



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

A large, horizontal blue brushstroke graphic with a textured, paint-like edge, serving as a background for the title.

2020-2021 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

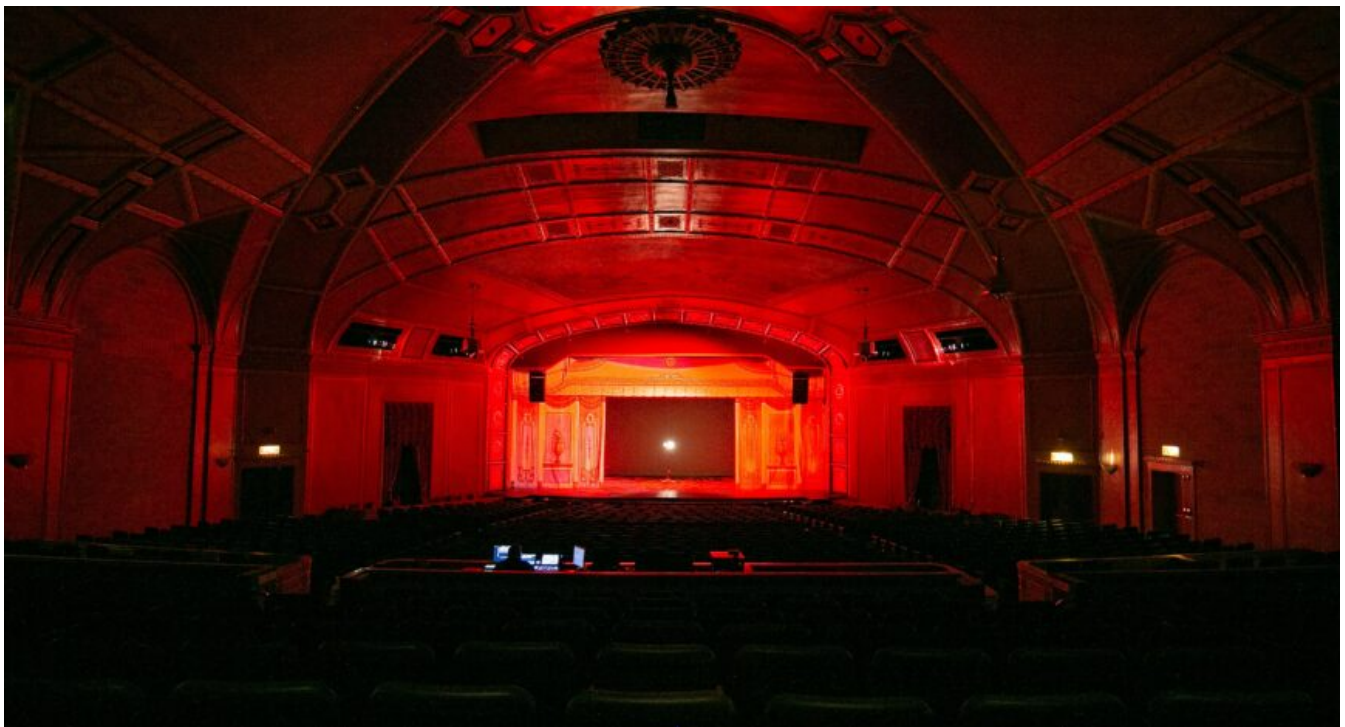
Response to the COVID-19 Pandemic

All Access Town Halls and Webinars

Throughout the year, CAPACOA supported its various members with online gatherings and webinars, which we eventually coined **All Access Town Halls** and **All Access Webinars**.

Between April 2020 and March 2021, we held no less than **20 All Access Town Halls and Webinars** rallying **2120 total participants** ([see the list below](#)).

In addition, we also assisted with the coordination of meetings of agents and managers. Those were held on a weekly basis until June 2020, and then bi-weekly. Moreover, Linked Digital Future resources were affected to the organization of a two-part webinar series on [online performances](#).

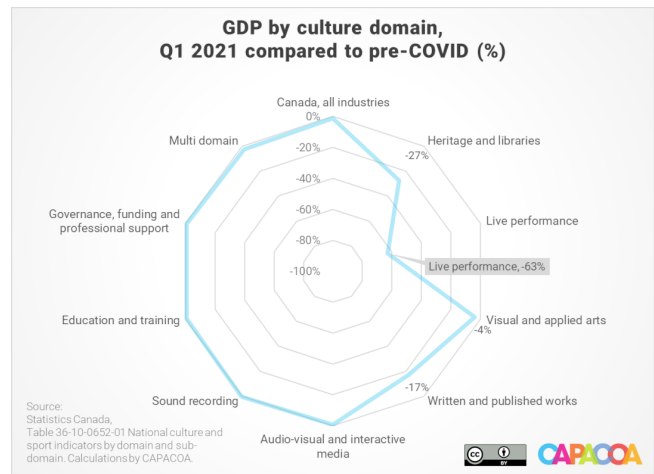


The Sanderson Centre for the Performing Arts was one of many CAPACOA members who took part in the #LightUpLive campaign, in September 2020.

Documenting and monitoring the impact of the pandemic

CAPACOA took a leadership role in documenting and communicating the impact of the pandemic.

- We launched a series of blog posts entitled “[Chronicles of a pandemic](#)”.
- We supported the development and launch of the “I Lost my Gig” survey.
- We developed resources to help our network members conduct [empathy interviews](#) with their members, in conjunction with the National Network Meeting.
- We provided in-kind support for the design and the communication of the *Arts Response Tracking Study*, commissioned by Business/Arts and the National Arts Centre.
- We co-commissioned, along with Orchestras Canada and other arts service organizations, the [National Arts and Culture Impact Survey](#).
- Most importantly, we provide timely access to labour force statistics from Statistics Canada. This has led to unprecedented website traffic and media coverage. Our [monthly analyses of the Labour Force Survey](#) each had between 300 and 1,200 page views. Our [COVID-19 Impact Statistics page](#), which we created in October 2020 to aggregate all information in one place, has had 4,320 page views. Media coverage included Le Devoir, Radio-Canada, and the Globe and Mail (see [Appendix D](#)). **CAPACOA became THE #1 source of reliable statistics on the impact of the pandemic on the performing arts.**



Coordination of Arts Service Organizations' responses

In order to avoid duplication and to deliver a more coordinated response to the pandemic, CAPACOA brought together 31 arts service organizations under the umbrella of the **COVID-19 ASO Response Group**. This informal coalition met every week for the entire year. In-between meetings it also coordinated efforts over a Slack Workspace and a list serv. Among many things, this collective effort led to the development of an Impact Assessment Framework, of [Patron Survey Tools](#), and many collective advocacy activities. The most notable activity in terms of the breadth of participants was the [National Arts and Culture Impact Survey](#).



