

International Engagement Strategy

- 2025-29 -



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Cultural institutions have deeply held colonial frameworks. This informs all aspects of an artist's experience, from early networking conversations to entering the performance space. It is important to bring awareness and take action to create safer spaces to present Indigenous artists. It is up to every one of us to support, create mindfulness, and provide opportunity for Indigenous people to reclaim, revitalize, and practice their arts.

Decolonizing practices are a collaborative process to be formed through continuous relationships with Indigenous Peoples that requires generations of dedicated work. Therefore, it is timely and necessary to ensure that sectoral changes go beyond current measures, to deconstruct colonial norms to create appropriate presentations of Indigenous arts.

An acknowledgment is rooted in embodied responsibility. As a national organization, we humbly acknowledge that we are on the lands of many distinct Nations, including Métis and Inuit. By partnering, listening, and engaging, we may begin to understand the responsibility of decolonizing practices to make true changes in our relationships with Indigenous Peoples. The head office of CAPACOA is located on the traditional territories of the Anishinaabe Omàmiwininiwak (Algonkin) and St. Lawrence Onkwehone: we/Haudenosaunee.

Background On CAPACOA

The Organization and Membership

The Canadian Association for the Performing Arts/l'Association canadienne des organismes artistiques (CAPACOA) is a national arts service organization for the performing arts touring and presenting community. CAPACOA represents and serves more than 175 professional for-profit and not-for-profit presenters, festivals, presenter networks, artistic companies, agents, managers and other stakeholders working across the presenting and touring sector in Canada. Recognizing the importance of Agents and Managers to the live performance ecology, CAPACOA works with these pivotal organizations to develop opportunities for artists and organizations along the entire value chain. Collectively, our network members represent nearly 2000 professional and volunteer organizations, associations and companies.

In hundreds of communities across Canada, people and organizations are devoting their skills to bringing together touring artists and audiences. These presenters may work within non-profit organizations, municipalities, universities, schools or festivals, but they all share a common passion: supporting artists, developing audiences and building community. Presenters are an essential part of the creative chain. Presenters create access to live performing arts for all Canadians.

Presenting is also enabled by service organizations often referred to as a “network”. There are more than 30 presenting networks in Canada. Presenting support networks may be national in scope or regionally based, and typically serve non-profit presenters as well as municipal presenters, festivals and university presenters and other stakeholders. Other presenting support networks are specialized in one type of presenting activity and may serve festivals or presenters specialized in disciplines, such as dance or theatre. Presenting networks provide presenters with a marketplace to do business, and with professional development opportunities and tools. They also offer specialized services such as block booking, which increases the cost-efficiency of touring activities, thereby enabling presenters to deliver more benefits to more communities.

CAPACOA Membership Categories Include:

PRESENTERS

NETWORKS

AGENTS, MANAGERS AND
ARTISTS

SUPPORTERS
AND INDIVIDUALS



Members Benefit from the Following Services:

- **Advocacy:** CAPACOA engages in advocacy on behalf of the performing arts with all levels of government; responds to members' requests for support in their advocacy activities; and runs national advocacy campaigns through the #FutureOfLIVE coalition and the Canadian Arts Coalition.
- **Biannual conference:** CAPACOA brings together 250 industry leaders and stakeholders to participate in presentations, performances and discussions.
- **Communications:** CAPACOA communicates to its members through the All Access e-newsletter, which keeps them informed of advocacy initiatives, member news, and key issues facing the field. All Access has a circulation of 2700.
- **Open Data Strategy:** CAPACOA facilitates members being promoted to trusted search engines through its open data strategy.
- **Mentorship, professional development and networking opportunities:** CAPACOA provides a variety of opportunities for emerging and experienced leaders to share information, build skills and make connections that benefit the performing arts community. CAPACOA also builds reciprocal partnerships with key organizations, such as RIDEAU (Quebec City), CINARS (Montreal), International Society for the Performing Arts (ISPA), Western Arts Alliance (WAA), regional presenting networks, Indigenous Performing Arts Alliance (IPAA) and the East Coast Music Association (ECMA).
- **Research and development:** CAPACOA is a leader in conducting research for the sector and disseminating it through publishing, webinars, retreats, articles and workshops.
- **Funding programs:** The Presenters Capacity Building Program (PCBP) supports capacity building projects, professional development and change management.



History and Milestones

Since its founding in 1985, CAPACOA has fostered and developed a pan-Canadian network of presenters, presenting networks, artist managers/agents and performing arts administrators.

CAPACOA began hosting an annual conference for the sector in 1988, bringing together cultural entrepreneurs and key industry stakeholders working across national and international performing arts sectors. A national, biannual, contact event connects and engages “presenters” from all regions and cultural perspectives with current research, up-to-date artistic directions from all genres, and professional development.

CAPACOA was a founding member of the Cultural Human Resources Council (CHRC) and Trade Team Canada – Cultural Goods and Services (TTC CGS).

In 2002, in partnership with the Professional Association of Canadian Theatre (PACT), CAPACOA helped to establish the Magnetic North Theatre Festival.

CAPACOA was a key partner in the development of the Canada Arts Presentation Fund of the Department of Canadian Heritage (2001) and was critical in helping to define its objectives and goals.

CAPACOA worked in partnership with Canadian Heritage (2003) to develop and implement the annual National Network Meeting where key board members and staff assembled from across Canada to discuss issues facing the presenting milieu. This meeting expanded in 2009 to include all major presenting networks, both multidisciplinary and discipline specific.

In 2007, CAPACOA participated on the CHRC's Performing Arts Steering Committee in the creation of the Presenters Competency Chart and Profile. This highly effective tool has enabled multiple presenting organizations to evaluate and conduct needs assessments on behalf of their own memberships, leading to skills development, and ultimately the advancement of the field.

CAPACOA launched The Succession Plan (2009), a mentorship and peer network development program for new generation arts professionals with a focus on the presenting and touring sector.

CAPACOA conducted the study *The Value of Presenting: A Study of Performing Arts Presentation in Canada (2011-2013)* in collaboration with presenting networks and funding agencies across the country. This one-of-a-kind action research has been an important driver of the discussion around the notion of public engagement in the arts.

Ongoing support of Canadian presenting organizations' practical knowledge and network activities is paramount to CAPACOA's relevance, and a prime motivator in the development of programs and services.

Ongoing programs in 2020 included an International Taxation (including Reg 105) Advisory committee and advocacy commitment; Tariff and Copyright research; and Linked Digital Future, a multi-component digital literacy and transformation initiative for the performing arts sector. Building upon shared metadata strategies and prototypes, the Linked Digital Future initiative seeks to evolve radically new collaboration mindsets in the arts.

During the pandemic, CAPACOA developed several unique programs to continue building international relationships while the world was in lockdown. The cohort program was developed initially with 11 international markets and connected Canadian presenters with colleagues in these markets. Following a series of meetings over zoom, the presenters then invited artists they deemed a good fit with presenters in each country. Meetings were held every three weeks with four presenters and four artist/producers from each country, where the artists would talk about their lives and artistic interests. The cohort program was successful in building relationships in new markets, which have been followed up with in-person delegations as travel has resumed. Many international collaborations and presentations have emerged due to this relationship building exercise.

Another innovative initiative was the Virtual B2B program Connections which was a 3-day online sales event connecting Canadian and international artists and presenters. Activities included pitches and B2B meetings.

CAPACOA's Vision, Mission, Values

VISION

A world where the performing arts thrive as essential to a healthy society.

MISSION

To champion a flourishing national performing arts community.

We do this by advocating, networking locally, nationally, and internationally, educating, and celebrating the performing arts.

VALUES

Equity and Access

- We strive for fairness in our business practices and our engagement with membership

Welcoming and Inclusive

- We embrace diverse representation and different perspectives

Respect and Collaboration

- We work in true partnership and cooperation

Curiosity and Innovation

- We celebrate the imagination and transformation through art

Accountability and Generosity

- We take responsibility and honor the contributions of all

Organizational Structure

CAPACOA operates with a Board of Directors that oversees the organization, four engaged committees and a team of 6 paid staff.

The staffing team includes:

- Sue Urquhart, Executive Director
- Chandel Gambles, Memberships and Programs Manager
- Frédéric Julien, Director of Research and Development
- Dessa Hayes, Digital Transformation Agent
- Pamela Feghali, Communications Associate (part-time)
- Victoria Del Mastro, Communications Intern (part-time)

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

Committees include Agents/Managers/Business Members Committee; Communications Committee; Nominations Committee and, central to the development and delivery of this International Engagement Strategy, the International Market Development Committee (IMDC).

International Market Development Committee (IMDC)

Since 2017, CAPACOA has pursued strategic relationship development with targeted international events and organizations that were identified in consultation with member participants from across Canada. CAPACOA worked closely with governments and the sector to ensure that arts and culture were considered foreign policy assets that should be a pillar of Canada's foreign policy, as part of the 2019 report from the Standing Senate Committee on Foreign Affairs and International Trade.



At the request of stakeholders and funders, CAPACOA convened and led numerous delegations of presenters, networks, agents and artists to key festivals and industry events in Mexico, UK, Spain, Germany, South America, the Nordic countries, Australia and New Zealand.

CAPACOA developed the IMDC to drive a renewed agenda on international market development, relationship building and cultural diplomacy. The mandate of the IMDC is focused on 2 pillars: to bring the best of Canada to the world to Canada, and to bring the best of the world to Canada. IMDC ensures that CAPACOA assists in the discoverability of great Canadian artists, and supports presenters to bring leading international performing artists from around the world to Canadian audiences. The members of the IMDC represent artists, agents, artist producers, venues, presenters, festivals and events from all communities and regions across Canada. The IMDC is charged with oversight into export strategy; targeting related resources; identifying tactics to amplify and expand existing initiatives; and discovering emerging export opportunities. The leadership of this committee is critical in the development and oversight of the current international engagement strategy and the development of this renewed strategy. The members of the IMDC can be found in Appendix A.

CAPACOA works in a relationship-based business. CAPACOA is working to bring forward the multiplicity of Canadian voices in new and unique ways by fostering relationships between artists and communities. Through its leadership in the performing arts community in Canada and its priority of connecting people with people in Canada and around the world, CAPACOA works to nurture the creativity of Canadian artists and expose that to the world. CAPACOA seeks out and fosters unique opportunities to show the breadth of Canadian creativity.

CAPACOA is a partner with Ontario Presents on the newly launched national Arts Touring Connector Block Booking program that helps to facilitate the creation of cross-country tours for international artists that may emerge from CAPACOA delegations. This tool ensures that tours that come out of CAPACOA delegations will be available across the country, which will greatly strengthen opportunities for reciprocity that emerge from our international delegations.



Purpose of the International Engagement Strategy



Purpose of the Strategy

The purpose of the International Engagement Strategy is to guide the activities of CAPACOA and the IMDC for the next four years in its market development leadership role. The strategy is responding to changes in world markets as well as challenges at home, particularly during recovery from the impact of the pandemic. The strategy will outline goals and objectives, define outcomes, and detail tactics and activities for CAPACOA to follow as it leads the sector in managing existing markets for the performing arts and opening new markets.

Methodology for Updating the Strategy

CAPACOA hired management consultant Marlene Stirrett-Matson to facilitate the development of the new strategy, under the leadership of Judy Harquail and IMDC chair Gillian Reid. The consultant conducted research and gathered input through several approaches that included online research, surveys, meetings and interviews, and a SWOT analysis.



