



**31th Annual CAPACOA Conference  
Final Report**

**Queen Elizabeth Hotel, Montreal, Qc**

**November 12 - 13 2018**

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## Overview



The 31<sup>th</sup> CAPACOA conference was the second collaborative event with CINARS and Mundial Montreal.

The conference saw 137 delegates in attendance.

With 10 [Professional development sessions](#), the program once again received high evaluation marks. In the final evaluation survey, it averaged 4.26 out 5 (85%). This confirms a consistent trend of excellence in professional development, ever since the January 2015 Conference.

## Comments from delegates

*'CAPACOA is leading the way in national conversations about the need to change our models and paving the way for difficult conversations about our role as presenters in Canada's changing environment as well as our place in the international presenting ethos. This is the only conference I attend that feeds my professional development at such a deep level, and challenges me in ways I don't expect, and gives me a space for deep reflection about the work I do.'*

*'The quality of the sessions I attended was very high. I found them informative, inspirational and challenging. Thanks for putting together sessions worthy of a national conversation!'*

*'It was invaluable to see the huge variety of extraordinarily creative and exceptional performances, and approaches to presentation in the many venues.*

*Though many of the artists may not be those I would directly engage or present under my present role, many of us working in the arts are connected to their communities in different ways.*

*As I was seeing performances, I was continually texting, emailing and passing links to my colleagues at various arts organizations back home and across Canada with messages: "check this out, you have to see this...", "I've just learned about this by talking to....".*

*I've been talking about what I've seen and learnt to many people since I've been back and will be doing so for a long time, as it's become part of my knowledge base. Thank you CAPACOA, CINARS and MUNDIAL!'*

## **Attendance at the Professional Development Sessions**

Session	Number of participants
Our Journey to Change	61
Shifts and Rifts in Arts Attendance	70
Cultural Citizenship and the Quest for Meaning	25
Data Mutualization	35
New Modes of Engagement in Libraries	49
Making Space	59
Making Artistic Cents	34
Taxation (Un) Easiness	21
Decolonization	25
Great Knowledge Café	150

## 2018 Delegate Demographics

[Final Delegate list 2018](#)

Delegate categories*	2018 – CAPACOA @ CINARS	2017 Conference	2016 – CAPACOA @ CINARS	2015 – November Event
Agent, manager, producer	26	44	29	51
Artist	7	56	20	10
Arts service organization	11	15	13	18
Funders (new category)	7	15	7	14
Other (suppliers, ticketing cies, etc)	19	16	11	25
Presenter	43	56	47	55
Presenting network	20	17	10	9
International Delegates	4	5	11	0
<b>Total</b>	<b>137</b>	<b>224</b>	<b>148</b>	<b>182</b>

## Registration details

### Full professional development package:

17 business members

25 non members

79 presenter members

**Day 1 only:** 6 total (2 business members, 2 presenters' members and 2 non-members)

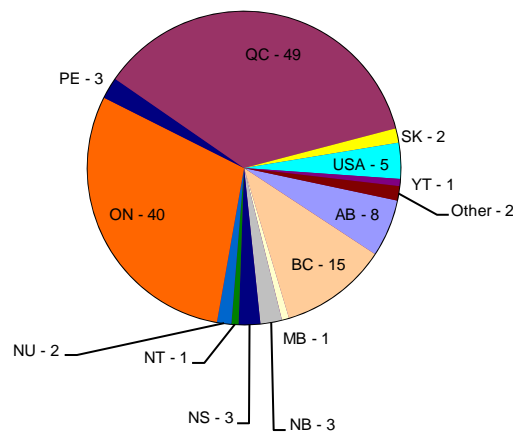
**Day 2 only:** 10 (4 business members, 1 presenter member and 5 non-members)

**Number of delegates who purchased the partner's events registrations:**

CINARS: 28 presenter members

MUNDIAL: 26 presenter members

**Delegate by Province -2018**



**Delegate by Province/Territory/Country (percentage) – Six Events Comparison**

	AB	BC	MB	NB	NL	NS	ON	PE	QC	SK	NT	NU	YT	US	Other
<b>Nov 2018 (137)</b>	6%	12%	1%	2%	0	2%	29%	2%	36%	1%	1%	1%	1%	4%	1%
<b>Nov. 2017 (224)</b>	2%	6%	1%	1%	0%	2%	46%	1%	32%	1%	1%	1%	1%	2%	1%
<b>Nov. 2016 (148)</b>	1%	11%	1%	2%	0%	1%	29%	3%	32%	1%	1%	1%	2%	1%	10%
<b>Nov. 2015 (182)</b>	2%	7%	1%	2%	1%	2%	58%	2%	20%	3%	1%	1%	2%	1%	0%