Media coverage

We had 15 newspaper articles or radio interviews citing/interviewing CAPACOA staff or our statistics. See [Appendix D](#) for the full list.

NEWSLETTER

Canada's empty theatres and venues turning red tonight to #LightUpLive



J. KELLY NESTRUCK >
PUBLISHED SEPTEMBER 22, 2020

The Globe and Mail regularly turned to CAPACOA for reliable statistics on the impact of the pandemic on the live performance sector.

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.

The IMDI2020-21 launched in September 2020 brought together international cohorts of over 150 presenters/curators/producers and artists for **a series of 70 virtual networking meetings** that explored programming visions and challenges; innovative programmes developed in lockdown; artistic inspiration; current market conditions and ambitions and visions what the world of programming and touring will look like post Covid-19.

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.

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 Cohorts

Last fall, Canadian presenter cohorts included 40 CAPACOA members, paired with colleagues from countries and regions around the globe. 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.**

Canada - Argentina

Canadians

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

Argentinians

Daniela Cerchiaro
Frederico Irazabal
Matias Umpierrez
Raul Sansica
Guillermo Baldo
Mariana Obersztern
Mariano Tenconi Blanco
Lisandro Rodriguez
Marcelo Castillo
Ana Garasino

Beatriz Ventura
Marcos Krivocapich

Canada - Brazil

Canadians

Ilder Ibrahimof
Ruth Wikler
Aislinn Rose
Brendan Healy
Claudel Doucet
Erin Brubacher
Milton Lim
Andrew Tay
Bahia Watson
Jenna Rodgers

Brazilians

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

Alejandro Ahmed
Aline Vilareal
Erivelto Viana
Kleber Damaso

Canada - Chile

Canadians

Cathy Levy
Sherrie Johnson
Pam Patel
Lynanne Sparrow
Esie Mensah
Marie Farsi
Sandra Laronde
Sherry Yoon
Tai Amy Grauman
Sarah Naime
Fay Nass

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
Paulette Briones Olmos

Jose Zambelli
Paulina Vilches
Solanyi Robayo Solarte

Canada - Colombia

Canadians

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

Colombians

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

Negev Leif Cabuya Villegas
Angela Olarte
Nicolas Cardenas

Canada - Mexico

Canadians

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

Mexicans

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

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

Rhea Lewis
Grace Okereke

Canada - Norway - Denmark

Canadians

Renellta Arluk
Nathalie Bonjour
Michele Emslie
Heather Redfern
Daina Ashbee
Michelle Olsen
Chris Reed
Adrienne Wong
Bjorn Hemes
Cheyenne Scott

Danish

Naja Lee Jensen
Moren Krogh
Malene Catherine Pedersen
Adelaide Sofie Bentzon
Nonne Mai Svalholm
Andreas Constantinou
My Granholdt
Marie Louise Stentebjerg

Norwegians

Stine Nilsen
Susanne Naess Nielsen
Ragnheiour Skuladottir
Amund Sjolie Sveen
Elle Sofe Sara
Maya Mi Samulesen
Silje Figenschou Thoresen

Canada - Taiwan

Canadians

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

Taiwanese

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

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

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

National Network Meeting

The main objective of the virtual National Network meeting was to build the capacity of CAPACOA network members to:

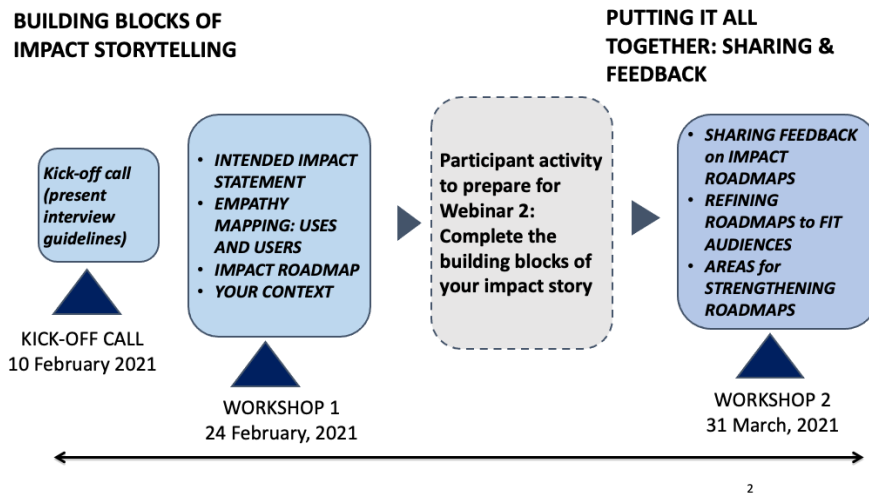
1. Improve how they develop an impact roadmap based on a theory of change methodology; and
2. Improve how they share meaningful impact stories for different audiences, e.g., funders, boards of directors, the public.

The NNM met this objective by providing a two-phase, participatory training workshop series to CAPACOA network members around how to develop an impact roadmap that describes the *intended impact* of their organisations and the strategies for achieving that impact in a way that is engaging and clear.

This NNM introduced basic social innovation/impact and strategic clarity tools and skills to a small team of personnel from member organisations to enhance how they share the important results and impact of their programs. Participation in this workshop series encouraged team members to work together, in dialogue, on three main deliverables:

1. An intended impact statement;
2. Empathy maps that capture profiles of direct and/or indirect beneficiaries of members programming and anticipated social outcomes from their programming interventions;
3. The key ingredients and table of contents of an impact story, and;
4. A rough draft of the impact story that they developed for sharing and refining between Workshop 1 and 2.

Overview of the workshop series



Town Halls & Professional Development Sessions

Starting in March 2020, CAPACOA has hosted webinars and town halls on the performing arts industry, sector changes from COVID-19 pandemic, and emerging realities. These discussions provided actors in the sector opportunities to learn and connect.