THE RESEARCH INCLUDED:

Research studies – current studies regarding the strength of the performing arts sector were reviewed, and analysis of factors in each of the existing and new markets was conducted.

Surveys – two surveys were developed and administered. One survey targeted CAPACOA members who had experience in international markets or who had an interest in engaging internationally. The second survey was sent to previous participants in CAPACOA’s market development activities to learn from their experience.

Soundings with the IMDC – four meetings were held since August of 2023 to gather input and intelligence from IMDC members regarding strong markets and more challenging markets.

Soundings with government and key partners – a list of government and industry contacts was generated and between February and April the consultant held a series of one-on-one interviews via telephone or online meetings.

FINDINGS FROM RESEARCH

Research Studies

A number of studies were reviewed as part of the initial research. Below are excerpts from the findings that contributed intelligence to the updated strategy.

The creative industries are a key sector of Canada's economy. According to Statistics Canada, in 2021 the creative industries provided nearly **635,000 jobs** and contributed **\$54.8 billion to Canada's GDP**, accounting for 2.3% of Canada's overall GDP (Discussion Note, Creative Exports Advisory Table Meeting, March 18, 2024).

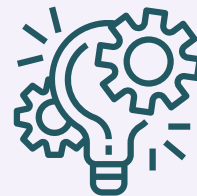
Prior to the pandemic, Statistic Canada noted that the live performance domain served by CAPACOA had a GDP of \$2.5 billion and provided employment to 55,000 Canadians. In 2022, Statistics Canada reported that **the culture sector was among the hardest hit by COVID-19** with the biggest decline being in live performance (-\$972.2 million or -32%). The changes wrought by COVID were particularly difficult for the performing arts and the industry continues to recover in 2024. (Provincial and Territorial Cultural Indicators, 2022, Statistics Canada, <https://www150.statcan.gc.ca/n1/daily-quotidien/220602/dq220602b-eng.htm>)

Research Studies

CAPACOA has undertaken research on how the performing arts in Canada is recovering from COVID, which is expected to be published soon. One of the most significant changes is how different age groups access information, with older audience members accessing websites and younger people via social media. This can present a challenge when a presenter is trying to sell a show, as content is recommended to people by algorithms that usually reinforce activities that are familiar. The study will focus on the digital discoverability of performing artists.

CAPACOA undertook research in partnership with Orchestras Canada, and found the following trends in audiences:

Audiences are looking for experiences that are immersive, gamified, diverse, and/or with technology.



Donations are decreasing and organizations need to assess their loyalty programs.

New customers are coming to events but are not necessarily staying and becoming loyal patrons. It is encouraging that younger generations are beginning to attend orchestra performances.



Overall, 41% of patrons are attending fewer events than they did before COVID.

Research Studies

Mordor Intelligence, a company based in India, published research in January 2024 that claimed there is an increasing demand for live entertainment. Despite the rise of digital entertainment options, there is still a strong demand for live performances that offer a unique experience that cannot be replicated by digital media.

<https://www.mordorintelligence.com/industry-reports/performing-art-companies-market/market-trends>

The Business Research Company produced a report forecasting trends in the performing arts between 2023 and 2032. The report shared that Asia-Pacific was the largest region in the independent artist and performing arts companies market share, and that Eastern Europe would be the fastest-growing region in the forecast period.

<https://www.thebusinessresearchcompany.com/report/independent-artists-and-performing-art-companies-global-market-report>

Research Studies

Ontario Arts Council commissioned a study from Nordicity in 2022, which found the following trends in the performing arts sector:

- Cultural shift to prioritizing historically marginalized communities, as well as continued socio-cultural shifts expected where organizations will become more representative, inclusive and equitable;
- Digital tools and platforms are part of the value chain;
- Pent up demand from artists who created work during lock down, who now want to tour the creation;
- Challenges relaunching seasons and presentations due to funding, attracting audiences, lack of staff;
- Consideration of environmental impact of touring; rising travel costs;
- While audiences may be open to hybrid programming, it is costly to produce;
- Limited funding for digital;
- Agents and managers are integral to supporting artists, but they have less access to funding and may be excluded from conversations;
- Presenters are eligible for funding in one quarter of public funding programs, despite being integral to supporting and promoting market development and touring ecosystem;
- At the provincial arts council level there is a lack of strategic support to develop international markets, apart from Quebec, which is considered an exemplary model for supporting market and audience development;
- Can larger performing arts organizations support smaller ones with staff and services?

(Market Development and Touring Program Needs Assessment Final Report, OAC, November 2022).

Surveys

Two surveys were conducted in February and March of 2024. One survey targeted members of CAPACOA, whereas the other survey targeted presenters and artists who had previously participated in CAPACOA programs.

1: Member Survey

Members were asked which markets they had already worked in: presenters were asked from which markets they invited artists; and artists were asked where they had presented work. They were also asked how they found out about the artists or performance opportunities, and which markets they recommend CAPACOA focus on in this strategy.

Fifty-nine members responded to the survey. Almost half of the respondents were presenters (47.46%), smaller proportions were businesses (22%) or individuals (20%). Eight respondents were agents. The largest number of respondents were from music, then dance, then 'other', most of which were multidisciplinary. Types of organizations: artistic, festival and agency organizations were all in equal numbers (22.41%), followed by presenter single venue (17%) and producing organizations (15%). 82% of respondents had either presented work internationally or presented international artists; 11% had not but chose to share insights and suggestions.

Results on recommended geographic markets from all sources were from around the world and varied across disciplines. For example, theatre companies found success in Australia, UK and the US, and recommended a focus on Australia, New Zealand, UK and Europe. For dance, success was reported in Africa, Asia, Australia, Europe, South America, UK, and the US. Recommendations included Central America, South America and the US. Overall the recommended markets for the strategy included: Europe – including Scandinavia (63%); Asia, South America (40%), US (40+); UK, Africa, Central America and Australia (30% each).

Members also made the following recommendations:

- Focus on strengthening existing relations, then pick 1-2 new geographic areas;
- Consider bringing more agents on delegations where appropriate.

2: Former Participants Survey

Participants were asked which initiatives they have experienced and which activities were most useful. They were asked about results they have received; which markets they are most interested in; and which markets they recommend CAPACOA focus on in this strategy.

Twenty-two people responded to the survey: 72% were presenters; 31% were individuals who are assumed to be artists. Respondents were interdisciplinary or multidisciplinary (47%), from theatre (31%) from dance (15%) and from circus (5%). Organization types included 36% presenters and 31% artistic; no respondents identified as agents which is consistent with the program participants. Regarding the programs: Edinburgh Fringe (61%); cohort program (57%); FIBA (38%); Connections virtual networking event (28%).

The most useful activities identified included networking with international colleagues (100%); networking with Canadian colleagues (85%); introductions at performing arts conferences, showcases (61%); online meetings (57%); pitch sessions (42%); and meeting with public officials and trade commissioners (33%). Respondents reported results that included new leads (85%); new foreign partners (66%); invitations to future international events (66%); tours (47%); and single presentations (33%). Both artists and presenters recognized the value of the programs and encouraged CAPACOA to continue offering them.

Recommended markets for this strategy included: South America (65%); Australia (55%); Asia, Europe (50%); Central America (40%); New Zealand, UK, Africa (35%); and US (25%). Respondents commented that presenters may be under-used when it comes to showcasing Canadian artists and could be encouraged to play a larger role. Artists would appreciate conversations about how their artistic work could translate into international markets.

Soundings – IMDC

Two soundings were held specifically with IMDC members in August 2023. Members identified historically successful and challenging markets; market potential; and recommended focus for the next four year strategy.

Historically successful markets:

- Australia/New Zealand for Indigenous projects, and noted limited reciprocity;
- UK has been strong in the past but is experiencing financial challenges;
- South America – strong market for Canadian work but reciprocity is limited because the South American work is either very big or not as professional; also Federal funding is now gone;
- Europe is strong for classical music;
- UK, Germany, France and Spain are strong for dance;
- Bulgaria and Hungary have strong festivals and the Netherlands appear curious about Canadian artists.



Soundings – IMDC

Historically challenging markets:

- **India and some parts of Asia – limited touring and fees;**
- **US – performing arts organizations are impacted by layoffs due to COVID and visas for work are more difficult to get.**

The committee recommended that CAPACOA secure where they have been working in the past few years, and then add 1 or 2 new markets. The committee recognized that it takes at least three years to break into a new market and additional work for 3-4 more years to establish strong relationships.

Suggested market potential:

- **Ireland – Belfast and Dublin fringe festivals;**
- **Asia – Taiwan and Singapore;**
- **Australia/New Zealand for Indigenous initiatives;**
- **South America;**
- **Africa, via world music;**
- **Mexico.**

The committee recommend that the strategy focus on the following tactics:

- **Develop relationships with artists and presenters in international markets, thus building markets for artists to tour;**
- **Encouraging presenters to insist on reciprocity; and to introduce visiting presenters to local artists when they visit;**
- **Advocacy to governments to understand the value of the performing arts.**

Soundings – Government

Soundings were held with the following government departments and agencies in the form of one-on-one interviews:

- Global Affairs Canada (GAC)
- Department of Canadian Heritage (PCH)
- Canada Council for the Arts (CCA)
- Ontario Arts Council (OAC)
- BC Arts Council (BCAC)

Highlights of the intelligence gathered from the soundings are summarized below.

Overall, government priorities include:

Raising the profile of Canadian artists internationally; equity, diversity and inclusion; focusing on underserved communities; climate change and climate justice; reciprocity; cultural diplomacy; decolonization; supporting Indigenous-led exchanges; artists with disabilities and Francophone artists.

During the pandemic, considerable funding was available for cultural institutions and artists to help them survive the lockdown, and then COVID recovery funds became available for renewing activities. This funding is now being discontinued and the availability of grants is shrinking, while demand is increasing.

Soundings – Government

Federal Government

The previous strategy celebrated an increase in interest in cultural diplomacy at the Federal government. Unfortunately, Global Affairs Canada has recently dismantled the cultural diplomacy unit and funding that supported these activities is disappearing. While cultural diplomacy will still be important in specific initiatives such as the Indo-Pacific strategy, proactive efforts seem to be decreasing, as has funding. Other funding programs have been discontinued or limited, and it is important for CAPACOA to keep in touch with funding bodies to stay abreast of changes and apply for funds when appropriate.

PCH and GAC have recently convened a Creative Exports Advisory Table, which first met in March 2024. Judy Harquail represents CAPACOA at this table. Market priorities have been determined for their creative export strategy. Top markets include US, UK, Germany, France and Mexico. High potential markets are Australia, China, India and South Korea. The strategy outlines priorities in 5 regions: US, Europe, Indo-Pacific, Latin America and Africa and the Middle East. They have outlined events for each region for 2024-25; for the performing arts only the Edinburgh Fringe has been identified, although there are several events related to music. CAPACOA may need to advocate if the performing arts are to be included in additional events and opportunities.

Several government interviewees suggested or agreed with the two major goals of nurturing and further developing existing relationships and adding 1-2 new geographic markets over the next 4 years.

Regarding new markets, the government's Indo-Pacific strategy is considered to be a high priority and may provide opportunities for support and collaboration. Within the Indo-Pacific region, CAPACOA is advised to watch for political issues and their resolution, as opportunities may arise for culture and the performing arts to be part of the resolution. As well, Africa is not a priority as an economic market, but it is for cultural diplomacy.

