spring- Summer, we worked with the Cultural Human Resources Council (CHRC) to develop three key projects, which started with staff (Brit Johnston, Community Relations Officer) participating in CHRC's introductory training workshop on *Maintaining Respectful Workplaces*. Along with signing the CHRC's [Canadian Code of Conduct for the Performing Arts](#), CAPACOA developed its own;

- Comprehensive [Respectful Workplaces Policy](#), which applies to working relationships between CAPACOA Board of Directors, staff, contractors, and volunteers.
- [Safer Spaces Statement](#), providing guidelines in respect to behaviours and values for decision-making, advocacy efforts, and relationships with our stakeholders.
- A proposal to Canadian Heritage to develop a comprehensive toolkit for anti-racist hiring and recruitment in the arts (with the CHRC agreeing to partner with us on the development and dissemination of the Toolkit resources).

In August 2021, CAPACOA published its Safer Spaces Statement with the commitment to adhere to and promote the highest ethical and professional standards to ensure a safer, more inclusive, respectful workplace.

This efforts rest upon these core values:

- Integrity;
- Honesty;
- Loyalty to the interests of the membership;
- Fairness;
- Conscientiousness;
- Compassion;
- Equity;
- and Respect.

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 2021-2022:

Alliance for Arts + Culture
Association RIDEAU
Regional Presenters Networks
Bern University of Applied Sciences
Business/Arts
Canadian Arts Coalition
Canadian Live Music Association
Choral Canada
Conseil québécois du théâtre
Cultural Human Resources Council
Culture Creates

Festival and Major Events
Indigenous Performing Arts Alliance
Mass Culture
NAPAMA and AASPAA
National Arts Centre
Orchestras Canada
Projet dia-log / Culture Laval
Regional Presenters Networks
Regroupement québécois de la danse
Stage Page
Synapse C

Appendix A – Board Chair Report

CAPACOA 2021/22

As I look back at the many accomplishments that we collectively as an organization and a sector achieved from April 2021 to March 2022, I was overwhelmed by the sheer determination, energy, care, and goodwill that was generated to bring our sector back from the abyss created by the COVID-19 pandemic the previous year. CAPACOA's impact and role as an invaluable resource to the arts and culture sector was a result of the extraordinary work of our unwavering Executive Director, Sue Urquhart, and regular and contract staff: Frédéric Julien, Chandel Gambles, Brittany Johnston, Andrew Giguere, Lindsay Connolly, Colin Frotten, and Judy Harquail.

Our incredibly resilient (there is no better word) staff worked tirelessly to continue to connect with our national members on a consistent basis with critical support through leadership in advocacy for our sector. They were actively found offering flexibility in maintaining memberships, working closely with other existing and emerging arts service organizations, providing informative and topical online town halls and webinar sessions, expanding digital knowledge through the Linked Digital futures, and just being there at the other end of a phone call or email.

And while our physical borders were closed, the staff worked with our International Marketing Development Committee to throw open our virtual borders to foster stronger relationships with our international counterparts by expanding our international cohort initiatives.

The goal was to have all of these efforts culminate and amplified at our biennial November conference. Ever the optimists, the Conference Committee was struck early in 2021 to plan an in person edition that would bring our members as well as national and international guests together in Ottawa. As wave after wave of COVID variants scuttled theatre re-openings, cancelled performances, and kept conferences online, however, we contemplated a hybrid scenario but then made the difficult decision to move the 2021 edition, àndji màdjitàwin/ Reboot/ Relance completely online. In spite of the complexities of multiple language translations, a myriad of time zones, international participants from around the globe, and managing new online platforms, the virtual conference was a resounding success that provided an incredible boost to plans for 2022 and beyond. But that is for another report.

On a personal note, I would not only like to express my heartfelt thanks and congratulations to our amazing staff but to also recognize the contribution and commitment of each and every member of our Board of Directors. This was my first year as Chair and a privilege to work alongside sector members who give their time and share their expertise for the benefit of CAPACOA members and our greater community.

With warmest regards,



Appendix B - Treasurer's Report

Finance and Organizational Resilience Committee & Treasurer's Report

Another great year for the organization financially due to the hard work of CAPACOA staff. Huge kudos go out to Sue and the team for their hard work to stay within budget while maintaining great financial practices.

Here are some highlights from this past year:

1. Finance Committee: Successfully met seven times this year to discuss financial reporting and organizational resilience. Focus this year included revision of existing reporting documents and starting work on financial process documents for the organization.
 - a. I would like to commend the members of the committee for their time and efforts to keep us looking forward. With organizational changes and varied project scopes, the committee provided valued expertise at all times.
 - b. Discussions around industry best practices for the organization and its processes yielded a wealth of information. From info gathering to the starting of policy creation these steps will lay the foundation for resiliency moving forward.
2. Funding Discussions: The executive director began conversations with our funders to further develop these opportunities and really paint the picture for the growth that CAPACOA has seen this year.

3. Advocacy: The work that CAPACOA staff undertakes on behalf of the industry especially discussions at the federal level benefits the entire membership greatly. From CAPF to Entandem, this advocacy is essential and very much appreciated. Overall the financial position of CAPACOA is resilient. Through continued support from our funders and our membership we continue to engage thoughtfully within our means. Under the direction of Sue, our executive director, the staff are budget conscious and creative to find ways to continue meaningful service delivery and should be applauded for their efforts.