<p><u>A clean slate for reopening</u> To better understand the needs and possible gaps, CAPACOA has invited a panel of speakers from the performing arts community to evaluate the Events Safety Alliance Guide to Reopening.</p>	<p>May 5, 2020</p>
<p>Managing mental health and building resilience in the performing arts Living in the time of COVID, many of us are dealing with uncertainty, fear, grief, and anxiety. CAPACOA is here to support you, not only in business but also in your mental and emotional well-being. In partnership with the Canadian Dance Assembly and Dancer Transition Resource Centre: DTRC, we invite you to join us for a workshop with counsellor and consultant Deena Chochinov.</p>	<p>June 2, 2020</p>
<p><u>Live streaming and new business models in the performing arts</u> Through this Town Hall, we will explore the things we need to keep on our radar as we integrate these technologies into our operations. The topics will explore different platforms, marketing digital performances, and monetizing different platforms of note for performers and organisations. Moderated by Bridget MacIntosh.</p>	<p>June 23, 2020</p>
<p><u>CAPACOA programs information session</u> In this hour-long information session, members of the CAPACOA team will answer your questions about two of our programs: the Linked Digital Future initiative (LDFI) and the Presenters Capacity Building Program (PCBP). Both programs are important parts of the support CAPACOA aims to build in its membership, and reinforce or build existing strengths in our members.</p>	<p>July 7, 2020</p>
<p><u>Conference and showcasing models</u> CAPACOA hosted a panel discussion to highlight the new pitch, conference and showcasing models exacerbated by the global circumstances we must now navigate. In this moderated discussion, panelists will expound on their different organisations and business practices as they try to navigate new models of pitches, showcasing, and professional development programs.</p>	<p>July 21, 2020</p>
<p><u>The gradual reopening of performances</u> On Tuesday, September 15 at 3PM (ET), CAPACOA invites our presenter members to join and discuss the gradual reopenings of theatres and festival events across the country, and to explore the different statuses and challenges from province to province to territory.</p>	<p>September 15, 2020</p>
<p><u>Rebuilding upon more sustainable and equitable foundations: the environment</u> Part one of a three part series discussing rebuilding upon more sustainable and equitable foundations. Throughout the COVID crisis, many suggested that this is an opportunity for the arts sector to embrace new practices and policies. Could this be a chance to rethink and learn how to be more responsible when it comes to protecting our planet?</p>	<p>October 6, 2020</p>

<p><u>Rebuilding upon more sustainable and equitable foundations: financial sustainability</u> We explored the financial sustainability of the live performance sector during and beyond the COVID-19 pandemic. Among other things, we wanted to gauge the financial sustainability of physically distanced, online and/or hybrid presentations.</p>	<p>October 20, 2020</p>
<p><u>Rebuilding upon more sustainable and equitable foundations: equity</u> CAPACOA has undertaken a series of All Access Town Halls to explore and discuss the <u>recovery framework</u> put forth by the Minister of Canadian Heritage. We will explore rebuilding a new sector with equity and inclusion enshrined in each of our organizations, businesses or artistic practices.</p>	<p>November 3, 2020</p>
<p><u>A changing performing arts ecosystem: civic venues</u> What was the impact of COVID-19 on civic venues, and what can we do to support these venues? If civic venues become rental halls, how will this influence the performing arts sector, especially touring?</p>	<p>February 9, 2021</p>
<p><u>A changing performing arts ecosystem: Festivals</u> What kind of business models emerged during the pandemic for Festivals in Canada? And will they be maintained post-pandemic? How can festivals keep engaging their communities during lock-down? And how will they deal with making their audiences feel safe returning to festivals in the post-covid era?</p>	<p>February 23, 2021</p>

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?

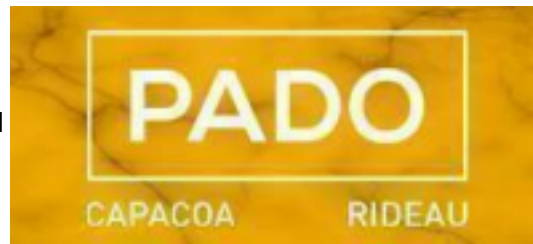
Following the community feedback, we decided to bring in an advisory circle of Indigenous arts workers who will meet regularly (bi-weekly) in the new year and apply the feedback to build and confirm a program syllabus. The members of the circle (who will be paid for the time and contribution) are being 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 2020-2021.

Presenters Capacity Building Program

The sixth edition of this program was delivered with Canadian Heritage (CAPF) funds by both RIDEAU and CAPACOA to presenting members in 2020-2021. Following a rigorous two day peer assessment, the program delivered \$145,000 in capacity building funds presenting organizations under three components: organizational consultation, mentoring, and professional development.

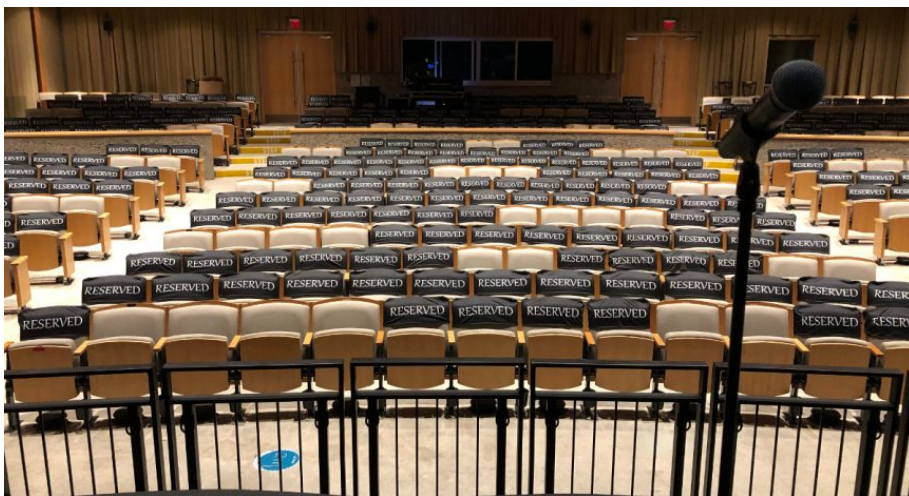


26 total applicants: 20 recipients, 16 of these were CAPACOA members. The program is continuing in 2021-2022.

"The arts community exists within a close-knit ecosystem characterized by mutual support in the pursuit of artistic excellence. Organizations such as CAPACOA are a sustaining force, and the Capacity Building Program is a perfect example of how this support manifests." - **Vancouver New Music – 2020-21 recipient**

Conference

The 2020 Annual Conference was cancelled due to the COVID-19 pandemic. Conference resources were reallocated to hold online events throughout the year.



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

2020-2021 was a particularly busy research year. We conducted, co-commissioned or supported several research activities in relation to the COVID-19 pandemic ([see details above](#)) and as part of the Linked Digital Future Initiative (below).