Soundings – Government

Canada Council for the Arts

Canada Council grant programs supporting touring or market development are reactive and responsive to applications, and Canada Council does not have a specific market development strategy. If CCA believes that an important market is missing, they may be more proactive when working with stakeholders.

The International Coordination and Partnerships Unit at CCA has participated in cultural projects with other countries when approached by Federal departments, or by another country or stakeholder. For example, the Korean Arts Council reached out to CCA to begin a cooperative initiative; CCA sourced funding from Global Affairs as it was aligned with the government’s Indo-Pacific Strategy. CAPACOA has partnered with CCA in the past and CCA is interested in CAPACOA’s new strategy and the potential to collaborate on initiatives.

Provincial Arts Councils

Consistent with CCA, the two provincial arts councils confirmed that they do not have target markets when supporting artists who wish to tour. The grant programs are reactive and respond to the application, without prioritizing any geographic markets. Councils rely on the artist to be prepared and the juries to assess. Both provincial arts councils acknowledge that priorities have changed and there is a stronger focus on equity. There is no specific market development strategy for the performing arts in their respective provinces.

Soundings – Key Partners

Soundings were held with representatives of the following organizations, via one-on-one interviews:

- **Mundial**
- **Sunfest**
- **Professional Association of Canadian Theatres (PACT)**
- **National Arts Centre**
- **Banff Centre for the Arts**
- **Indigenous Performing Arts Alliance**
- **Marché international de cirque contemporain (MICC)**
- **CINARS**
- **Agences des arts de la scène Performing Arts Agencies Canada (AASPAA)**

Additional organizations were invited to participate but schedules did not allow for an interview.

In general, it is recommended that CAPACOA clearly communicate its criteria for choosing artists/presenters for delegations.

Respondents recognized the difficulty in tracking results back to specific events, both for the participants and for CAPACOA, which can present challenges when applying for funding and reporting on results. Respondents encouraged CAPACOA to continue its valuable advocacy work to help funders understand the unique needs and circumstances of the performing arts, and to follow up with trade missions and other opportunities.

Soundings – Key Partners

Historically challenging markets named by key partners include:

- Mexico – limited success and funding.
- Western Europe – very competitive and difficult to get into.
- Africa – touring is difficult as artists cannot drive or fly between countries.
- India – artists from India may not be ready professionally; performance fees low.
- Japan – economy is low; no stable funding; performance fees low.
- Brazil – does not invite Canadian circus artists.
- Australia – limited reciprocity.
- US – protectionism and increasingly stringent visa requirements.
- South America – distance is great; capacity to buy shows is low.

Recommended markets named by key partners include:

- South America – Colombia, Brazil, Chile.
- Scandinavia – tours from Norway to Sweden and Finland could avoid flying.
- Africa – for world music initially; may be an opportunity for dance to follow.
- Asia – South Korea; Indonesia; Japan, Vietnam, Philippines.
- Australia/New Zealand.
- UK – Edinburgh Festival.
- Ireland.
- India – there is a new performing arts centre with very advanced technology, which may be an opportunity for Canadian artists whose work aligns.
- US – proximity and touring could be sustainable.

Soundings – Key Partners

Further comments from the interviews from presenters and agents are summarized below.

Presenters:

- Reminder about the time it takes to build relationships and in some cases there are decades-long connections.
- Are we fine-tuned enough to deliver artists across the country before we take them internationally? Building audiences in Canada may be a logical first step.
- Recovery is in the strategic plan of several presenters, not necessarily international market development.
- Presenters are open to the role they could play in international presence for Canadian companies.

Agents:

- If agents are present at events where CAPACOA is leading a delegation, allow them to join in activities.
- Agents shared concerns with government policy and funding: low success rate with CCA particularly for dance; difficult to promote companies when touring funding is scarce; advise against choosing markets based on government priorities as it may be a waste of money.

CAPACOA appreciated the input from stakeholders and consultants which has informed this strategy. Although some of the markets are recognized to be challenging for a variety of reasons, CAPACOA recognizes that there are important reasons to continue to pursue the markets. For example, some markets are perceived to pay low performance fees at the moment, but as economies continue to recover, that could change. It is beneficial for Canada to continue to pursue relationships in order to be ready.

SWOT Analysis

As part of the previous strategy, a detailed analysis was done on the strengths and weaknesses of the organization and the opportunities and threats external to the organization that might impact on its activities. The SWOT analysis was updated from the previous strategy based on the research and reviewed by the IMDC.

Strengths:

- Considerable expertise in the organization, including leadership from the respected and valued members of the IMDC;
- IMDC International Market Development Consultant Judy Harquail continues to play a leadership role, with close to 30 years' experience leading delegations and projects;
- Leadership and membership have deep sectoral experience in export;
- Ongoing and successful international development projects;
- Demonstrated support for CAPACOA's export projects, with participation at capacity;
- A respected and trusted reputation for leadership and expertise across the country;
- Strong and stable leadership, engaged board, established programs, advocacy and communications;
- Financial stability;
- Recognition from levels of government for their expertise, as demonstrated by being invited in to consultations and new initiatives;
- Growing and stable membership base.

Weaknesses:

- Potential lack of internal capacity to expand on export programs;
- Difficult for CAPACOA to report on outcomes, as the results of activities reside with third party participants of delegations and initiatives;
- An industry wide lack of awareness around intellectual property, including recent definition of publishing and rights and royalties collections.

SWOT Analysis

Opportunities:

- As the recognized leader in export in the country, CAPACOA is perfectly positioned to represent the performing arts and Canada, and has the breadth of mandate to do so;
- Indo-Pacific strategy provides an opportunity for cultural diplomacy to be part of that market;
- There is political interest in Africa as a market, although funding is limited;
- New trade commissioners and cultural promotion officers were recently incorporated in significant markets and CAPACOA has established strong relationships.

Threats:

- Continued instability in general export conditions due to the aftermath of COVID;
- Funding for pandemic recovery is being eliminated by most funders;
- Cultural diplomacy is less of a priority;
- Financial recovery is uncertain and uneven in distribution;
- Funding for agents and presenters is limited, despite their important role in promoting market development;
- Uncertainty about long term viability of international organizations;
- Emerging digital strategies are still not stabilized or quantified for the performing arts;
- Less favourable policy environment, with election in the next year;
- US, as largest export market, continues to present challenges due to budgets, leadership and visa challenges;
- Shortage of agents supporting artists; some companies do not know how to agent as they are focused on creation;
- Government agencies do not have clear international market development strategy;
- Non-revenue producing projects are exposed to funding variability and competition from industries that can quantify sales results;
- Consideration of environmental impact of touring; rising travel costs.

Risk Analysis

CAPACOA recognizes the need to assess and manage risk in several critical areas to ensure that exposure is limited, particularly when working in the realm of international markets. Efforts to mitigate and manage risk are detailed below.

Legal:

- CAPACOA is clear that it does not have intellectual property rights over any of the artists who may be part of delegations; intellectual property rights remain with the artists. CAPACOA may be aware of intellectual property challenges in various markets and may provide information, however, it will be the responsibility of individual artists to ensure they comply with intellectual property laws in the markets where they travel and present work.
- CAPACOA has access to legal expertise in the event of a dispute or concern.
- CAPACOA will conduct its own research, including into target markets, and gather intelligence from reliable sources, prior to disseminating information to the industry.

Policy:

- Beginning in 2021, CAPACOA began committing time and effort towards building a safer and more inclusive working environment.
- CAPACOA has developed a comprehensive Respectful Workplaces Policy which applies to working relationships between CAPACOA Board of Directors, staff, contractors and volunteers.
- CAPACOA has developed a Safer Spaces Statement, providing guidelines in respect to behaviours and values for decision-making, advocacy efforts and relationships with stakeholders.

Risk Analysis

Financial:

- CAPACOA has longstanding funding relationships and experience and expertise in grants.
- CAPACOA will stay abreast of any funding changes and ensure that future applications reflect the changes.
- CAPACOA recognizes the limits of funding, in particular that funding decisions are based on criteria that are out of CAPACOA's control.
- CAPACOA will proactively work with the IMDC, the Board and the organization's financial leadership to manage any financial issues related to delivery of programs.

Economic:

- As recovery from COVID continues to challenge artists, presenters and agents both domestically and internationally, CAPACOA will monitor funding opportunities and pursue funding as needed.
- CAPACOA will consider passing on some expenses to the participants of its programs, if those participants are able to access their own funding.

Human Resources:

- CAPACOA will continue to engage knowledgeable and well connected experts in target markets in order to ensure the greatest return from the investment.
- CAPACOA will rely on its highly experienced staff, board and IMDC when challenges arise.

INTERNATIONAL ENGAGEMENT STRATEGY 2025-2029

Strategic Framework

Role and Positioning of CAPACOA:

The International Engagement Strategy is positioned within CAPACOA's strategic framework which was revised in 2019. In addition to the vision, mission and values, CAPACOA acknowledged its role as the national leader of Canada's touring and presenting communities, cultivating a vibrant, healthy, and equitable performing arts ecosystem, from artist to audience. CAPACOA acknowledges the interdependence of all stakeholders within this ecosystem and takes action to directly or indirectly benefit each one, from creators to Canadian audiences. CAPACOA consequently focuses services and programs on the organizations and people that bring together artists and audiences: producers, agents and managers, presenters, and presenting networks. In addition to these primary beneficiaries, CAPACOA also collaborates with others who support this ecosystem: arts service organizations, consultants, funders, service providers and non-arts partners.

CAPACOA delivers these programs and services under the leadership of the IMDC, whose mandate includes the two pillars of bringing the best of Canada to the world and bringing the best of the world to Canada. Work in export provides immediate and valued impact for members in the areas of equity, inclusivity, reconciliation, technological advancement, mitigating recent sectoral challenges including recovery from COVID, and navigating change. CAPACOA's approach involves researching and learning about new and important markets, and responding to many invitations that continue to come due to the positive work they have been leading in the markets in recent years.

International Market Goals

CAPACOA will focus on two high level goals for the duration of this strategy:

1

To continue to develop, nurture and expand existing international markets where Canadian artists and presenters have had success: regions to include UK and Spain, Nordic countries, South America, Australia/New Zealand, and U.S..

2

To introduce 1-2 new markets/regions over the four years to begin to develop relationships: regions include Asia-Pacific; and Africa.

Objectives and Outcomes

Short Term: The first 12 months, Year 1

Objective

To re-engage with South America and Mexico through the online cohort program and 3 in-person delegations, involving 30 Canadian artists and presenters.

To build on past success and to have a continued presence in the UK and European markets by leading 4 delegations of 22 Canadian presenters and artists.

To build on the Asian discovery activities of the previous strategy to make more inroads to the Asia-Pacific market by leading 7 delegations of 34 presenters and artists to key events.

To lead delegations of 12 presenters and artists to 3 events further explore the new market of Africa.

To maintain a presence in the U.S. market by attending the annual APAP conference and hosting a booth for Canadian presenters and artist producers.

To invite targeted international presenters to CAPACOA's biannual conference to meet Canadian artists and explore future opportunities.

To clarify resources for programs and pursue funding as needed.