<b>Jan. 2015 (232)</b>	3%	6%	1%	3%	2%	41%	26%	2%	5%	1%	1%	0%	1%	2%	2%
<b>2014 (172)</b>	3%	12%	1%	2%	0%	4%	59%	1%	11%	1%	1%	0%	1%	5%	1%

## Evaluation Results

We had 59 survey answers, which is a significant improvement over previous years. This increase is a consequence of having offered a \$100 cash award as an incentive and of having disseminated the survey via the Survey Monkey email responder, which was way more effective than any other type of responder.

In order to reduce survey length (and response time), we removed questions related to the logistics of the conference.

The professional development program once again received high evaluation marks. It averaged 4.26 out of 5 (85%). This confirms a consistent trend of excellence in professional development, ever since the January 2015 Conference.

The sessions on the transformation of libraries (4.67) and on taxation (4.64) stand out as the best by far this year, and among the best in CAPACOA's history. "Shifts and Rifts", "Making space", "Making artistic cents" and "Decolonization" also had very good ratings.

The only session that didn't do as well was "The Great Knowledge Cafe" (3.84). Participants complained about the noise level and the tight room set up. Many were disappointed that they didn't get to sign up before the room was full. We must make good note of reminding participants to sign up early for this activity.

This year's professional development program was designed according to CAPACOA's new theory of change and sought to create opportunities for participants to adapt to changes in their environment. 7 in 10 (69%) of respondents felt that the conference had successfully "increased [their] capacity to navigate change and to evolve new practices and models." This ratio was slightly higher (73%) among respondents who had attended 4 sessions or more.

A third of respondents only attended CAPACOA. Others attended CINARS (33%), MUNDIAL (7%) or both (27%).

Feelings were mixed about the partnership with CINARS and MUNDIAL. 60% said it is win-win-win for all parties. 59% believe it should be continued in 2020. 10 respondents expressed dissatisfaction with the number of overlapping activities and the difficulty to plan their schedule or to "visualize how the week was going to play out." Efforts had been made to integrate CINARS's schedule into CAPACOA's and vice-

versa, but this didn't seem sufficient. There were fewer comments than in 2016 about CAPACOA disappearing in the shadow of CINARS, and one respondent commented that CAPACOA is doing well at staying true to itself ("garder son identité"). Those who feel positive about the partnerships enjoy the opportunity of seeing a variety of showcases.

Those who attended CINARS and/or MUNDIAL saw on average 15 showcases. Several respondents shared positive comments on the possibility to see a variety of showcases, including integral circus and dance performances.

Eight in ten respondents said they would be likely (33%) or very likely (49%) to recommend the conference to a friend or a colleague. This is lower than last year, but significantly better than the first CAPACOA @ CINARS. Five respondents had a negative experience and said they would be unlikely to recommend the conference to a friend. These delegates reported not feeling welcomed/included, not having enough time to network, having difficulties planning their schedules and/or finding the conference not relevant as an agent.

Testimonials highlighted the conference's capacity to create space for difficult conversations and to advance the performing arts.

General comments reinforced feedback heard earlier in the survey, as well as a need for more networking activities. Two respondents suggested a CAPACOA off-showcase in 2020.

Suggestions for next year indicated needs for more "basic" sessions on human resources, contracting, copyright/neighbouring rights, marketing, social media. Four suggestions were indicative of a certain feeling of exhaustion and a need to focus on personal and interpersonal development:

- HUMAN RESOURCES!!! Legal issues, best practices, HR Policy etc. Most of us have learned through doing and practical experience - but this is a massive topic and our industry results in high burnout rates.
- It would be nice to see a session on dealing with all the pressures we know the presenters face, while recognizing that we are not experts in all fields.
- Personal Growth and Development: Using Our Struggles and Strengths to grow and develop.
- Mental health in the performing arts. Continuing the discussion on "gate keepers"

If change begins with individuals, then we ought to ensure that their personal needs are met...



Monday, November 12, 2018

800 - 1630

### Registration

Mezzanine -  
Fairmont, The Queen  
Elizabeth, Montreal

You can pick up your badge at the CAPACOA / Ticketpro desk that will be located at the main CINARS registration desk of the hotel Queen Elizabeth.