CAPACOA became a member of the [Culture Statistics Strategy Consortium](#). The CSSC is supporting the development of the new statistical programs as part of the Culture Satellite Account. One such program is the [National Culture Indicators](#), first released in April 2021. Being a member of the CSSC also provides access to detailed Statistics Canada tables.

Linked Digital Future initiative

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

Here's what we accomplished between April 2020 and March 2021.

- Culture Creates accelerated the development of the **Artsdata.ca knowledge graph**.
 - The [Artsdata.ca data model](#) includes new schema properties and was mapped to several ontologies. Data from Wikidata, Artsdata, and DBpedia can now be used interchangeably.
 - They prototyped software to do Named Entity Recognition (NER) of “artists/organizations” and “locations” on web pages. This will enable attribution of unique persistent IDs and generation of rich metadata about Canadian artists. As a result, the number of persons, organizations and places in Artsdata grew tenfold, from 1,040 to 11,100.
 - In addition to enhancing the Footlight application, Culture Creates developed a new batch website crawl and upload tool code named Capacitor. In spite of the pandemic, the number of events in Artsdata quadrupled.
 - R&D expanded into the development of APIs and other applications to meet the needs of future data consumers.
 - By March 31, 2021, the numbers of entities and triple statements in the Artsdata.ca knowledge graph had both more than doubled compared to last year.
- Modelling activities continued within the LDFI team and at the international level in conjunction with the **Linked Open Data Ecosystem for the Performing Arts** community and the **W3C Performing Arts Information Representation Community Group**.



- We undertook exploratory activities with Open North to identify operational and ethical principles for **data governance** in the context of data sharing and open data.
- We began consultative activities with Indigenous artists about the representation of aspects of **Indigeneity in the Web of data**.
- CAPACOA partnered with Conseil québécois du théâtre and La Cogency to undertake a series of training, population and modelling activities in **Wikidata**. We delivered nine [Wikidata workshops](#) in English and French to 171 unique participants. Good practices were documented in the [WikiProject Performing arts](#) and in the [WikiProject Cultural venues](#).

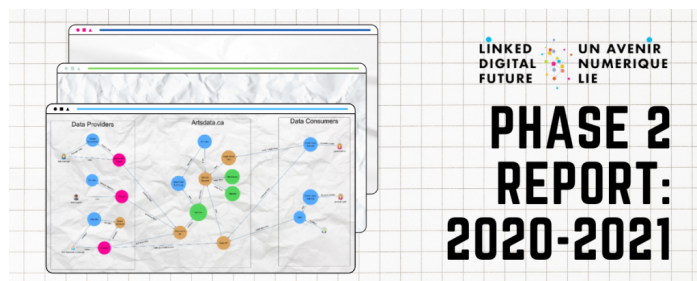


At WikidataCon 2021, the WikiProject Performing arts was awarded the Ecosystem Award!

- The **Digital Navigation Program** provided one-on-one digital transformation coaching to 31 organizations. These services were extremely timely as performing arts organizations were forced to quickly pivot to digital means of dissemination.
- Including the Wikidata workshops, we delivered 32 digital literacy and knowledge sharing events, reaching a total of **580 participants**.

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

The Linked Digital Future initiative received support from the Government of Canada, the Canada Council for the Arts, the Government of Québec and the Wikimedia Foundation.



What's next

The LDFI continues in 2021-2022, with a focus on building partnerships with data providers and data consumers.

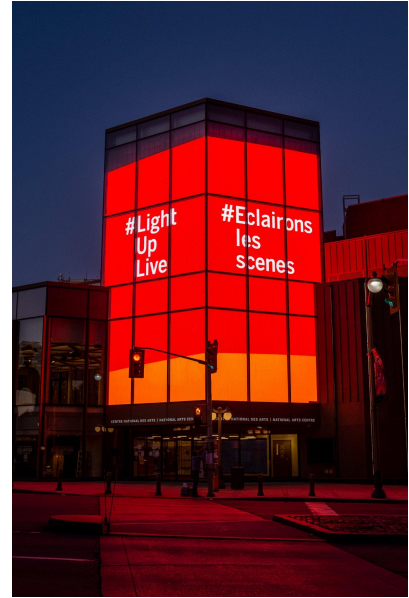
Policy Development and Advocacy

COVID-related advocacy

Throughout the year, CAPACOA entertained regular communications with the office of the Minister of Canadian Heritage and with federal Members of Parliament. We seized every opportunity to share the latest information on how the pandemic was affecting the sector and to express our appreciation of emergency measures, while providing constructive feedback when necessary.

In addition, we also conducted these activities:

- August 2020: CAPACOA submitted a [pre-budget brief in advance of the 2022 federal budget](#).
- September 2020: In response to the Department of Canadian Heritage’s Recovery Framework consultation, CAPACOA prepared an exhaustive written submission on [Rebuilding Upon More Sustainable and Equitable Foundations](#). This submission took a supply and demand lens to examine the business models for live and online presentation of the performing arts, before, during and after the pandemic.
- September 2020: CAPACOA rallied behind the [#LightUpLive awareness-raising campaign](#).
- September 2020: CAPACOA joined the [Coalition of Hardest Hit Businesses](#).
- November 2020: CAPACOA [appeared before the House of Commons’ Standing Committee on Canadian Heritage](#), in view of its study of Challenges and Issues Faced by the Arts, Culture, Heritage and Sport Sectors During the COVID-19 Pandemic.
- February 2020: CAPACOA submitted a document titled [Rebuilding the performing arts ecosystem after the COVID-19 pandemic](#) as part of the Let’s Talk Budget 2021 consultation. The document outlines a list of bold recommendations for the rebuilding and recovery of our sector post-pandemic. Moreover, It endorsed recommendations submitted by other organizations such as Festivals and Major Events, The Canadian Live Music Association and Orchestras Canada.



All of this hard work truly paid off.