Outcomes to be Tracked

- # presenters/artists engaged in international programs
- # artists reporting leads/invitations/tours
- # markets targeted/engaged

\$ Funding accessed for market development initiatives

Objectives and Outcomes

Medium Term: 12-24 months, Year 2

Objective

To maintain relationships with South America and Mexico, Edinburgh, Nordic countries, and Spain by leading 7 delegations of 32 Canadian presenters and artists.

To further develop the Asia-Pacific market by leading 5 delegations with 20 Canadian presenters and artists.

To further develop the African market by leading 3 delegations with 12 Canadian presenters and artists.

To clarify resources for programs and pursue funding as needed.

To maintain a presence in the U.S. market by attending the annual APAP conference and hosting a booth for Canadian presenters and artist producers.

To host and present the Virtual B2B program Connections to expose 25 artist companies and 20 international artists to 25 foreign presenters.

Outcomes to be Tracked

X presenters/artists engaged in international programs

X artists reporting leads/invitations/tours

X markets targeted

\$ + % increase in touring revenue as reported by artists (if available)

\$ Funding accessed for market development initiatives.

Objectives and Outcomes

Long Term: 3-5 years, Years 3&4

Objective

To maintain relationships with South America and Mexico, Edinburgh, Nordic countries, and Spain by leading 7 delegations of 32 Canadian presenters and artists in each year 3 and 4.

To further develop the Asia-Pacific market by leading 4 delegations with 16 Canadian presenters and artists in year 3; 5 delegations with 20 participants in year 4.

To further develop the African market by leading 3 delegations with 12 Canadian presenters and artists in each year 3 and 4.

To clarify resources for programs and pursue funding as needed.

To maintain a presence in the U.S. market by attending the annual APAP conference and hosting a booth for Canadian presenters and artist producers, in each year 3 and 4.

To invite targeted international presenters to CAPACOA's biannual conference to meet Canadian artists and explore future opportunities in year 3.

Outcomes to be Tracked

- X presenters/artists engaged in international programs
- X artists reporting leads/invitations/tours
- X markets targeted
- \$ + % increase in touring revenue

\$ Funding accessed for market development initiatives.

Tactics

CAPACOA will deliver on the strategy through the following tactics:

Delegations:

Lead online and in-person delegations into target markets and provide preparation, introductions and opportunities for artists and presenters to succeed.



Mentoring:

Coaching and mentoring individual organizations in international engagement.

Cultural diplomacy:

Actively pursue opportunities to support government cultural diplomacy goals that benefit presenters and artists.



Collaboration with partners:

CAPACOA will ensure that programs are complementary and not in competition or a duplication of programs more appropriately led by other organizations.

Equity:

Consider and manage equity – emerging and underrepresented voices and communities, geographic (all of Canada), across disciplines of the performing arts.



Advocacy:

Receive and disseminate information from governments, funders and international networks; communicate to the government the needs of the industry.

Approach to Delegations

CAPACOA has three approaches to determining who will participate in delegations, depending on how the delegation was initiated. When CAPACOA assembles their own delegations to explore emerging international platforms, markets or festivals, an independent national jury of arts and cultural professionals is assembled to assess submissions according to criteria. The jurors are given clear rationale regarding what the host event is trying to achieve, and jurors are not eligible to submit an application for the delegation they are adjudicating. A call for applications is distributed through a variety of communications channels, and applicants must be CAPACOA members in good standing.

Most CAPACOA delegations are focused on multidisciplinary festivals or events, however there may be critical discipline-specific events that are deemed advantageous to have a CAPACOA presence, i.e. the Edinburgh Fringe Festival, and Tanzmesse in Germany. One key exception to the multidisciplinary focus is world music, as it was determined through research and consultation that it is a sub-genre in need of support. World music artist fees are low compared to other genres of music; there is insufficient infrastructure to support world music artists; and a lack of management structure. CAPACOA was proactive in leading the initial world music delegations to WOMEX and Circulart and based on the success of these delegations has continued to work with partners to support world music artists. CAPACOA has also learned that world music has been helpful in making initial forays into the African market.

CAPACOA may curate a delegation on behalf of a funding agency. Based on the funder's requirements, CAPACOA will issue a national call for expressions of interest. CAPACOA then convenes an independent national jury of arts and culture professionals, assesses submissions according to the criteria, and selects delegates. Jurors are not eligible to submit an application for the delegation they are adjudicating.

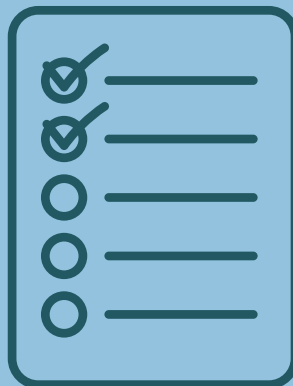
Approach to Delegations

CAPACOA also collaborates with international partners to develop delegations, such as festivals and events, regional networks, arts producers, government agencies, associations and industry events. These organizations would extend invitations to their stakeholders to host and meet with delegations of Canadian arts professionals. The host organization would define the profile of the participants, including language, artistic discipline, context of work, festival versus seasonal programming, organization history, financial strength, and capacity and track record of booking international work. The host organization approaches CAPACOA with a list of delegates and criteria that reflect their priorities. CAPACOA collaborates with the host organization to develop a delegate list that fulfills the host's requirements and ideally reflects the breadth and rich diversity of Canada's performing arts community. The final decision remains with the host organization to extend invitations.



ACTIVITIES – DETAILED FOUR-YEAR PLAN

The activities in the four-year plan are estimated based on knowledge and information that is available in the spring of 2024. Specific plans may change depending on the availability of funding; the needs of participants, including presenters, artists and the organization members; and any unanticipated events that may impact the performing arts in Canada. As well, political and economic pressures in Canada and the target markets may impact whether events in the four year plan are produced. It was impossible to predict the impact that COVID would have on the performing arts, for example, and CAPACOA learned that planning must include foresight, flexibility and adaptability. The creation of the online cohort program is an example of CAPACOA’s creative approach to unprecedented and unforeseen changes in the market, and provided a foundation for further market development at a time when most organizations and governments believed it would be impossible. CAPACOA continues to build on this foundation with the market development initiatives in this strategy, and this unique adaptability will be applied as needed throughout the four years.



Year 1: 2025-26

Objective 1:

To re-engage with South America and Mexico through the online cohort program and 3 in-person delegations, involving 30 Canadian artists and presenters.

Region:
South America
and Mexico

Target markets:
Argentina, Chile, Colombia,
Brazil, Mexico, Uruguay,
Ecuador, Peru, Paraguay

Event 1: Cohort Program

Dates: April 1 2025 - March 31 2026

Description: Building on previous cohort programs that involved 9 target markets in South America, CAPACOA will bring together presenters, curators, producers and artists for a series of virtual networking meetings that will explore programming visions and challenges, innovative programmes, artistic inspiration, current market conditions and explore the ambitions of both artists and presenters. Presenter participants from Canada will introduce and endorse Canadian export-ready artists to their international peers, and in turn, will be introduced to artists from the target markets.

Expected results: 18 Canadian artists and presenters will connect with 18 international artists and presenters, resulting in leads, new foreign partners, single presentations, invitations to future international events, and potential tours.

Year 1: 2025-26

Event 2: Festival Internacional de Buenos Aires (FIBA), Argentina

Dates: October 2025, dates TBC

Description: FIBA is an annual festival that presents the best of theatre, dance, music and the visual arts in venues and public spaces. Past participants of delegations to FIBA met with several agents, artists and presenters who had participated in cohort programs. Participants will engage in live B2B meetings, curated networking sessions, attendance at performances and showcases, venue tours and meetings with public officials.

Expected results: 2 Canadian artists and 2 Canadian presenters will comprise the delegation to FIBA to connect with 20 international presenters, resulting in leads, new foreign partners, single presentations and invitations for future international events.

Event 3: Santiago a Mil, Chile

Dates: January 2026, dates TBC

Description: Santiago a Mil is an annual performing arts festival that takes place in January in Santiago, Chile. The 2024 version took place in different cities in Chile. Its purpose is to provide audience access to high-quality artistic shows, many of which are free and staged in public spaces. The festival presents artists from Chile and 25 countries around the world. Canadian presenters can view work that could be invited to Canada for the benefit of Canadian audiences, as well as introduce Canadian artists to their colleague presenters.

Expected results: 2 Canadian artists and 2 Canadian presenters will comprise the delegation in order to connect with an estimated 20 international presenters, resulting in leads, new foreign partners, single presentations and invitations for future international events.

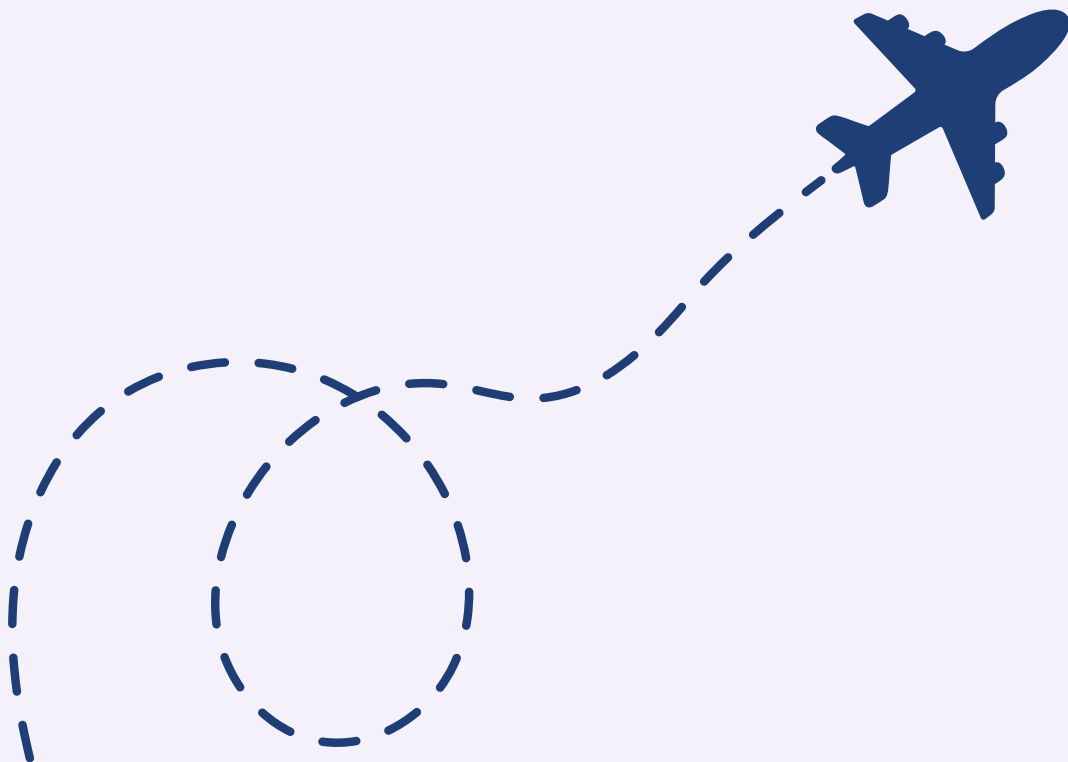
Year 1: 2025-26

Event 4: Circulart, Colombia

Dates: June 2025, dates TBC

Description: Circulart is the hub for music in South America and is the preeminent marketplace for world music in South America. CAPACOA has been working with the trade commissioner from the Canadian Embassy in Colombia to prepare Canadian artists and presenters to take advantage of this important industry event. Alfredo and Mercedes Caxaj from SunFest will lead the delegation. Activities will include B2B meetings, curated networking sessions, attendance at performances and showcases, venue tours, and meetings with public officials.