900 - 930

### Our journey to change

Van Horne room,  
Fairmont The Queen  
Elizabeth, Montreal

An introduction to CAPACOA's Theory of Change with opportunities for members and delegates to provide feedback and to reflect on where they situate themselves in the graphic representation.

945 - 1200

### Shifts and rifts in arts attendance: Hard truths and the way towards renewal

Van Horne room,  
Fairmont The Queen  
Elizabeth, Montreal

The trend is clear: audiences are moving away from traditional performing arts facilities and their traditional programming. Over the last year, two major surveys delivered a wealth of information on the cultural participation of Canadians, their motivations and what they expect from a cultural experience. Among other things, the *Access and Availability Survey* and *Culture Track Canada* revealed that the business model of ticketed performing arts attendance is in alarming decline.

This session will provide us with an opportunity to ponder over such findings. Following a dialogue with the researchers behind these surveys, participants will entertain their own dialogue. They will examine their value proposition in the light of hard evidence on their audiences' values and motivations, and consider new ways of staying relevant in their community.

This is a must-attend session for anyone working in the performing arts: **artists, agents, presenters, associations.**

### **Sarah Robertson, Environics Research**



Sarah Robertson is Vice President, Corporate and Public Affairs at Environics Research. She uses research insights to help clients understand and communicate more effectively with their audiences, whether they are customers, stakeholders or the public. Her strength is telling stories – based on data and evidence – that shed light on the direction organizations need to take to be successful.

Her expertise includes environmental and conservation research, and research with Indigenous peoples and other marginalized populations. In the cultural space, she has worked with the Department of Canadian Heritage, national broadcasters

CBC and APTN, and several public libraries. She has honed her skills over two decades working for leading marketing and public opinion research companies in Toronto, Montreal and Ottawa.

### **Nik Nanos, Nanos Research Group**



Nik Nanos is Chief Data Scientist and Founder of the Nanos Research Group of Companies. He leads Nanos Research, one of Canada's most distinguished research companies, which he founded in 1987. The Nanos Research Group of Companies includes Signal Leadership Communications, a social public relations firm specializing in issues and image management in a digitally disrupted era. It also includes

Nanos-dimap Analytika, an analytics and targeting research practice that is a joint venture with dimap, one of Germany's top research organizations.

Nik also leads the team behind the Nanos Bloomberg Canadian Confidence Index which monitors consumer confidence in the Canadian economy and streams data to Bloomberg terminals each week. Moreover, Nik took a leadership position in the development of the questionnaire and fieldwork for Culture Track, a landmark initiative on the important impact culture and its audiences.

**Moderated by Inga Petri, Strategic Moves**



Inga is a seasoned researcher, strategist and marketer with 25 years' experience in arts and culture and diverse sectors from high tech to municipalities. She led *The Value of Presenting: A Study of Performing Arts Presentation in Canada* (2013) and *Digitizing the Performing Arts: An Assessment of Opportunities, Issues and Challenges* (2017). Inga regularly presents at conferences and gives workshops across Canada.

Brought to you by:



1200 - 1315

[Peroni Resto-Bar](#),  
1155 Metcalfe Street,  
Montreal

**Lunch:**

Join your colleagues to continue the conversation and network while enjoying a great lunch! (ticket required)

A 4 minute walk from the hotel.

Brought to you by:



1330 - 1450

Van Horne Room,  
Fairmont The Queen  
Elizabeth, Montreal

### **Democratizing for whom? Cultural citizenship and the quest for meaning**

In recent years, cultural citizenship has emerged as a new action-oriented approach to complement the cultural democratization policy framework. Moreover, it provides a set of interesting answers to the relevance gaps identified in audience research, as well as to societal challenges pertaining to inclusion and social cohesion. You are invited to a journey at the crossroads of art, identity and society, under the guidance of a pioneer of citizen arts action and of a regional network that made cultural citizenship its main strategic focus.

#### **Annie Roy**



Over twenty years, ATSA creates participative urban interventions through installations or staging, preoccupied with environmental and social struggles. ASTA has performed from Fredericton to Vancouver, and overseas leading to such distinct places as Iqaluit and Burkina Faso

with their last work, *Le Temps d'une Soupe*.

Following a career in contemporary dance, primarily as an interpreter for numerous independent choreographers, and within the Montreal Dance Company from 1993 to 2002, Annie Roy founded ATSA - when art becomes action in 1997 with her partner Pierre Allard.