1. In May 2020, the federal government promptly announced an Emergency Support Fund for Cultural, Heritage and Sport Organizations, in the amount of \$500 million.
2. In September, **for the first time in history, the term “performing arts” was explicitly mentioned in the [Speech from the Throne](#)**. Moreover, all six of CAPACOA’s pre-budget recommendations were addressed in the speech.
3. In November, as part of the Fall Economic Statement, the government committed further sector-specific funding for the live performance sector. Under the “Supporting Workers in the Live Events and Arts Sectors” heading, the federal government invested \$181.5 million in 2021-22 to the Department of Canadian Heritage and the Canada Council for the Arts to support the planning and presentation of COVID-19-safe events and the arts – including both live and digital – and to provide work opportunities in these sectors.
4. In April 2021, the federal budget invested \$1.9 billion to restore tourism, arts, culture, and sport over the next five years. This included:
 - \$200 million for the Major Festivals and Events Support Initiative;
 - A \$300 million Recovery Fund for Arts, Culture, Heritage, and Sport Sectors; and,
 - A \$200 million Reopening Fund to support organizations and projects that deliver in-person experiences and events.
5. In its electoral platform, the very first commitment of the Liberal Party was a ticketing subsidy for live performances.
6. In November 2021, the government tabled bill C-2 to implement the **Tourism and Hospitality Recovery Program**. This extension of the wage subsidy and the rent subsidy is a major win: it recognizes that hardest hit industries will take longer to recover AND it positions the live performance sector as an important asset in the visitor economy.

Besides these emergency and recovery investments, we didn't lose sight of core funding for presenters and festivals. We continued to advocate that supplemental funding first announced in the 2019 budget for the Canada Arts Presentation Fund and Building Communities through Arts and Heritage should become permanent. While we have not yet made these increases permanent, we at least managed to have them extended up to the 2023-2024 fiscal year.

Copyright and neighbouring rights

Back in 2019, CAPACOA opposed tariffs proposed by both SOCAN and Re:Sound. This was part of CAPACOA's efforts to achieve streamlining of tariffs and harmonization of tariffs between Re:Sound and SOCAN.

Negotiations with Re:Sound are now completed. The details of our settlement regarding Tariff 5.J – Concerts will be made publicly available when the next round of Re:Sound tariffs is certified by the Copyright Board.

Negotiations with SOCAN continued in 2020-2021, but have not been successful. SOCAN has still not introduced an equivalent tariff to Re:Sound 5.K – Theatrical, Dance and Other Similar Live Performances.

Moreover, Re:Sound 5.K – a tariff negotiated by CAPACOA on behalf of the entire performing arts sector – is still not implemented in the Entandem. As a result, CAPACOA members continue to face a less-than-optimal reporting experience.

Copyright and neighbouring rights are likely to remain an important aspect of CAPACOA's advocacy activities in 2021-2022.

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
- Amanda Peters
- Taisa Petruk
- Shauna Kadyschuk
- 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 in 2020-2021.
- 2672 subscribers as of March, 2021.
- 73.7% of readership used a desktop to open the newsletter.
- Average readership this year was 23% in open rates.

It is worth noting that in 2021, CAPACOA started to communicate with its members through MailChimp by adding a tag to existing subscribers. This allowed for better email formatting and tracking, compared with the old system (List serv).

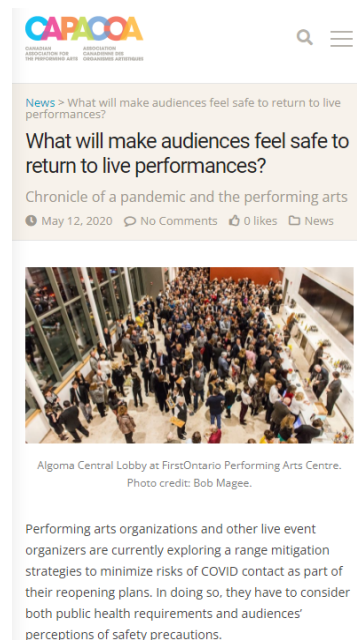
Website

Our redesigned website launched in April 2020. Text on the website was licenced Creative Commons - Attribution to encourage reuse of our contents.

Our Google Analytics tracking code was not implemented at launch and we lost almost a full month of statistics. While direct comparison with the previous year is not possible (because of this data loss), it looks as though the total number of users and page views would have been roughly the same. While the bounce rate (people leaving the website after their first page) increased 4%, the average time on page increased 22% to 2:11, which is excellent considering the attention span over the web.

Thanks to the remarkable contribution of our Communications Director, we published no less than **38 news articles** in 2020-2021 (compared to 18 in 19-20, and 31 in 18-19).

- Our performing arts statistics continues to be the most visited page: 3270 page views
- The new International Connections page attracted 1360 views.
- **Many news articles had more than 500 page views:**
 - a. [What will make audiences feel safe to return to live performances?](#) – 1254 page views
 - b. [2020: The Year One in Four Arts Worker Lost Their Job](#) – 1250
 - c. [Artists and cultural workers still among most impacted by the COVID outbreak](#) – 638
 - d. [The long wait for audiences](#) – 557
 - e. [Employment in arts and culture industries, September 2020](#) – 536
 - f. [Employment rebounds, but culture workers aren't seeing signs of recovery just yet](#) – 532
 - g. [Online Performances And The Search for a Viable Business Model](#) – 504
 - h. [Employment in arts and culture industries, June 2020](#) – 500



The screenshot shows the CAPACOA website header with the logo and navigation icons. The main content area features the article title "What will make audiences feel safe to return to live performances?" with a subtitle "Chronicle of a pandemic and the performing arts". Below the title is a photo of a large crowd of people in a lobby, with the caption "Algoma Central Lobby at FirstOntario Performing Arts Centre. Photo credit: Bob Magee." The article text begins with "Performing arts organizations and other live event organizers are currently exploring a range mitigation strategies to minimize risks of COVID contact as part of their reopening plans. In doing so, they have to consider both public health requirements and audiences' perceptions of safety precautions."

Social Media

Facebook & Instagram

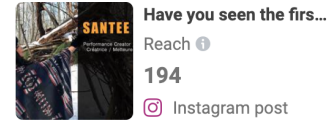
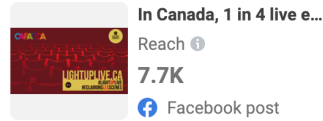
As of March, 2021, we have

- 1.8K Facebook Page Likes & 783 Instagram Followers

Facebook and Instagram posts reach

from April 2020 to to March 2021 based on

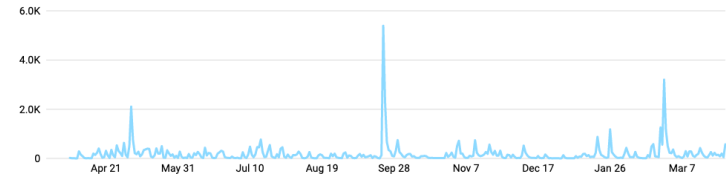
- 203 Facebook posts
- 50 Instagram posts