Expected results: 2 Canadian artists and 2 Canadian presenters will comprise the delegation in order to connect with 30 international presenters, resulting in leads, new foreign partners, presentations and tours, and invitations for future international events.



Year 1: 2025-26

Objective 2:

To build on past success and to have a continued presence in the UK and European markets by leading 4 delegations of 22 Canadian presenters and artists involving 30 Canadian artists and presenters.

Region:
UK, Europe

Target markets:
UK, France, Norway, Sweden,
Finland, Germany, Spain

Event 1: Edinburgh Fringe Festival, Scotland

Dates: August 2025, dates TBC

Description: The Edinburgh Fringe Festival brings together both well-known and new artists in all disciplines of the performing arts. It is the world's largest performing arts market, gathering buyers from all over the world. The Fringe will provide an opportunity for Canadian artists to learn about the Fringe as well as the target markets who will be represented by international presenters.

Expected results: 8 Canadian presenters will return to Edinburgh Festival to promote reciprocity and cultural diplomacy in the performing arts. Canadian presenters will find work to bring back to Canada and, when appropriate, will promote their Canadian artist colleagues to international presenters. There is potential for 100 foreign participants to interact with Canadian participants during the festival.

Year 1: 2025-26

Event 2: Arctic Arts Festival, Harstad, Norway

Dates: June 2025, dates TBC

Description: The Arctic Arts Festival was first held in 1965 and presents music, theatre and art performances. In 2024, the festival presented music, theatre, dance and children’s entertainers from Scandinavia and around the world.

Expected results: 4-6 presenters and artists will have the opportunity to make connections with Scandinavian and European presenters and artists, leading to new partners, invitations to future international events and possible presentations and tours.

Event 3: GREC Festival, Barcelona, Spain

Dates: July 2025, dates TBC

Description: The GREC Festival is the main cultural attraction of the summer in Barcelona and has been operating for 46 years. It is a festival of theatre, dance, music, circus and cinema. The festival showcases artists and collectives from Barcelona and around the world. The GREC Festival offers networking opportunities for Canadian presenters to find exceptional international work, and for Canadian artists and companies to connect with European presenters and expand touring activities.

Expected results: CAPACOA will lead a delegation of 4 presenters and artists to the GREC Festival in order to facilitate connections for booking leads.



Year 1: 2025-26

Event 4: WOMEX, location TBC

Dates: October 2025, dates TBC

Description: WOMEX – Worldwide Music Expo – is the largest international booking conference for world jazz and roots music. The event includes musical performances, conference activities, showcases, talks, films and a trade fair component where artists and producers can connect with buyers from across Europe.

Expected results: CAPACOA will lead a delegation of 2 presenters and 2 artists to participate in live B2B meetings, curated networking sessions, attendance at performances and showcases, venue tours, meetings with public officials and trade commissioners, leading to interactions with 150 foreign participants, 10 new foreign partners and leads, potential tours and presentations.



Year 1: 2025-26

Objective 3:

To build on the Asian discovery activities of the previous strategy to make more inroads to the Asia-Pacific market by leading 7 delegations of 34 presenters and artists to key events.

Region:
Asia-Pacific

Target markets:
South Korea, Taiwan, Japan,
New Zealand, Australia

Event 1: Performing Arts Market in Seoul (PAMS), Seoul, South Korea

Dates: October 2025, dates TBC

Description: PAMS has been held annually since 2005 as an arts market for performing arts professionals. To provide a platform for networking and information exchange by artists, presenters, promoters and producers, the market provides a schedule of showcases, booth exhibits, forums/sessions, receptions and lunch meetings. PAMS Pitching is a program aimed at finding partners for international cooperation.

2025 will be the culmination of a year's worth of activities with Canadian and Korean artists and presenters through the online cohort conversations, leading to PAMS and participation in the Seoul Performing Arts Festival.

Expected results: In collaboration with Canada Council, the delegation will include 3 Canadian presenters and 3 Canadian artists to learn about the Asian market and make connections with potential future partners.

Year 1: 2025-26

Event 2: Seoul Performing Arts Festival, (SPAF), Seoul

Dates: October 2025, dates TBC

Description: The Seoul Performing Arts Festival (SPAF), which started in 2001, is Korea's largest and representative international performing arts festival and is held every October in Daehakro and nearby areas for a month. SPAF is a venue for dialogue between artists and audiences through not only performances of various contemporary performing arts works, but also workshops and forum programs.

It is a festival venue that provides opportunities for enjoyment and participation for contemporary art audiences and local communities. It is a festival that pursues contemporary art based on the regional and trans-regional nature of Seoul, Korea and Asia, and creates a place for solidarity and cooperation from a world and global perspective.

Expected results: In collaboration with Canada Council, the delegation will include 3 Canadian presenters and 3 Canadian artists to learn about the Asian market and make connections with potential future partners.



Year 1: 2025-26

Event 3: Expo 2025, Osaka, Japan

Dates: April 13-October 13 2025

Description: Expo 2025 will welcome millions of visitors from around the world. 161 countries and regions will be participating, including Canada. Global Affairs Canada is coordinating Canada's presence at the event and there will be opportunities for Canadian performing arts organizations to be involved. The theme of the event is Designing Future Society for our Lives.

In collaboration with the work CAPACOA is doing in Seoul, CAPACOA will explore opportunities for Canadian participation at the Osaka world fair events in collaboration with the Canadian team.

Expected results: In collaboration with Canada Council, leading a delegation of 3 presenters and 3 artists will provide an opportunity to connect with presenters and artists from around the world, and the Asia-Pacific region. Outcomes include leads, new partners and potential future presentations and tours.

Event 4: Taiwan International Festival (TIFA), Taiwan

Dates: April 2025, dates TBC

Description: The Taiwan International Festival of Arts (TIFA) is Taiwan's most important annual art festival, and a leading art and cultural event in Asia. The festival presents work from Asia and around the world in drama, music, dance, multimedia, and visual arts.

Expected results: At the invitation of TIFA, CAPACOA will be leading a delegation of 4 Canadian presenters and artists will provide an opportunity to learn more about the market and make connections with potential future partners.

Event 5: Yokohama International Performing Arts Meeting (YPAM), Yokohama, Japan

Dates: December 2025, dates TBC

Description: The Yokohama International Performing Arts Meeting (YPAM) was formerly known as the Tokyo Performing Arts Meeting (TPAM). It was originally held in Tokyo until it was moved to Yokohama in 2011. YPAM allows professionals from Japan and abroad who are working on contemporary performing arts to interact through performance programs and networking meetings, and provides information, inspiration, and support for the creation, dissemination, and revitalization of performing arts. While it started in Tokyo as an "art fair" in 1995, since 2015 it has strengthened its focus on Asia and is also participating in co-productions. With over 25 years of history, it is internationally recognized as one of Asia's most influential performing arts platforms.

Expected results: Leading a delegation of 2 presenters and 2 artists will provide an opportunity to participate in B2B meetings and other activities of the professional program, and meet performing arts companies and presenters from Asia and around the world.



Year 1: 2025-26

Event 6: The Performing Arts Network New Zealand (PANNZ), New Zealand

Dates: March 2026, dates TBC

Description: PANZZ is New Zealand’s premiere event for artists, producers and industry leaders from across the performing arts sector. Past events have seen more than 300 delegates from New Zealand and around the world gathering for three days to share work, connect and build relationships.

Expected results: A delegation of 2 presenters and 2 artists will have an opportunity to connect with artists and presenters from the region and around the world, to experience pitches, showcases and performances along with curated B2B meetings and opportunities for leads, new partners, and exploring potential future tours and engagements.



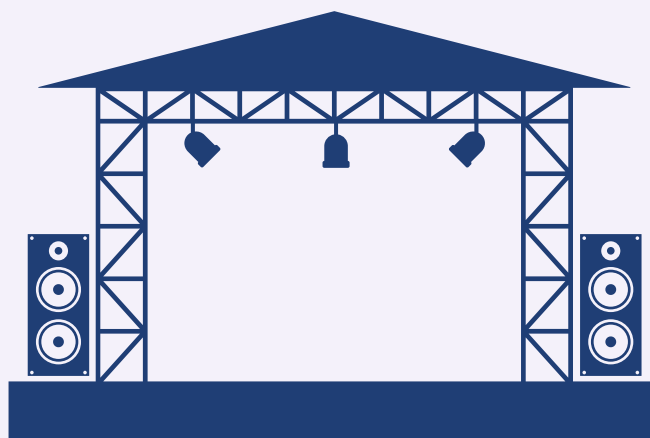
Year 1: 2025-26

Event 7: Australia Performing Arts Market (APAM) Gathering, Perth, Australia

Dates: February/March 2026, dates TBC

Description: APAM used to present biannual performing arts markets, and now presents 1-2 gatherings/year around Australia to provide more opportunities for the performing arts to connect through networking meetings, pitches and exchanging ideas. APAM Gatherings enable national and international presenters to experience Australian and New Zealand contemporary performance in context and under ideal presentation conditions: at full scale, full length, with uncompromised production values, and with a public audience. APAM's partnerships with host festivals increase the number, diversity and geographic spread of APAM activities. Gatherings draw the sector to established Australian festivals, helping national, international, artist and industry-focused participants to mingle, strengthen existing relationships and spark new ones. CAPACOA has been participating actively in the Australian market for several years, and attendance at APAM in 2026 is the culmination of that activity.

Expected results: CAPACOA will lead a delegation of 2 presenters and 2 artists to APAM to participate in organized B2B meetings.



Year 1: 2025-26

Objective 4:

To lead delegations of 12 presenters and artists to 3 events further explore the new market of Africa.

Region:
Africa

Target markets:
Cabo Verde, Senegal, Ivory Coast, Northern Africa

Event 1: Atlantic Music Expo (AME), Cabo Verde

Dates: April 2025, dates TBC

Description: The Atlantic Music Expo (AME) has established itself as a valuable and welcoming music professional's meeting for Cabo Verde, Africa and other countries. AME features day and night showcases, conference program, practical workshops, one-to-one meetings and an evening street market.

Expected results: CAPACOA will lead a delegation of 2 presenters and 2 artist producers to learn about the African market, to plan for and participate in meetings, curated networking sessions and showcases. Participants will develop leads and new foreign partners.



Year 1: 2025-26

Event 2: Dakar International Music Expo (DMX), Dakar, Senegal

Dates: February 2026, dates TBC

Description: The DAKAR International Music Expo (DMX) brings together professionals, decision-makers, event organizers and artistic agencies from the continent's music industry in Dakar, the Senegalese capital. DMX provides opportunities for young talents and aspiring professionals, through a celebration of African creation around networking, showcases and debate. Activities at the expo include panels, keynotes, masterclasses, workshops, concerts and showcases.

Expected results: CAPACOA will lead a delegation of 4 participants, 2 presenters and 2 artist producers to learn about the African market, to plan for and participate in meetings, curated networking sessions and showcases. Participants will develop leads and new foreign partners.

Event 3: Market for African Performing Arts of Abidjan (MASA)

Dates: March 2026, tbc

Description: MASA takes place in the spring of each year and features circus, storytelling, dance, humour, music and theatre. The MASA is a cultural platform for promoting African Performing Arts. Its main objectives are: to support creativity and good quality productions; to facilitate the movement of artists and their works within Africa and throughout the world; to train artists and key professionals in the production field; and to promote African Performing Arts.