### **Irina Gato**



Irina Gato is the project manager for the Cultural Action Plan for Cultural Citizenship in Young Quebecers 2019-2020, managed by the Québec Cultural Network (Réseau Québec Culture), supported by the minister of Culture and Communications of Québec. A sociologist, previously researcher and academic, she has now devoted the last ten year of her professional life to the amelioration of arts and culture in Québec. Among her previous accomplishments, she has worked at Médiat-Muse, an umbrella organization that serves regional museums in Mauricie and Centre-du-Québec, and then as an advisor on the Council of regional culture for Centre-du-Québec, which provided her with an crucial vision on the development and growth of culture in regional areas.

1330 - 1450

Rue Notre-Dame,  
Fairmont The Queen  
Elizabeth, Montreal

### **Data mutualization: New ethics of collaboration, deeper audience insights**

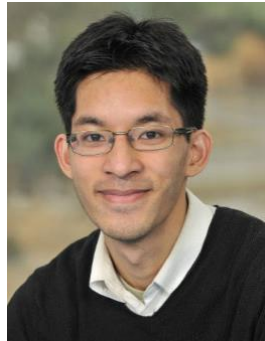
In the golden age of data, are arts organizations making the most of their own patron information? Likely not. Short of a data culture, of a critical amount of data or of analytics skills, many organizations miss out on the tremendous benefits of data analytics: insights on consumer behaviour, geolocation, audience segmentation, prediction, benchmarking, upselling, cross-selling.

In Montreal, members of the Quartier des spectacles Partnership have set out to bridge that gap: they overcame their fears and agreed to mutualize their patron data in order to collectively gain deeper insights thanks the support of university researchers and private-sector data

analysts. Although this collaborative model is still relatively new, many lessons learnt are ready to be shared, and the potential for scaling can be seen on the horizon.

**Julie Provencal, SynapseC**

**Viêt Cao**



Viêt Cao is a project manager and analyst for Pole, which amasses information on cultural consumption. Responsible for the mutualization project, which includes the coordination of training and workshops, the development of partnership programs, and the analysis of information. He has also contributed to the Day of Philanthropy of data, organized by Aimia, HEC Montreal, and the Institute for Data Valorisation (IVADO) in 2017 and 2018.

**Moderated by Eric Nelson, TRG Arts**



Eric Nelson, Client Engagement Office at TRG Arts, has dedicated his career growing patron loyalty and revenue for non-profits. His role at TRG focuses on new business development, client retention and strategic partnerships. Prior to joining TRG, Eric was Director of Marketing & Communications for New York City's Kaufman Music Center, home of Merkin Concert Hall, Lucy Moses School (New York's largest community arts school) and Special Music School (a K-12 public school for musically gifted youth). Eric was also Vice President of Client Services, New Business and Marketing for DCM, specializing in marketing and fundraising strategies for non-profit organizations. Eric started his career in the arts leading marketing

efforts for Paul Taylor Dance Company. Eric holds a M.A. from Emerson College in Marketing & Advertising for Non-Profits.

Brought to you by:



1500 - 1615

### **Meanwhile in other spaces: New modes of engagement in libraries**

Van Horne Room,  
Fairmont The Queen  
Elizabeth, Montreal

Public libraries, like other cultural institutions, have had to face the hard reality of societal shifts that changed dramatically the way their communities used and viewed their services. The technological revolution, changing demographics, economic downturns and globalization have all had impact on the use of public libraries. Rather than viewing declining business levels as a *fait accompli*, libraries embraced the hard work of re-envisioning themselves and making transformational changes to their service models.

Public libraries have expanded dramatically their public offerings into areas that no one associated with libraries ten years ago, adding maker spaces, digitization stations, recording studios, and lending unexpected items such as tools and musical instruments. As part of the transformation, libraries have entirely redesigned their user experience to make it convivial and social for users of all ages. Public libraries have engaged strategically with partners to add further depth to the range of offerings and increase public awareness of their services. These changes have paid off! 94% of Canadians report that libraries contribute to the quality of life in their community (well above performing arts facilities). Transformation is not a once and done proposition.

Åsa Kachan, from Halifax Public Libraries, and Dawn Ibey, from Vancouver Public Library, will share the journey their respective libraries have taken and the paths they continue to explore to create innovative new services and offer exciting user experiences.