It should also be noted that Maggie Clarkin, our bookkeeper does a good job keeping on top of the AP/AR elements of the organization. Detailed and thorough she provides the stability to ensure that we are resilient in all financial aspects of our dealings.

At this time, I am satisfied with all existing practices of a great financial management system and operation.

Thank you,
Josh Gennings
Secretary/Treasurer, CAPACOA

Appendix C - International Market Development Committee Report

2 December 2022

While still in the process of returning to a business as normal status, CAPACOA's International Market Development Committee continues to be strategically directed by its International Engagement Strategy 2021-24. You can review the document on the CAPACOA website here: <https://capacoa.ca/en/international/about-international/>

I would like to take this opportunity to recognize and thank the members of CAPACOA's International Marketing Development Committee for their time and dedication. The committee comprises the following members: Reneltta Arluk, Keith Barker, Franco Boni, Clothilde Cardinal, Annick-Patricia Carrière, Margaret Grenier, Ravi Jain, Sherrie Johnson, Cathy Levy, Heather Redfern, Gillian Reid, Kathi Sundstrom, and Tim Yerxa. The committee was supported by consultant Judy Harquail. Ex officio members included Natalie Lue and Sue Urquhart.

Special thanks go to members who stepped down from the committee over the past year, namely Mark Hammond and Cynthia Lickers-Sage, and also Norman Armour, who supported the committee as a consultant.

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

Respectfully Submitted,

Jim Smith
Chair

Appendix D - Communications Committee Report

CAPACOA 2021/22

The Communications Committee members included staff, the Chair and Past Chair. Less about funder advocacy, the committee focused on engaging membership and the greater sector by finding ways to amplify our standard media and social media presence. Our approach was to offer more human-centered stories and articles to better tell the CAPACOA success story.

Improving the website and All Access were also priorities; through implementation of Special Bulletins to mitigate the amount of material going out to our members and readers, focussing on clear messaging and consistency throughout our communications, and the introduction of our new featured member column, "Eyes On..."

We're experiencing exponential growth and exposure both online and on social media, thanks to staff building partnerships through reciprocal tagging of artists and organizations.

With warmest regards,

A handwritten signature in cursive script that reads "Natalie Lee".

Appendix E - Conference Committee Report

After months of pre-planning, the decision to move to a fully online conference was not taken lightly but proved to be a defining moment for the Conference Committee and, therefore, CAPACOA. We were required to unbook conference spaces, hotels, and travel arrangements. A priority became determining what would be the most user-friendly and stable online platform for a national and international delegate list. And while a virtual conference would improve availability once we tackled the time zones issue, there were still challenges of accessibility especially around languages.

It took a village of staff, committee members, jurors, programmers, translator, into hosts, session facilitators, and digital technicians to deliver one of the best CAPACOA conferences ever. It sparked a steady stream of new members for the organization by providing meaningful opportunities for colleagues to connect, share their experiences, learn from each other, and feel supported. A visit to the CAPACOA website [CAPACOA Conference 2021](#) will provide an overview of the conference, while also highlighting the many artists, delegates and countries featured and showcased.

In addition to the snapshots, showcases, professional development sessions, networking and meet up opportunities, CAPACOA took the conference to a new level by commissioning a new work specifically for the conference, the virtual activation FARCE. FARCE was conceptualized and designed by Patrick Blenkarn, Laurel Green, and Milton Lim. 35 registrants committed to four days of two hour sessions to participate in a role-playing adventure game set in a 'fictional' arts ecosystem. Cast as an Artist, Presenter, or Producer in a once flourishing arts community, players were faced with a series of systemic challenges and problems to solve. As a non-gamer, I was somewhat apprehensive but it turned out to be a wildly successful, fun, thought-provoking, and timely exploration of real and current situations with inspiring results.

I would like to extend my heartfelt and abundant thanks to staff (Sue, Frédéric, Chandel, Britt, Andrew, Lindsay) and the Conference Committee with special recognition to Judy, Shoshana Polanco and Deby Staiff – you made it possible!

With warmest regards,

A handwritten signature in cursive script that reads "Natalie Lee".

Appendix F – Nominations Committee Report

The Executive Committee with the additional contribution of Past Chair (Michele Emslie) serves as the Nominations Committee for the Board of Directors.

This year, Michele Decottignies ended her third term early and Madeleine Skoggard stepped down after her first term due to work demands. We also were deeply saddened by the loss of our colleague, friend, and board member Majdi Bou-Matar.

At this time, Josh Jennings and Kevin Korchinski have completed their full terms. The staff, Board of Directors, and Executive Committee extend their deepest gratitude and best wishes for their service and support to CAPACOA and its members.

The Executive Committee serves as the Nomination Committee for the Board of Directors. This year the following board members' terms are complete:

- Kevin Korchinski
- Josh Gennings

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 2022 AGM: Directors returning for re-election:

- Cynthia Lickers-Sage - fourth term
- Vincent Messenger - fourth term
- Jim Smith - fourth term
- Natalie Lue - third term
- Umair Jaffar - third term
- Yaëlle Azoulay - second term
- Gillian Reid - second term
- Nick Beach - first term
- Pam Patel - first term
- Andrea Vincent - first term

Nominees to be elected to the board ([biographies have been made available](#)):

- Ivan Coyote
- Angela Campbell
- Evelyn Bradley
- Kennedy Jensen

With warmest regards,



Appendix G - 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. CAPACOA 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.

[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.