Expected results: Building on CAPACOA's participation at MASA in 2024, CAPACOA will lead a delegation of 2 presenters and 2 artist producers to learn about the African market, to plan for and participate in meetings, curated networking sessions and showcases. Participants will develop leads and new foreign partners.

Year 1: 2025-26

Objective 5:

To maintain a presence in the U.S. market by attending the annual APAP conference and hosting a booth for Canadian presenters and artist producers.

Region:
U.S.

Target markets:
U.S.

Event 1: Association of Performing Arts Professionals (APAP) Annual Conference, New York

Dates: January 2026, dates TBC

Description: APAP's annual conference is considered to be the world's leading convening for the performing arts industry. CAPACOA will continue to have a presence at APAP by hosting a Canadian booth at the congress.

Expected results: Canadian presenters will be exposed to artists and presenters from the U.S. and around the world through participation in the booth and attendance at showcases, meetings, performances and workshops.



Year 1: 2025-26

Objective 6:

To invite targeted international presenters to CAPACOA's biannual conference to meet Canadian artists and explore future opportunities.

Region:
South America;
UK/Europe; Asia-Pacific,
Africa

Target markets:
Argentina, Chile, Colombia,
Brazil, Uruguay, Ecuador, Peru,
Paraguay, UK, France, Norway,
Sweden, Finland, Germany,
Spain, South Korea, Taiwan,
Japan, New Zealand, Australia,
Cabo Verde, Senegal, Ivory
Coast, Northern Africa

Event 1: CAPACOA Conference, Ottawa, Canada

Dates: November 2025, dates TBC

Description: CAPACOA's biannual in-person conference is an opportunity for Canadian presenters and artists to connect with colleagues from across Canada and internationally. More than 250 presenters, agents, managers, artists and other performing arts professionals participate in networking opportunities, informative sessions and peer meetings as well as showcases of theatre, music and dance. As a result of the important market development initiatives of this strategy, CAPACOA will invite 50 targeted international presenters from the target markets/regions to meet Canadian artists during the conference.

Expected results: Canadian presenters and artists will be able to develop leads and relationships for future engagements and tours by connecting with 50 presenters from target markets.

Year 2: 2026-27

CAPACOA will assess the results achieved from the activities in Year 1 to determine which of the activities will be repeated in Year 2. CAPACOA will analyze whether any changes in the industry would impact the focus on certain target markets; be open to the potential of new activities or opportunities that may present themselves, such as a new arts market or new funding opportunities; and work with government partners to seek financial and diplomatic support. In addition to repeating some of Year 1 activities that are deemed appropriate and financially viable, CAPACOA will also implement several new activities.

Objective 1:

To maintain relationships with South America, Edinburgh, Nordic countries, and Spain by leading 7 delegations of 32 Canadian presenters and artists.

Region:

South America and Mexico; Europe; UK

Target markets:

Argentina, Chile, Colombia, Brazil, Mexico, Uruguay, Ecuador, Peru, Paraguay, UK, France, Norway, Sweden, Finland, Germany, Spain

Events (detailed in year 1):

- FIBA, Argentina (4 participants)
- Santiago a Mil, Chile (4 participants)
- Circulart, Colombia (4 participants)
- Edinburgh Fringe Festival (8 participants)
- Arctic Arts Festival, Norway (4 participants)
- GREC, Spain (4 participants)
- WOMEX, TBC (4 participants)

Year 2: 2026-27

Objective 2:

To further develop the Asia-Pacific market by leading 5 delegations with 20 Canadian presenters and artists.

Region:
Asia-Pacific

Target markets:
South Korea, Taiwan, Japan,
New Zealand, Australia

Events (detailed in year 1):

- Performing Arts Market in Seoul (PAMS) (4 participants)
- Taiwan International Festival of Arts (TIFA) (4 participants)
- Yokohama International Performing Arts Meeting (YPAM) (4 participants)
- The Performing Arts Network New Zealand (PANNZ) Arts Market (4 participants)



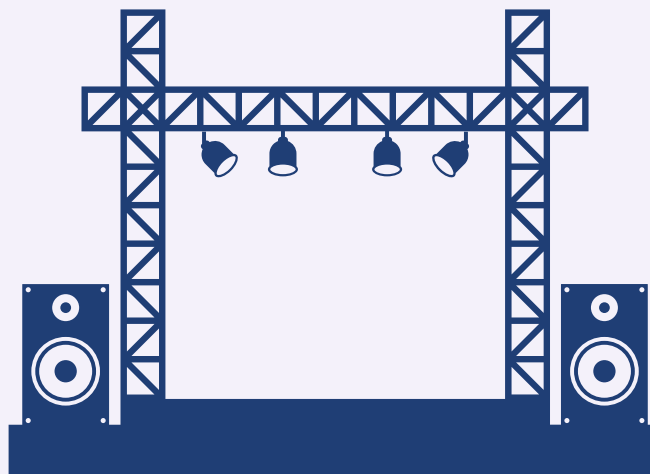
Year 2: 2026-27

Event 5: Bangkok International Performing Arts Meeting (BIPAM), Bangkok, Thailand

Dates: March 2027

Description: BIPAM is a performing arts hub in Southeast Asia that has been hosting performing arts meetings since 2016. The biannual event encourages exchanges and networking among artists, performing arts practitioners and academic researchers to develop Southeast Asian performing arts communities and to be a platform for Southeast Asian performing arts professionals to connect with the international performing arts scenes. Thailand is an important market and a gateway to other southeast Asian countries and markets, including Singapore, Malaysia, Cambodia, and Indonesia.

Expected results: Leading a delegation of 2 presenters and 2 artists will provide an opportunity to learn about the market, develop leads and potential partners, leading to future presentations and tours.



Year 2: 2026-27

Objective 3:

To further develop the African market by leading 3 delegations with 12 Canadian presenters and artists.

Region:
Africa

Target markets:
Cabo Verde, Senegal, Ivory Coast, Northern Africa

Events (detailed in year 1):

- Atlantic Music Expo (AME), Cabo Verde (4 participants)
- DAKAR International Music Expo (DMX), Senegal (4 participants)
- MASA (4 participants)

Objective 4:

To maintain a presence in the U.S. market by attending the annual APAP conference and hosting a booth for Canadian presenters and artist producers.

Region:
U.S.

Target markets:
U.S.

Event (detailed in year 1):

- APAP conference, New York

Year 2: 2026-27

Objective 5:

To host and present the Virtual B2B program Connections to expose 25 artist companies and 20 international artists to 25 foreign presenters.

Region:

South America;
UK/Europe; Asia-Pacific;
Africa

Target markets:

Argentina, Chile, Colombia,
Brazil, Uruguay, Ecuador, Peru,
Paraguay, UK, France, Norway,
Sweden, Finland, Germany,
Spain, South Korea, Taiwan,
Japan, New Zealand, Australia,
Cabo Verde, Senegal, Ivory
Coast, Northern Africa

Event: Virtual B2B Connections (online)

Dates: October 2026, dates TBC

Description: Connections will involve the selection of Canadian and international artists who will prepare pitches to Canadian and international presenters during a 3-day virtual sales and networking event. The artist producers selected to participate will be mature, experienced artists whose work is export-ready. 25 Canadian artists and 20 international artists will be invited to develop 7-minute video pitches. Presenters from the target markets will be invited to view the pitches over the 3 days, with B2B meetings being held in the afternoons.

Expected results: The event is expected to generate 100 leads for the 25 Canadian artists, resulting in new partnerships, future engagements and potential tours.

Year 3: 2027-28

CAPACOA will assess the results achieved from the activities in Years 1 and 2 to determine which of the activities will be repeated in Year 3.

CAPACOA will analyze whether any changes in the industry would impact the focus on certain target markets; be open to the potential of new activities or opportunities that may present themselves, such as a new arts market or new funding opportunities; work with government partners to seek financial and diplomatic support; and determine which activities are appropriate and financially viable.

Objective 1:

To maintain relationships with South America, Edinburgh, Nordic countries, and Spain by leading 7 delegations of 32 Canadian presenters and artists.

Region:

South America and Mexico; UK; Europe

Target markets:

Argentina, Chile, Colombia, Brazil, Mexico, Uruguay, Ecuador, Peru, Paraguay, UK, France, Norway, Sweden, Finland, Germany, Spain

Events (detailed in year 1):

- FIBA, Argentina (4 participants)
- Santiago a Mil, Chile (4 participants)
- Circulart, Colombia (4 participants)
- Edinburgh Fringe Festival (8 participants)
- Arctic Arts Festival, Norway (4 participants)
- GREC, Spain (4 participants)
- WOMEX, TBC (4 participants)

Year 3: 2027-28

Objective 2:

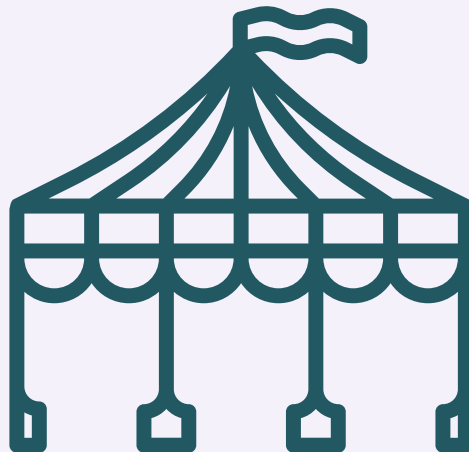
To further develop the Asia-Pacific market by leading 4 delegations with 16 Canadian presenters and artists.

Region:
Asia-Pacific

Target markets:
South Korea, Taiwan, Japan,
New Zealand, Australia

Events (detailed in year 1):

- Performing Arts Market in Seoul (PAMS) (4 participants)
- Taiwan International Festival of Arts (TIFA) (4 participants)
- Yokohama International Performing Arts Meeting (YPAM) (4 participants)
- The Performing Arts Network New Zealand (PANNZ) Arts Market (4 participants)



Year 3: 2027-28

Objective 3:

To further develop the African market by leading 3 delegations with 12 Canadian presenters and artists.

Region:
Africa

Target markets:
Cabo Verde, Senegal, Ivory Coast, Northern Africa

Events (detailed in year 1):

- Atlantic Music Expo (AME), Cabo Verde (4 participants)
- DAKAR International Music Expo (DMX), Senegal (4 participants)
- MASA (4 participants)

Objective 4:

To maintain a presence in the U.S. market by attending the annual APAP conference and hosting a booth for Canadian presenters and artist producers.

Region:
U.S.

Target markets:
U.S

Event (detailed in year 1):

- APAP conference, New York

Year 3: 2027-28

Objective 5:

To invite targeted international presenters to CAPACOA's biannual conference to meet Canadian artists and explore future opportunities.

Region:

South America and Mexico; UK; Europe; Asia-Pacific; Africa; U.S.

Target markets:

Argentina, Chile, Colombia, Brazil, Mexico, Uruguay, Ecuador, Peru, Paraguay, UK, France, Norway, Sweden, Finland, Germany, Spain, South Korea, Taiwan, Japan, New Zealand, Australia, Cabo Verde, Senegal, Ivory Coast, Northern Africa, U.S.