## Åsa Kachan



Åsa Kachan is the CEO & Chief Librarian for Halifax Public Libraries where she oversees 420 staff working across the 14-branch library system. Halifax Public Libraries recently received international acclaim with the opening of Halifax's new Central Library in 2014. Halifax Public Libraries is very highly regarded for its services, programs and welcoming spaces that reach diverse populations with equality and respect.

Prior to her role with Halifax Public Libraries, Åsa spent 16 years in senior administrative roles within universities, most recently serving as the Assistant Vice-President Enrolment Management & Registrar for Dalhousie University between 2004 and 2014. During Åsa's time at Dalhousie, she undertook critical transformations to improve the student experience, including revamping undergraduate scholarships and bursaries, modernizing admission and recruitment practices, and improving front-line student service.

Åsa volunteers her time with a number of community organizations, including serving as Chair of the Governance Committee of the United Way of Halifax, and on the boards of Halifax Dance and the Halifax Grammar School. She also sits on the Advisory Board for the Faculty of Management, Dalhousie University. In 2018 Åsa was appointed to the Governing Council of the Social Sciences and Humanities Research Council (SSHRC) for a three year term.



## **Dawn Ibey**



Dawn Ibey joined the Vancouver Public Library in 1993, holding various positions before joining the management team in 2007. In 2012 she was the project manager for the information services review in which she successfully transformed the Central Library's information services from a multi-department subject based model to a more streamlined, fully integrated, centralized service. This provided the opportunity to introduce new services in the Central Library to better meet the changing needs of its users. In her current role as Director, Library Experience, her portfolio includes Information Services, Programming and Learning, Circulation Services and Exhibits and Partnerships.

Dawn is currently working on the expansion of Vancouver's Central Library, the first phase involves renovating the building's top two floors to include a theatre, a reading room, new community event and meeting space, exhibit spaces, and a 'garden in the sky' public garden, among other enhancements. Once complete the project will expand the library by 35,000 square feet and transform Levels 8 and 9 of the building – floors that were previously leased out – into a vibrant public performance, learning and gathering space.

## **Moderated by: Nadia Ross**



Nadia Ross is the founder and artistic director of STO Union as well as the winner of the 2016 Siminovitch Prize, the largest Canadian prize awarded in her field. Nadia is an internationally acclaimed artist who has withdrawn from the centre to the periphery, allowing herself to test

new forms of cooperation in the small communities of the Outaouais. The shows she creates in these rural communities go on to be presented at theatres and festivals in Canada and abroad. Nadia's shows and her unique working method are inspirations for new forms of live performance in a digital age. Nadia works on all aspects of any given production, from writing to making sets and props, directing to producing. Nadia has also been awarded the Contra-Guy Award, the Dora Mavor Moore Award and the Chalmers' award.

Brought to you by:



and

1700 - 1900

### **Opening Cocktail CINARS Biennale**

Société des arts  
technologiques [SAT]  
- 1201 St Laurent  
Blvd, MTL

The opening reception is a not to be missed opportunity for all the participants to greet one another and meet new faces. In a festive setting, the delegates will be welcomed by the giant puppets The Birds, Company Les Chasseurs de Rêves, to officially kick off the week.

[UP](#)

**Tuesday, November 13, 2018**

800 - 1430

### **Registration**

Mezzanine - Fairmont  
The Queen Elizabeth,  
Montreal

You can pick up your badge at the CAPACOA / Ticketpro desk that will be located at the main CINARS registration desk of the hotel Queen Elizabeth.



900 - 1020

### **Making Space**

Rue Notre-Dame and

A fearless conversation exploring the resistance to the shifting powers

St-Denis, Fairmont  
The Queen Elizabeth,  
Montreal

and the enactment of leadership to reshape a shared vision.

A fierce group of thinkers will activate the conversation.

Join these 3 'SHIFT Disturbers' as they navigate through their experiences with power resistance, and how knowledge, process and their persistent resurgence influences, shapes and creates change.

Bring a strong coffee as it's early and you will need it!

### **Denise Bolduc**



Denise Bolduc (Anishinaabe) is an accomplished cultural leader and a catalyst for creative growth. Denise curates, programs, and produces platforms inspiring artistic experiences, collaboration and engagement. A few recent activities include Illuminating works (Luminato), The Original Peoples Party & First Nations Exchange(Australia), Tributaries(Luminato), Beyond 150 Years: An Acknowledgement of Indigenous Film, Miiyuu Pimaatswin, Songs in the Key of Cree, Maadaadizi/Summer Journeys (PAN AM Path), and the Thunderbird Marketplace.