Results

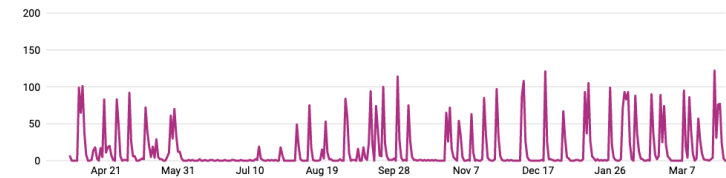
Facebook Page Reach

30,987 ↑ 1.1K%



Instagram Reach

759 ↑ 321.7%



Audience

Current audience Potential audience

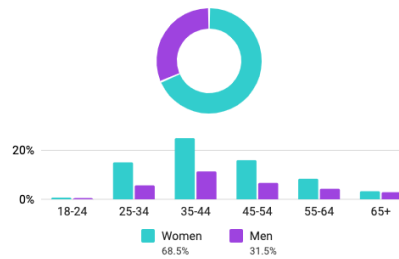
Facebook Page Likes

1.8K

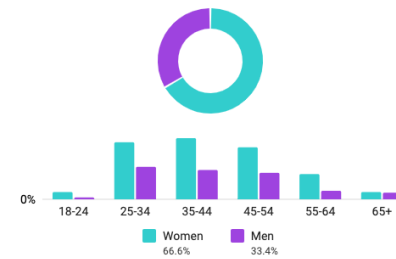
Instagram Followers

783

Age & Gender



Age & Gender



Twitter

- 4000+ followers
- Average impressions from April 2020 to March 2021: 18.2K
- 250+ tweets

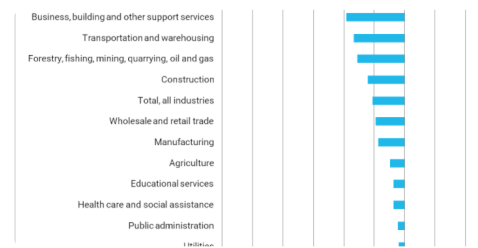
Most popular tweet with 3500+ impressions:

Top Tweet earned 3,525 impressions

Relative to its size, the arts, entertainment and recreation sector lost more jobs than any other sector in 2020. Employment fell from 450,500 in 2019 to 336,100 jobs in 2020. That's a 25.4% drop.

capacoa.ca/en/2021/01/202...

[#artsCanada pic.twitter.com/rqowQqSN6J](https://artsCanada.pic.twitter.com/rqowQqSN6J)



← 1 ↻ 17 ❤ 10

2 – Operations

Membership

During the 2020-2021 period, CAPACOA continued to represent 176 Members. In response to the COVID pandemic and its financial impact on our industry, accommodations were made to ensure the continued representation of all interested parties by CAPACOA.

2020-2021 Members

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

Development of a new membership form

The creation of a new online membership renewal process and data-collection form was initiated during the 2020-2021 fiscal year (alongside the website redesign and as part of the Linked Digital Future Initiative). The project was coordinated by different staff members at various intervals, in light of staffing changes over the past year. The platform officially launched July 13th, 2021. We continue to offer traditional membership renewal methods as an alternative option.

The 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).

Human Resources

Sue Urquhart, Executive Director

Mélanie Bureau, Operations Manager (until May 2021)

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

Frédéric Julien, Director of Research and Development

Boran Zaza, Communications Director (hired in September 2020)

Andrew Giguère, Communications and Membership Coordinator

Brit Johnston, Community Relations Officer

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 2020-2021:

Alliance for Arts + Culture

Association RIDEAU

Australian Performing Arts Centres Association

Atlantic Presenters Association

Bern University of Applied Sciences

Business/Arts

Canadian Arts Coalition

Canadian Live Music Association

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

Regional Presenters Networks

Stage Page

Synapse C

Appendix A – Board Chair Report

CAPACOA 2020/21

It will come as no surprise that the beginning of 2020 was one of the most challenging we have ever faced as a sector, and as an organization.

There were many, many phone calls and conversations around how we, as your service organization, could best serve those who were reeling from the changes that Covid wrought.

I am proud to say that CAPACOA has been recognized as being one of the “first out of the gate” to respond with initiatives we thought could help. And the first of these was simply – to gather and share with each other. We did that through webinars and town halls – holding 20 of these in April and May alone. We helped gather agents and managers on a weekly basis through to June 2020 and offered monthly webinars and town halls, addressing the burning issues that cropped up by the month.

Under the leadership of Judy Harquail, Jim Smith and the International Marketing Development Committee, the Cultural Missions adapted to a world without travel – instigating and initiating 9 different cohorts – bringing presenters, artists, producers and others together for monthly conversations, developing relationships that will last post Covid, and will serve our sector well as when we are able to meet and travel again.

Staff member Frederic Julien and his team also adapted in a heartbeat- providing workshops as part of the Linked Digital Futures on live streaming, digital presence, discoverability – the list goes on. We were well placed to provide guidance and instruction as we all entered fully into this new digital world that many of us had not utilized before and with which we were unfamiliar.

In conjunction with many partners, Frederic also carried out extensive research, documenting and monitoring the impact of the pandemic and relayed these findings to all our stakeholders, including government agencies, keeping them consistently informed and I believe, affecting policy decisions.

Brit Johnson, as part of her work with CAPACOA, kept the Indigenous Performing Arts Professional Development Program going in partnership with our long-time collaborator, the Indigenous Performing Arts Alliance. This is the end of this consultation phase that will determine a mentorship syllabus aimed at supporting mid-career Indigenous arts managers.

We also continued with The Succession Plan – I’m sure many of you have benefited from this program, designed to support presenters in this country to continue to develop resilience and sustainability through funding from this program.

At last year’s AGM, we had just come out of a planning retreat, setting our strategic priorities for the next three years. I am proud and happy to say that CAPACOA achieved many of these goals – they were optimistic and not for the light-hearted. And this is due to the hard and diligent work of the CAPACOA staff who are some of the most mindful, caring individuals I’ve had the pleasure to work with – they do embody the values we have set out for ourselves as an organization. Frederic Julien, Melanie Bureau (who moved out of her position last summer), Brittany Johnston, Andrew Giguere and our caring, fearless Executive Director Sue Urquhart who has guided this organization through this incredibly difficult year.

This is the end of my term as board member and President of CAPACOA, and I would like to take a moment to thank my fellow board members who are some of the most intelligent and committed individuals I have had the pleasure to work with. I want to tell you, our members, that you have a committed, hard-working board who bring their experience, deep wealth of knowledge and passion for this work to every meeting and work they undertake. Thank you for putting your trust in my leadership, I never took it lightly and I appreciated it immensely.