Event (detailed in year 1):

- CAPACOA Conference, November 2027



Year 4: 2028-29

CAPACOA will assess the results achieved from the activities in Years 1-3 to determine which of the activities will be repeated in Year 4.

As in Year 3, CAPACOA will analyze whether any changes in the industry would impact the focus on certain target markets; be open to the potential of new activities or opportunities that may present themselves, such as a new arts market or new funding opportunities; work with government partners to seek financial and diplomatic support; and determine which activities are appropriate and financially viable.

Objective 1:

To maintain relationships with South America, Edinburgh, Nordic countries, and Spain by leading 7 delegations of 32 Canadian presenters and artists.

Region:

South America and Mexico; UK; Europe

Target markets:

Argentina, Chile, Colombia, Brazil, Mexico, Uruguay, Ecuador, Peru, Paraguay, UK, France, Norway, Sweden, Finland, Germany, Spain

Events (detailed in year 1):

- FIBA, Argentina (4 participants)
- Santiago a Mil, Chile (4 participants)
- Circulart, Colombia (4 participants)
- Edinburgh Fringe Festival (8 participants)
- Arctic Arts Festival, Norway (4 participants)
- GREC, Spain (4 participants)
- WOMEX, TBC (4 participants)

Year 4: 2028-29

Objective 2:

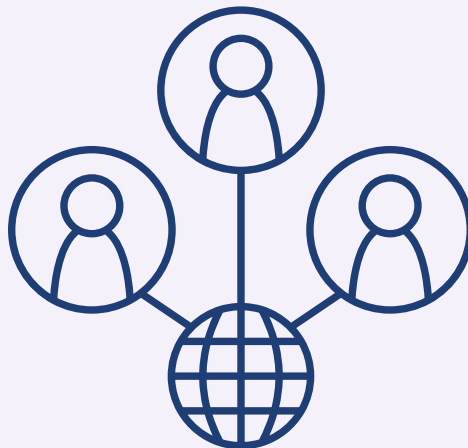
To further develop the Asia-Pacific market by leading 5 delegations with 20 Canadian presenters and artists.

Region:
Asia-Pacific

Target markets:
South Korea, Taiwan, Japan,
New Zealand, Australia

Events (detailed in year 1):

- Performing Arts Market in Seoul (PAMS) (4 participants)
- Taiwan International Festival of Arts (TIFA) (4 participants)
- Yokohama International Performing Arts Meeting (YPAM) (4 participants)
- Bangkok International Performing Arts Meeting (BIPAM) (4 participants)
- The Performing Arts Network New Zealand (PANNZ) Arts Market (4 participants)



Year 4: 2028-29

Objective 3:

To further develop the African market by leading 3 delegations with 12 Canadian presenters and artists.

Region:
Africa

Target markets:
Cabo Verde, Senegal, Ivory Coast, Northern Africa

Events (detailed in year 1):

- Atlantic Music Expo (AME), Cabo Verde (4 participants)
- DAKAR International Music Expo (DMX), Senegal (4 participants)
- MASA (4 participants)

Objective 4:

To maintain a presence in the U.S. market by attending the annual APAP conference and hosting a booth for Canadian presenters and artist producers.

Region:
U.S.

Target markets:
U.S.

Event (detailed in year 1):

- APAP conference, New York

APPENDICES

A – List of IMDC Members



Keith Barker

(He/Him/Il)

Theatre Artist and Presenter

*Director of the Foerster Bernstein
New Play Development Program,
Stratford Festival*

Keith Barker is a Métis artist from Northwestern Ontario. Keith is the Director of the Foerster Bernstein New Play Development Program at the Stratford Festival, and the former Artistic Director at Native Earth Performing Arts in Toronto. He is the winner of the Dora Mavor Moore Award and the Playwrights Guild's Carol Bolt Award for best new play. Keith was a finalist for the Governor General's Award for English Drama in 2018 for his play, *This Is How We Got Here*. He received a Saskatchewan and Area Theatre Award for Excellence in Playwriting for his play, *The Hours That Remain*, as well as a Yukon Arts Award for Best Art for Social Change. In 2023 Keith received the Johanna Metcalf Award.

A – List of IMDC Members



Franco Boni

(He/Him/Il)

Presenter

Executive Director, Regent Revival

Franco Boni has served as an artistic director, builder, producer, facilitator, dramaturg, and programmer in the national performing arts scene for over 25 years.

He is currently the Executive Director of Regent Revival, leading the renovation of a \$50M performing arts facility centre in midtown Toronto.

For over ten years he served as General & Artistic Director of The Theatre Centre in Toronto's Queen West neighbourhood, where he transformed a former Carnegie Library into a live arts hub. At The Theatre Centre, Franco designed programs that championed new ideas by cultural innovators (theatre & dance makers, composers, journalists, scientists, etc.).

Awards include the inaugural Ken McDougall Award for emerging directors, The George Luscombe Mentorship Award in Theatre, multiple Dora Awards, and the Rita Davies Cultural Leadership Award, recognizing his outstanding leadership in the development of arts and culture in the City of Toronto.

A – List of IMDC Members



Clothilde Cardinal

(She/Her/Elle)

Presenter

Director of Programming, Place des Arts

Clothilde Cardinal is the Head of Programming Section at Place des Arts (Montréal, Canada) since 2014, a state society of the Government of Quebec. She has been active in the arts milieu for over the past 30 years in art managing and international artistic organizations like Danse Danse (2000-2015), Théâtre UBU and Festival TransAmériques (FTA). She sat on several Board of Directors in the culture and the social fields and participates frequently on consultative committees and conferences. She created in 1996 the still active professional annual meeting point “Fenêtres de la création théâtrale” at Théâtre de la Ville in Longueuil. She curated outdoor and indoor events including international regional focused events at Place des Arts. Clothilde was appointed « Chevalier de l’Ordre des Arts et des Lettres » by the French Government in 2016.

A – List of IMDC Members



Annick-Patricia Carrière

Agent

*Founder and Managing Director,
Agence Station Bleue*

A graduate from the Conservatoire de musique du Québec à Montréal, Annick-Patricia Carrière held the position of Communications and Marketing Director at Montreal's Nouvel Ensemble Moderne (NEM). She then founded the Agence Station Bleue with her business partner Gabriel Paré in the year 2000. Since the past 20 years, Annick-Patricia Carrière has been devoting hers and her team's efforts into developing the national and international careers of the agency's artists. She is also responsible of the company's strategic planning and development via the selection of new artistic projects.

A – List of IMDC Members



Margaret Grenier

Dance Artist and Presenter

*Executive and Artistic Director,
Dancers of Damelahamid and
Coastal First Nations Dance
Festival*

Margaret Grenier is of Gitksan and Cree ancestry. She is the Executive and Artistic Director for the Dancers of Damelahamid. She has produced the Coastal Dance Festival since 2008. Margaret's multimedia choreographic works bridge Gitksan and Cree dance forms with current expressions. Her works have toured internationally and include *Setting the Path* (2004) and *Spirit and Tradition* (2007), and *Visitors Who Never Left* (2009), *Luu hlotitxw* (2012), *Flicker* (2016), and *Mînowin* (2019). *Mînowin* premiered at the Mòshkamo Festival, National Arts Centre, Ottawa (2019) and at the Festival Internacional Cervantino in Guanajuato, Mexico. Margaret holds a M.A. from Simon Fraser University and a B.Sc. from McGill University. She was a sessional instructor for Simon Fraser (2007) and faculty at the Banff Centre (2013). She received the Reveal Award (2017) and the Walter Carsen Prize for Excellence in the Performing Arts (2020).

A – List of IMDC Members



Ravi Jain

Theatre Artist

Artistic Director, Why Not Theatre

Ravi Jain is a highly acclaimed theatremaker known for making politically bold, accessible, and thought-provoking theatrical experiences that are changing the face of Canadian theatre. A visionary artistic director, versatile director, astute producer, and playful actor, he has spent his career reimagining what theatre can be, impacting the lives of both audiences and artists alike.

Continued

A – List of IMDC Members

Ravi Jain - *Continued*

In 2007, Mr. Jain founded Why Not Theatre, which has become synonymous with innovative theatrical experiences that push boundaries. With Why Not Theatre, Mr. Jain has created over forty collaborations and performed over five continents, from small, intimate shows with non-actors to big, bold productions. His different forms of storytelling brings underrepresented stories and storytellers to the forefront, and invite audiences to reimagine stories. Off stage, he works to better the lives of artists and arts workers, spearheading innovative producing models for emerging artists, creating training programs for marginalized voices, and proposing bold policy ideas to activate civic spaces with art and rethink access through more affordable payment models.

Select credits include: With Why Not: I'm So Close, Spent, A Brimful of Asha, Nicolas Billon's Fault Lines which won the Governor General's Award for Drama, Prince Hamlet, Like Mother Like Daughter (Complicite/Why Not Theatre), What you won't do for love, with acclaimed environmentalists David Suzuki and Tara Cullis, Mahabharata (Shaw/Barbican). With Soulpepper: Accidental Death of an Anarchist, The 39 Steps, Animal Farm. With Theatre Centre: Alanna Mitchell's Sea Sick (co-directed with Franco Boni), We are Proud to Present...With Shaw Festival: Lisa Codrington's The Adventures of a Black Girl in Search of God and Sarena Parmar's The Orchard After Chekhov. With Factory Theatre: Salt-Water Moon. With Stratford Festival: Shakespeare's R + J.

A – List of IMDC Members



Sherrie Johnson

Presenter and Producer

Executive Director, Crow's Theatre

Sherrie Johnson began her tenure as Executive Director of Crow's Theatre in February 2019, becoming Crow's first Executive Director.

Sherrie brings a wide range of experience as an arts leader to her role at Crow's Theatre. She was a member of the leadership team at Canadian Stage in Toronto from 2013 – 2019. Prior to joining Canadian Stage, Johnson's artistic career included: serving as founding Artistic Director of Outside The Box in Boston, MA, Senior Curator at the highly esteemed PuSh International Performing Arts Festival in Vancouver, B.C., and Co-Founder/Artistic Director of the Six Stages Festival in Toronto, Prague, Berlin and Glasgow.

An active producer and agent, she's worked with Germany's internationally renowned triumvirate Rimini Protokoll, Antwerp based artists Bart Baele and Yves Degryse of Berlin, filmmaker and installation artist Srinivas Krishna and visual artist Stan Douglas.

Sherrie successfully led the indie company da da kamera with Daniel MacIvor from 1993 – 2007. Sherrie was the inaugural recipient of the John Hobday Award for outstanding achievement in arts management from the Canada Council and the recipient of the 2019 Leonard McHardy and John Harvey Award.

A – List of IMDC Members



Erin Kennedy

(She/Her/Elle)

Presenter

Artistic Director, Vernon and District Performing Arts Centre

Erin Kennedy is the Artistic Director of the Vernon and District Performing Arts Centre (VDPACS) located in Vernon British Columbia. For the past thirteen years, she has been programming a multidisciplinary 24-38 performance season. In 2022 Erin started the popular annual North Okanagan Children's Festival. VDPACS delivers over 50 community engagement activities each season which help deepen the community's connection to the artists' work.

Erin is a member of the International Market for Contemporary Circus and is the co-chair of the working group Presenting Circus in Canada. In 2022 Erin won the BC Touring Council's Presenter of the Year award.