Denise was Co-Founder & Artistic Director of the Aboriginal Music Project, and the founding Artistic Director & Producer of the inaugural Planet IndigenUs Festival. Internationally she has programmed and presented in Australia, New Zealand and Ireland. She is an instructor, mentor, and speaker as well as a member on numerous committees, boards, advisories, and arts assessment committees. She is the 2017 Ontario Arts Council's Indigenous Arts Award Laureate, the recipient of the SOLID Festival's Arts Leadership Award, and the Indigenous Business Leadership Award.

In 2017, Denise was the curatorial producer of Intersections of Culture,

a program that interweaved through out the CAPACOA conference featuring Indigenous artistic voices.

Present projects: Svaha (Nova Dance), Debwewin Collective (Member), Luminato (Producer/Programmer, 2019), City of Toronto (Advisor), Coach House Books (Indigenous Anthology, Editorial Committee), NVision/APTN Indigenous Music Study, (National & Regional Advisor) etc.

### **Nadine St-Louis**



Nadine St-Louis is a social and cultural entrepreneur with Mi'kmaq, Acadian and Scottish roots with more than 25 years of experience in management, community development and governance. She has earned recognition in cultural, social and political circles and has become an important leader in the development of an Indigenous economy through arts and culture in Quebec, Canada and abroad. A graduate of Concordia University with a Bachelor's degree in Film and English Literature, Nadine St-Louis is pursuing a master's degree in art history at the Université de Montréal and managing cultural organizations at Hautes Études Commerciales.

In 2012, she became the Founder and Executive Director of Sacred Fire Productions, a non-profit Indigenous cultural organization, whose mandate is to promote Indigenous art, artists and cultures through projects and events that raise public awareness, break down stereotypes and promote intercultural dialogue for the inclusion and career advancement of urban Indigenous artists. In 2015, she launched the Ashukan Cultural Space, a cultural and economic incubator in the heart of Old Montreal giving to more than a hundred artists an exhibition, sales and professional development space.

## Patti Shaughnessy



Patti Shaughnessy works locally, nationally and internationally as a curator, director, performer and artistic producer of a range of theatre and multidisciplinary arts projects, most notable being the founder of the O’Kaaadenigan Wiingashk Collective which led to the production of the Ode’min Giizis Festival, a multi disciplinary international festival of arts in Peterborough, ON (2007-2012). Selected directing credits include from the National Theatre of Greenland, Ananna A/S (Casa Matriz); Rosa Marie-p tiqartikkaluarnera (The Occupation of Heather Rose); and Arnatsialaat, (The Rez Sisters) – and at Tarragon Theatre in Toronto- the world premiere of Drew Hayden Taylor’s, Cottagers and Indians.

Patti is a member of Curve Lake First Nation #35-otherwise known as Wshkigimong-a beautiful peninsula set between Chemong and Buckhorn Lakes and is a descendent of Irish immigrants who settled in the Kawartha Lakes region circa 1825. Most recently, Patti has been focusing on organic food production at a farm near Indian River located east of Peterborough.

900 - 1030

Duluth Room,  
Fairmont The Queen  
Elizabeth Hotel,  
Montreal

### ***Separate registration to CINARS required - Inspiring Talks #1 @ CINARS -***

What is the meaning of the performing arts in this period of mutations? This question is more crucial than ever for artists, presenters and citizens. This year, the conferences will bring together pioneers from around the world to explore the theme of "Sens\* & Mutations". We want to analyze the meaning of the arts as a porous idea, sensitive to external changes. The meaning of the arts also as an intention that contaminates mutations. The performing arts as a place for all citizens, a place of transformations, dialogues and possibilities.

1030 - 1200

Rue Notre-Dame and

### **Making Artistic Cents: Artists, Agents, and Presenters Answer the question, "Mission or Money? Why not Mission AND Money?"**

St-Denis, Fairmont  
The Queen Elizabeth,  
Montreal

Together we will explore how conversations between Presenters, Artists and Agents/Managers can culminate in “out of the box” work being presented that meets a Presenter’s mission and is successful for the Artist and Agent/Manager. Whether we’re talking about a performance, a residency, or a combination of the two, we’ll hear from Artists, Agents/Managers, and Presenters about specific ways that they have used good communication as a tool to unite mission and budget. This can apply to new and groundbreaking work, ideas that challenge current norms, music and dance from other cultures, or anything that may not be an obvious “easy sell.”.