With great respect,

Michele Emslie

Appendix B - Treasurer's Report

CAPACOA, Dec 1, 2021

This year marked my first full year as treasurer with CAPACOA. Many thanks to Chris Dearlove, our former treasurer for his hard work to leave everything so pristine. Through his established practices and forms we have been able to continue and grow the financial practices of the organization.

Here are some highlights from this past year:

1. Auditor transition: CAPACOA successfully transitioned the annual auditing of our financials from Sharon O'Halloran C.P.A. Inc to Grant Thornton LLP.
2. Budgeting form revision: Financial statements are created 5-7 times a year to present to the Finance and Organization Resilience Committee and subsequently to the Executive board. Through these conversations, we have revised the financial forms to represent the desired information and help tell the story of our current financial position.
3. Suggestions from past audits: We are currently evaluating the best organization practices and procedures through process and policy development based on these suggestions including internal control, cyber security, delegation of authority and purchase authorization documents.

Overall the financial position of CAPACOA is resilient. Through continued support from our funders and membership we continue to engage thoughtfully within our means. Under the direction of the 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. Through engagement of vendors provided in-kind service to multiple quotes and careful budget tracking that met or exceeded expectations on all fronts.

It should also be noted that Maggie Clarkin, our bookkeeper does a good job keeping on top of the AP/AP 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 and know that any future change would represent only a fine-tuning of a great financial management system.

Thank you,

Josh Gennings
Treasurer, CAPACOA

Appendix C - International Market Development Committee Report

CAPACOA, Dec 1, 2021

During the course of CAPACOA's 2020-21 fiscal year, the organization's International Market Development activities were severely impacted by the COVID-19 pandemic with a number of cultural missions having to be canceled. This included planned 2020 delegations to Germany (Tanzmesse), the United Kingdom (Edinburgh Fringe Festival), South Africa (Pan-African Creative Exchange), and Japan (Yokohama Performing Arts Market). The first few months of 2021 had delegations planned for Chile (Santiago a Mil) and Argentina (Festival International Buenos Aires).

The quick pivot for these activities was to turn to a digital form of engagement that allowed for artist discoverability and relationship/network development. The program, developed and executed by CAPACOA International Market Development Consultant & Strategist Judy Harquail, saw the formation of groupings of 8 Canadian artists and presenters matched up with their counterparts in 8 different countries, namely Argentina, Brazil, Chile, Colombia, Mexico, Scotland, Denmark, Norway, and Taiwan. There was also a broader Asia grouping capturing other countries from the region. In the aggregate, this program saw 80 Canadians meeting with 80 internationals for 60 hours per group over a period of 6 months.

Another initiative in response to the pandemic was Connections: Pan-global Reflections by Artists in Lockdown, which saw the production of 8 artist videos each of 30 minutes duration. [You can view the videos here.](#)

A significant accomplishment of the 2020-21 year was the completion of CAPACOA's International Engagement Strategy 2021-24. This project had been a committee goal and in development since the formation of the International Marketing Development Committee in November 2018. [You can review the document on the CAPACOA website here.](#)

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 was made up of the following members: Renelitta Arluk, Keith Barker, Franco Boni, Clothilde Cardinal, Annick-Patricia Carrière, Margaret Grenier, Mark Hammond, Ravi Jain, Sherrie Johnson, Cathy Levy, Cynthia Lickers-Sage, Natalie Lue, Heather Redfern, Gillian Reid, Kathi Sundstrom, and Tim Yerxa. The committee was supported by consultants Norman Armour and Judy Harquail.

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 - Agents/Managers/Business Members Committee Report

CAPACOA, Dec 1, 2021

Agents & Managers were hit hard during the last 20 months. And months to come are still uncertain. Whether we talk of Summer 2022 or the season 2022-2023, it is still hard to say how many bookings, tours, concerts, could happen and be confirmed. It is early for some programmers because they are uncertain of the availability of their venue, and also because the pandemic hit hard on their finances, they have less sponsorships, and they will decrease the number of concerts they will organise; It is too late for others that have their season already full of rescheduled concerts. So, at this right moment, on top of uncertainty of the virus itself, uncertainty of crossing borders with their related restrictions, the normal working wheel of an agent's work hasn't restarted yet.

Some agencies are starting to struggle with finances, incomes not being there. Some other agencies were at the right place at the right moment, and they received support from Canada through the wage subsidy and received support from Canada Council if they were already receiving the core grants. So, we hope that every agency will hold on and find ways to go through the upcoming months and stay with us until things come back to a kind of normal, and incomes are back.

On another end, an association of Agents & Managers was officially born / constituted during the pandemic: Agence des arts de la scène Performing Arts Agencies Canada, short name to be AASPAA Canada. AASPAA Canada is actually led by a board of 8 agents. You can access more information on the website aaspaa.ca. AASPAA Canada is a collegial membership based organization whose foundation is rooted in the representation of the profession of Agents & Managers in a diverse, inclusive and equitable voice; to act as advocates for the members' common interests and growth within the Performing Arts sector in Canada.

AASPAA Canada wants:

- To promote knowledge and recognition of the essential role agents and managers perform in the sector.
- To act with one equal voice actioning direct advocacy for its membership.
- To represent and safeguard the interests of agents and managers.
- To promote collaborative relationships and dialogue.
- To continually monitor, measure and report on the A&M sector's progress.
- To operate as a safe, secure, inclusive space for its membership.
- To grow diversity in the A&M sector.

All started in 2012 when the Canada Council for the Arts started to support A&M to the NAPAMA Retreat, NAPAMA being the US A&M association. And then, the story moved on when CAPACOA started to facilitate three Annual meetings (2016, 2017 and 2019) to allow professional A&M to gather to discuss important issues with each other, funding bodies and Canada's touring Networks.

When the pandemic hit, the existing relations that were developed during these previous years just got stronger and accelerated the process of becoming an association. Actually, AASPAA Canada works by committees and has started different projects, some in partnership with CAPACOA, such as another National Meeting next May or June 2022, and a Canada on Stage / Canada en Scène project.