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

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

A – List of IMDC Members



Raeesa Lalani

(She/Her/Elle)

Presenter

Artistic Director, Prismatic Arts Festival

Raeesa Lalani is an arts professional and trailblazing female leader who has made a significant impact in the world of creativity and culture in her region. With a deep passion for the arts from a young age, Raeesa’s journey has been defined by her unwavering dedication to fostering artistic expression and empowering artists.

She is currently the Artistic Director of the Prismatic Arts Festival, a nationally recognized organization with an innovative approach that, since inception, has mandated and prioritized supporting and showcasing Indigenous artists and artists of color.

As a leader, Raeesa recognizes the transformative power of the arts. She has spearheaded initiatives that foster social change and promote diversity and inclusion within the arts to further her commitment in creating a more equitable sector.

Continued

A – List of IMDC Members

Raeesa Lalani - *Continued*

Beyond her professional achievements, Raeesa remains deeply engaged in philanthropy, supporting various cultural initiatives and using her platform to advocate for the transformative power of art in education and community development. She currently sits on the Downtown Halifax Business Commission Board of Directors as well as the Atlantic Presenters Association as Vice-President. Along with her work in arts administration, she has a knack for the stage!

A – List of IMDC Members



Cathy Levy, C.M.

Independent Dance
Producer/Advisor/Mentor

NAC Dance Producer Emerita

Cathy Levy, C.M. has earned an enviable reputation throughout the Canadian and international dance communities. From 2000-2023, she was the Executive Producer of Dance at Canada's National Arts Centre, presenting an annual season of national and international dance companies and artists, co-producing over 100 new works, and developing an array of enhancement activities to support artists, audiences and students throughout the country. Prior to joining the NAC, she was the Producer of the biennial Canada Dance Festival, the Dance Curator at Toronto's Harbourfront Centre, the founder of the service organization DUO (Dance Umbrella of Ontario), and a freelance producer and organizer of many national and international performing arts events.

Continued

A – List of IMDC Members

Cathy Levy - *Continued*

Since ending her tenure at the NAC – where her significant contribution was acknowledged with the honorific of NAC Dance Producer Emerita - Cathy has been working as the International Advisor for the Jacob's Pillow Dance Festival, and as a consultant on numerous projects in the Canadian and international dance milieu, including the International Presenters Program for Toronto's Fall for Dance North and with FABRIC Dance in the UK. She is also working as a Mentor to young dance producers, serves on several committees, boards and panels, and is regularly asked to write about dance, participate in round tables and host artists' talks.

Cathy is the recipient of the prestigious Order of Canada in recognition of her dedication to the dance field (2019), and of the Order of the Crown (Belgium, 2022) in recognition of her commitment to presenting Belgian artists during her 23-year NAC tenure. Cathy is based in Montreal, Canada.

A – List of IMDC Members



Chris Lorway

Presenter

*President and CEO, Banff Centre
for Arts and Creativity*

Chris Lorway is the President and CEO of Banff Centre for Arts and Creativity effective April 10th, 2023. Chris brings senior leadership experience across a broad range of artistic disciplines in both Canadian and international contexts. Well-positioned to strengthen Banff Centre's position as Canada's creative leader in arts, leadership, and convening, Chris has a proven record as a global influencer in arts and culture.

Chris is a Canadian citizen, born and raised in Cape Breton, Nova Scotia, and comes to Banff Centre from his recent position as both Executive and Artistic Director at Stanford Live in California. His artistic and community programs drew from the breadth and depth of Stanford University to connect performances to significant issues, ideas, and discoveries of our time, through seasons featuring over 200 performances and events across four venues.

Continued

A – List of IMDC Members

Chris Lorway - *Continued*

With a dedicated history in the arts world that began with the Lincoln Centre Festival Team, Chris also brings a marketing lens to his role as President and CEO. Prior to Stanford Live, he was Director of Programming and Marketing at The Corporation of Massey Hall and Roy Thomson Hall, where his focus was on developing a cohesive brand identity for the institution.

Chris has hands-on experience in live theatre and music production through his previous role as the Artistic Director of the Luminato Festival, where he commissioned or co-commissioned nearly 50 new works from Canadian and International artists.

As a former consultant in the United States with AMS Planning and Research and AEA Consulting, Chris gained detailed insight into the governance and operations of major cultural organizations, including Carnegie Hall, New York City Center, Jazz at Lincoln Center, the Edinburgh International Festival, the Royal Shakespeare Company, the West Kowloon Cultural District and San Francisco Opera.

A – List of IMDC Members



Viviane Paradis

Presenter

*Head of Programming,
Theatre Le Diamant*

For over twenty years, Viviane Paradis works in the arts fields as cultural manager, artistic director, programmer or writer for various organizations in Quebec City (Canada). From 2011 to 2015, she was artistic director of the Mois Multi, a international festival dedicated to digital and interdisciplinary arts. Since 2015, she is production manager for Ex Machina, the company of stage director Robert Lepage. In 2019, she joined the team of Theatre Le Diamant, a new venue in Quebec City founded by Robert Lepage where she is head of programming since 2021. Le Diamant is dedicated to performing arts – mainly theatre and circus – with a six hundred seats venue and present local, national and international works.

A – List of IMDC Members



Pam Patel

Presenter

*Artistic Director, MT Space /
IMPACT Festival (ON)*

CAPACOA Board Member

Pam Patel performs with numerous Canadian companies, touring nationally and internationally. A graduate of Wilfrid Laurier University's music program, Pam specialized in new music and improvisation, establishing a career as a multidisciplinary artist.

Pam is currently the Artistic Director of MT Space where she pursues her passion for centralizing racialized voices through theatre. Pam was formerly the President of local new music organization, NUMUS, and is currently the Chair of Arts Awards Waterloo Region. In line with efforts to advocate for the arts on a local level, Pam also sat on the Arts and Culture Advisory Committee for the City of Kitchener where she played an active role in voicing concerns on behalf of the larger arts community. In 2018, Pam was a recipient of Rotary International's Paul Harris Fellowship for Service Above Self in Arts and Culture, which was given at the Mayor of Waterloo's State of the City Address. Most recently, Pam received the Emerging Leader in Performing Arts Award from CAPACOA, and is a recipient of Zonta's 2021 Women of Achievement Award.

A – List of IMDC Members



Heather Redfern

Presenter and Producer

Executive Director, The Cultch

Ms. Redfern, is the Executive Director of The Vancouver East Cultural Centre (The Cultch) where she curates a program of live and digital presentations and an extensive community engagement program. Using the stage as a tool for challenging assumptions, creating dialogue, and making change, the performances at The Cultch, celebrate the rich and diverse communities that populate this country and the world. Heather has dedicated her career to serving a diverse group of artists and audiences, she is particularly interested in the creation of new forms and in putting creative teams together that are working outside of their comfort zones.

Continued

A – List of IMDC Members

Heather Redfern - *Continued*

In 2023 she was awarded the Gascon-Thomas Award for Innovation in Theatre. Additionally, she 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 previously worked as the Executive Director of the Greater Vancouver Alliance for Arts and Culture, the Artistic Producer for Catalyst Theatre in Edmonton and as a freelance theatre designer.

Ms. Redfern has recently joined the Board of Directors of The National Theatre School of Canada.

A – List of IMDC Members



Gillian Reid

(She/Her/Elle)

Chairperson

Agent and Producer

Agent and Producer, Felix Productions

CAPACOA Board Member

Gillian brings over a decade of project management and special events production experience to her role as an Agent and Producer. Wearing different hats for different clients on a variety of projects, she aims to support the artists she works with in their quest to connect with audiences.

Gillian's professional background includes over a decade with a corporate performance marketing firm in Toronto where she designed and produced incentive programs for the likes of GM Canada, VW Canada, and BP Oil. She has executed programs throughout North America and Europe. Gillian garnered experience as assistant producer with ShoCorp International on projects like The Cancun Jazz Festival, Volkswagen Trade Show and the EuroVan Launch.

Gillian is an active member of her local community in Nova Scotia and has held volunteer positions as a board member of the Chester Playhouse from 2006-2012 and Vice Commodore of the Chester Yacht Club from 2014 to 2015. FELIX Productions won a Merritt Award for Outstanding Production by a New or Emerging Company in 2018.

A – List of IMDC Members



Jim Smith

(He/Him/Il)

Agent, Presenter and Producer

*DanceHouse, Eponymous and
Vancouver New Music*

Following studies in music and then commerce, Jim worked in tourism for the Government of Ontario. In 1990 he moved to Montreal and began working in the professional Canadian arts sector at La La La Human Steps. After a move to Vancouver, Jim co-founded Eponymous, an arts management and production agency. Under the aegis of Eponymous, Jim is currently associated with Company 605, Compagnie Vision Selective, Kidd Pivot, Les Productions Figlio, Wen Wei Dance, and Vancouver New Music. He also represents Veda Hille, Crystal Pite and Wen Wei Wang. In 2007 Jim co-founded and is the current Artistic and Executive Director of DanceHouse, a subscription series of large-scale dance presentations at the Vancouver Playhouse. Jim is a past President of the Canadian Dance Assembly, a founding member of Made In BC, and has sat on a number of other not for profit boards of directors including CAPACOA.

A – List of IMDC Members



Kathi Sundstrom

(She/Her/Elle)

Presenter and Producer

*Executive Director, Decidedly
Jazz Danceworks*

After attending DJD's premiere production *Body and Sole* in 1984, Kathi Sundstrom became an instant supporter. In 1989 she joined the DJD board of directors and in 1992 became President of the board. In 1993, Kathi made a courageous career move when she took on the role of General Manager of DJD. Shifting from the corporate world to the non-profit arts sector offered Kathi a whole variety of new challenges, which she navigated with finesse. She originally promised to work with the company for two years and now, more than 30 years later, she is still at the helm. Kathi has been recognized for her arts management expertise with a number of awards including the 2005 Rozsa Award for Excellence in Arts Management and the 2017 Calgary Award for Community Achievement in the Arts. In addition to those awards and other achievements, Kathi also led the major expansion of DJD with the completion and opening of the stunning \$28 million DJD Dance Centre in April 2016.

Continued

A – List of IMDC Members

Kathi Sundstrom - *Continued*

Kathi graduated from SAIT with a major in Business Administration and Consumer Marketing and was listed on the President's Honour Roll. She has served as Treasurer of the Canadian Dance Assembly (2007-2011), was co-chair of the Mayor's Lunch for Business and the Arts (1999 and 2000) and was a member of the executive committee of the Calgary Professional Arts Alliance (1994-2000).

A – List of IMDC Members



Charlie Wu

(He/Him/Il)

Presenter

Managing Director, Asian-Canadian Special Events Association and General Manager of the Society of We Are Canadians Too (VC)

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

Charlie is recognized for his ability to foster partnerships between arts organizations and cultural communities, collaborating with institutions such as Harbourfront Centre in Toronto, the PuSh Festival, and the Museum of Vancouver. As a presenter, he advocates for underrepresented artists locally and internationally. Thanks to his extensive connections in Taiwan and other Asian countries, Charlie facilitates meaningful exchanges and partnerships between Canada and Asia, enhancing cultural connections and diversity in the arts and culture sector.

A – List of IMDC Members

Judy Harquail

Ex Officio

CAPACOA International Market Development Consultant and Strategist

Natalie Lue

Ex Officio

*CAPACOA Board Member
Director, Vancouver Civic Theatres*

Sue Urquhart

Ex Officio

CAPACOA Executive Director