This can apply to new and groundbreaking work, ideas that challenge current norms, music and dance from other cultures, or anything that may not be an obvious “easy sell.”

### **Heather Redfern**



Ms. Redfern is the Executive Director of The Vancouver East Cultural Centre (The Cultch) where she curates a program of over 20 different presentations each season. Before coming to “The Cultch”, she was the Executive Director of the Greater Vancouver Alliance for Arts and Culture and the Artistic Producer for Catalyst Theatre in Edmonton. Heather has sat on numerous boards including The Koerner Foundation, and The Edmonton Arts Council. She was the first Chair of the Magnetic North Theatre Festival, an organization she helped to found. Ms. Redfern has been honoured with the City of Edmonton, Business and the Arts Award for Excellence in Arts Management and the Mallory Gilbert Leadership Award for sustained, inspired, and creative leadership in Canadian Theatre. She continues to work on innovative ways to promote Canadian artists at home and abroad. In East Vancouver, she has overseen \$30 million of refurbishment and construction first at The Cultch and then as a driving force behind the restoration of the historic York Theatre. Over the past ten seasons she has built an international reputation for the Cultch through her innovative curation and impeccable leadership.

## **Sandra Laronde**



Executive & Artistic Director of Red Sky Performance, Sandra Laronde is accomplished arts innovator and cultural leader. Sandra has conceived, developed, produced, and toured award-winning productions that are Indigenous, multi and interdisciplinary, and intergenerational. Sandra creates exceptional new work and programming that expands and elevates the ecology of Indigenous arts and culture in Canada. Red Sky's work has toured across provinces and territories in Canada and shared with the world.

**Facilitated by: John Lambert, John Lambert & Associates**



John Lambert began his career as an actor, a clown, as well as teacher and director and performed in such diverse environments as Canada's Stratford Shakespearean Festival and the Cirque du Soleil. John was a Member of the Board of ISPA and was also on the board of CINARS for 17 years, during several as Vice-President. Formerly Programmer of Street Performance at Montreal's International Jazz Festival and the Just For Laughs Festival, John has been an artist manager since 1996, representing artists who are pioneers in the disciplines of mixed media, theatre, puppetry, and circus arts.

**Presented with:**



1030 - 1200

**Pitch Session - Joint session with the [CINARS Biennale](#)**

Duluth Room,  
Fairmont The Queen  
Elizabeth Hotel,  
Montreal

The Pitch Session is an activity that allows artistic companies selected by a jury to share information about a new project with the artists, agents and presenters taking part in the CINARS Biennale. The selected companies are currently looking for partners to develop a new work, a new production or an artistic or financial partnership.

1200 - 1300

**Lunch on your own**

1300 - 1400

**Taxation (Un)Easiness**

Rue Notre-Dame,  
Fairmont The Queen  
Elizabeth, Montreal

After years of advocacy, Canada finally introduced a simplified taxation process for non-resident artists. Hailed as a positive step forward, this simplified process nonetheless has important limitations which are important for everyone to understand. Meanwhile, the United States is narrowing eligibility to its own withholding waiver process. “Are we there yet?” This dialogue will be an opportunity to find out more about the administrative changes north and south of the 49th parallel, to discuss their impact on your day-to-day work, and to get to where international taxation should be.

**Richard Dermer**



Richard Dermer is a lawyer based in Montreal, Quebec. For the past decade his office has represented foreign artists touring in Canada, specifically with regards to their Canadian tax issues. His office, R.A.M. Management, is continually filing both Canadian and Quebec tax waiver applications on behalf of these artists and is also engaged in managing their annual tax obligations, including filing annual tax returns and addressing any assessments and audits. To facilitate all of this work, the office also regularly communicates with all of the necessary Canada Revenue Agency Tax Service Offices and Audit Staff around the country. More info on the office’s work can be found at [www.taxwaivers.ca](http://www.taxwaivers.ca).





**Frank Page**

Frank is the founder and CEO of CWA Management, LLC located in Orlando, FL. CWA Management is the largest Central Withholding Agreement company in the world. This premier status allows his company to negotiate with the IRS, saving his clients millions of dollars from tax withholding annually. CWA Management's ability to work in cooperation with the IRS gives clients the opportunity to perform in the US by preventing excess tax withholding. Clients are allowed the cash flow needed to tour in the US. During the past ten years, CWA Management has helped thousands of foreign entertainers and athletes avoid the 30% US withholding tax.