AASPAA Canada was founded in 2021 to build a strong network of Canadian Arts Managers based on the idea of a country united by culture and camaraderie as well as trust. And AASPAA Canada wants to renew to CAPACOA its sincere gratitude for being at the beginning of this history that we, A&M, hope will become a strong domestic infrastructure that supports the multifaceted ecology of the performing arts industry that is unique to Canada. From today, my term ends as a board and executive member of CAPACOA, after six wonderful years with wonderful people. I now want to dedicate myself to AASPAA Canada, as vice-president, and of course continue the relations built over the years with CAPACOA.

Respectfully Submitted,

Danielle Lefebvre

Appendix E - Communications Committee Report

CAPACOA, Dec 1, 2021

The CAPACOA conference committee really started to convene regularly with the onset of Covid, and became even more effective when our Marketing staff was hired, Boran Zaza in the summer of 2020. Having a staff person to maintain social media, and getting the word out about what CAPACOA was doing to address the needs of the sector, and share research results and important news as it happened has changed our relationship with our membership and the wider community for the better.

The committee meets every two weeks to discuss communication strategies, brainstorm ideas and to develop member serving initiatives. Meeting regularly allowed the organization to respond quickly and effectively, especially during the first months of Covid. We endeavoured to meet the needs of the sector through developing a series of town halls and webinars.

I want to thank Boran and the rest of the staff for taking these ideas and putting them into action. And I want to thank my fellow committee members Natalie Lue and Sue Urquhart.

With great respect,

Michele Emslie

Appendix F – Nominations Committee Report

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

- Danielle Lefebvre
- Michele Emslie

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 2021 AGM: Directors returning for re-election:

- Cynthia Lickers-Sage - third term
- Vincent Messenger - third term
- Jim Smith - third term
- Michele Decottignies– third term
- Josh Gennings– third term
- Kevin Korchinski– third term
- Natalie Lue - second term
- Umair Jaffar - second term
- Yaëlle Azoulay - first term
- Gillian Reid - first term
- Madeleine Skoggard - first term

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

- Nick Beach - Jeanne and Peter Lougheed Performing Arts Centre
- Pam Patel - Artistic Director MT Space
- Andrea Vincent - Artistic Director, Dawson City Music Festival

Appendix G - Media Coverage

[Canada's empty theatres and venues turning red tonight to #LightUpLive](#), Globe and Mail, September 22, 2020
"According to the #LightUpLive campaign's organizers, the arts, entertainment and recreation sector "lost 152,000 of 486,100 jobs" between June of last year and June of this year – and those still employed in that sector have seen a 45-per-cent reduction in hours worked."

Sue did radio interviews in three different cities in September.

[L'emploi continue de chuter dans les arts du spectacle](#), Le Devoir, December 16, 2020

« M. Julien craint que ces chiffres ne laissent « présager une grave pénurie de main-d'œuvre qualifiée lorsque les restrictions sur les spectacles seront levées », et une perte de savoir-faire très spécifique. »

[Relance de la culture en 2021: un désir d'exultation](#), Le Devoir, December 28, 2020

« Selon l'analyse de l'Association canadienne des organismes artistiques, quelque 45 000 travailleurs du spectacle ont perdu leur travail dans la dernière année au Canada. De ce nombre, 41 400 ne sont plus à la recherche d'un emploi ou ont choisi de se tourner vers un autre domaine. »

[Cinq promesses de Trudeau qui n'ont pas abouti en raison de la pandémie](#), Le Devoir, December 29, 2020

« Selon l'Association canadienne des organismes artistiques, le secteur a subi un recul de 35,2 % cette année, ce qui en fait le secteur le plus touché, devant ceux de l'hébergement et de la restauration. »

[Canada Revenue Agency targets artists for possible repayment of emergency benefits](#), Globe and Mail, January 15, 2021

"According to Statistics Canada, employment in the arts, entertainment and recreation sector in November, 2020, was nearly 30 per cent lower than during the same period of 2019."

[Un travailleur de la culture sur quatre a perdu son emploi en 2020](#), Le Devoir, 19 janvier 2021

[Un travailleur culturel sur quatre au chômage](#), LeDroit, 19 janvier 2021

[Un travailleur du secteur culturel sur quatre a perdu son emploi en 2020](#), Journal métro, 19 janvier 2021

[Des chiffres et des poèmes](#), Le Devoir, 23 janvier 2021

« Hélas ! Des chiffres froids et implacables enfoncent le clou de l'évidence. Cette semaine, l'Association canadienne des organismes artistiques révélait une baisse de plus de 25 % en 2020 dans le secteur des arts, du spectacle et des loisirs... »



Photo: Getty Images Environ 7 travailleurs sur 10 en arts de la scène (73%) avaient perdu leur emploi en novembre comparativement à l'an passé à la même période.

Catherine Lalonde

16 décembre 2020
Culture

Les théâtres et salles de spectacle fermés ne sont que la pointe de l'iceberg. Les emplois, tout comme le nombre d'heures travaillées en arts et spectacle, continuent leur chute. Une

[Les industries sont asphyxiées](#), Le Devoir, 3 février 2021

« Pour M. Julien, il s'agit d'une vérité du monde du spectacle : « Les organismes en arts de la scène qui se sont lancés dans la diffusion en ligne n'ont réussi à tirer leur épingle du jeu que grâce à la subvention salariale et aux autres mesures de soutien. »

[Pandémie : les artisans de la culture doivent se réinventer](#), Désautels le dimanche, Ici Radio-Canada Première, 21 février 2021.

Les recherches de CAPACOA sont citées en ouverture et en clôture du reportage.

[\\$181.5-million in federal funding aims to fill the gaps for struggling performing arts workers](#), Globe and Mail, March 2, 2021.

Frédéric Julien, from the Canadian Association for the Performing Arts, called Tuesday's announcement "good news." "This is absolutely necessary to stabilize the sector," he said, pointing to the loss in revenue and work force over the past 12 months. "At the same time, we are also looking forward to seeing what else is going to be in the [coming] federal budget."

[When the music's over: COVID-19 decimated the arts in Canada, and the worst may be yet to come](#), Globe and Mail, March 11, 2021.

"We represent a large chunk of the economic loss," said Frédéric Julien, director of research and development at the Canadian Association for the Performing Arts. "The sector has been disproportionately impacted because the entire production chain depends on ticket sales, and those revenues are gone."

Note: Although we are not cited as the source, GDP statistics cited in the article were prepared by CAPACOA upon request by the Globe and Mail.

[Les emplois du milieu culturel en détresse](#), Le Devoir, 16 mars, 2021.

« Ce tout petit secteur représente 7,8 % des pertes d'emplois dans l'ensemble de l'économie canadienne depuis le début de la pandémie », explique M. Julien.

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