Frank is also the owner of a 30-year-old CPA firm, Business Development Partners, Inc. The company recently became a Certified Acceptance Agent with the IRS. This will allow BDP to assist clients with obtaining ITINs for US tax filing purposes.

For the past 25 years, Frank has unretired his corporate stand-up comedy routine more times than he can count. His conferences are never dull.

**Facilitated by Frédéric Julien, CAPACOA**

1300 - 1400

Rue St-Denis,  
Fairmont The Queen  
Elizabeth, Montreal

### **Decolonization Within the Performing Arts**

The Indigenous Performing Arts Alliance (IPAA) invite you to attend a Non-Indigenous sharing circle for the project called "Decolonization Within the Performing Arts: Mobilizing Knowledge of Indigenous Practices in Creation and Performance and Equitable Collaborations between Indigenous and Settler-led Organizations and Artists".

Funded by a SSHRC initiative, this is the first of a series of gatherings that brings together Non-Indigenous and Indigenous groups in separate dialogues that will become a collaborative process in subsequent meetings.

Through these gatherings we can identify ways to enhance greater reciprocity in relationships between settler and Indigenous practitioners and organizations and foster better creative and working relationships going forward.

The gathering on Tuesday, Nov 13 in Montreal will be strictly from the Non-Indigenous perspective, and a gathering in Toronto on Nov 17 will be strictly from the Indigenous perspective.

For more info on this project: Clayton Baraniuk Artistic Producer,  
Electric Company Theatre Mobile: 778-636-2529

1415 - 1615

Duluth, Fairmont The  
Queen Elizabeth,  
Montreal

**The Great Knowledge Cafe - Joint session with the [CINARS Biennale](#)**

In collaboration with CINARS, attendees are invited to a knowledge sharing activity with 38 experts exchanging ideas on 18 themes ranging from market development to audience experience. The Great Knowledge Café will be a dynamic learning place to affect change by figuring out means of communicating across the globe, addressing current issues in the arts, learning more about new development models, and much more.

[See the list of topics](#)

On site registrations required.

1630 - 1800

[Peroni Resto-Bar](#),  
1155 Metcalfe Street,  
Montreal

**International Market Development Committee Reception:**

Join CAPACOA's newly formed International Market Development Committee for a reception on Tuesday, November 13 from 4:30 - 6:00 pm at [Peroni Resto-Bar](#), 1155 Metcalfe Street, Montreal, a short 2 minute walk from the Queen Elizabeth Hotel.

A light snack will be served

[Contact us](#) if you wish to attend

**Wednesday, November 14**

900 - 1600

Rue Sherbrooke,

**Peer to Peer Sessions - Regional Presenting Networks**

CAPACOA convenes and hosts peer-to-peer meetings at its annual

Fairmont The Queen  
Elizabeth, Montreal

conference and throughout the year.

This meeting will be for regional networks only.

The meeting provides an opportunity for discussion and dialogue between peers throughout the year.

[Contact us](#) if you wish to attend

1000 - 1145

### **Individual Consultations on Artist Mobility**

Rue Notre-Dame,  
Fairmont The Queen  
Elizabeth, Montreal

Richard Dermer, Frank Page, and Don Verdery, taxation and visa experts for Canada and the United States, will be offering one-on-one consultations.

Sign up are required for the free 15 minute consultations.

[Sign-up Sheet](#)

1300 - 1400

### **Meeting of the Performing Arts Tax Working Group**

Rue Notre-Dame,  
Fairmont The Queen  
Elizabeth, Montreal

Please contact [Frédéric Julien](#) for details.

[UP](#)

**Saturday, November 17, 2018**

1900 - 2200

### **NAC Awards - CINARS Gala Dinner**

Centre de création,  
Les 7 Doigts - Studio  
2

2111 St Laurent Blvd,  
MTL

CINARS is hosting a Gala Dinner on the closing night of the 17th CINARS Biennale to celebrate those who contribute significantly to the development of the performing arts across the globe. During this exclusive evening amongst colleagues, an award ceremony will take place to recognize the work of different members of the international performing arts community.

The National Arts Centre's [Award for Distinguished Contribution to Touring](#) will be presented during this gala night.

You may attend for an additional fee of \$80 (tax included) when you

purchase your CINARS registration. If you would like to add this Gala Dinner to your registration already purchased, please contact [Mélanie](#).

# FACTOR

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WITH SUPPORT FROM CANADA'S PRIVATE RADIO BROADCASTERS

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