



A JOURNEY OF RESILIENCE AND ADAPTATION

CANADIAN HERITAGE ARTS SOCIETY
THREE-YEAR ANNUAL REPORT

2019-2022



CANADIAN
COLLEGE of
PERFORMING
ARTS



CANADIAN HERITAGE
ARTS SOCIETY

We thank those who have and continue to engage with and support CHAS's outreach programs and CCPA's training programs. We are grateful to all the donors, funders and volunteers who have supported the development of the performing arts by donating to the Society.

Your generosity has helped CHAS continue its community mission while ensuring CCPA continues to provide exceptional in-person training in the performing arts to talented young artists across the nation and internationally.

We gratefully acknowledge the Lekwungen-speaking peoples (also known as the Songhees and Esquimalt Nations), on whose traditional territory the College stands, and on whose home we have the honour to learn, create, and perform.

THE PURPOSES OF THE CANADIAN HERITAGE ARTS SOCIETY (CHAS) ARE TO PROVIDE:

- Instruction and training in the performing arts through ownership and governance of the Canadian College of the Performing Arts; and the
- Development of community outreach programs

CHAS VISION

A world where the performing arts reflect our society, challenge us, and inspire human transformation.

CHAS MISSION

To create meaningful connections between artists and the community through inclusive and creative experiences.

CCPA MISSION

To offer the highest quality of training in a broad spectrum of skills which will prepare the students for careers of excellence in the performing arts locally, nationally or internationally. To provide a stimulating, positive and constructive environment where students are encouraged to develop high standards of work ethics and conduct which will serve them in any field of endeavour in their future.

TABLE OF CONTENTS

PART I: Three-Year Overview: *Emerging from a crisis and adapting to a new reality*

- Message from the Chairs
- Message from the Managing Artistic Director
- Help Us Grow Stronger

PART II: The Show Goes On: *The College continues to deliver vital services and programs to the community*

- Commitment to Education
- Programming Highlights
- Guest Artists
- Accolades

PART III: Commitment to our Community

- Student Health & Wellbeing
- Cultural Safety
- Community Engagement

PART IV: Building Better

- Facility & Infrastructure
- Digital Innovation

PART V: Financial Health

- Donor & Partner Support
- Financial Snapshot

PART VI: Our Team

- Leadership Transition
- Acknowledging our Donors
- Board, Staff, Faculty, Student and Partner Listing

“Performers trained at CCPA can now be found in all facets of the performing arts internationally. On a local level, CCPA has been a major player in the flourishing of Victoria’s performing arts scene over the past 25 years. The cultural fabric of our community is enriched and elevated by these performers.”

~ Pat Taylor,
Donor





“This school equips their students with one of the most well rounded theatre educations I have ever seen across Canada! CCPA is a cut above the rest and certainly deserves your support and investment!”

- Cherissa Richards,
Director and Mentor

PART I: THREE-YEAR OVERVIEW

MESSAGE FROM THE CHAIRS

“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of light, it was the season of darkness, it was the spring of hope, it was the winter of despair.”

- Charles Dickens, *A Tale of Two Cities*

How apt those words, written in 1859, feel as we present this review of the past three years. As we find ourselves still under the cloud of a global pandemic, we know there’s been a change in our world that has impacted our community and the work we do at the Canadian Heritage Arts Society. This shift, triggered by unprecedented challenges and opportunities, has led us to new realizations about who we are and what we can and must do to create a better world through creative expression and a focus on the performing arts.

Throughout 2020, 2021 and 2022, while we’ve had to draw on incredible resources to face the devastating toll of the coronavirus in order to survive and to keep the doors open at the Canadian College of Performing Arts, we’ve also discovered our strengths and resiliency as a community. We’ve stretched ourselves to pivot, leap and soar despite safety and health authority restrictions that threatened to pulverize our cultural sector.

Our promise to those we serve remained unshakeable. We reaffirmed our commitment to the delivery of excellent programming and reacknowledged the role

and relevance of the arts in building, and now, more than ever, revitalizing community.

We tackled COVID by literally tearing down walls to redesign an innovative learning environment that was safe and conducive to a new way of connecting with and educating our students. Despite seemingly insurmountable obstacles, we managed, in the fall of 2020, to welcome students back to on-campus instruction. This is a testament to the incredible ingenuity and fortitude of our staff, faculty, students, Board and volunteers.

Through our unwavering commitment to nurturing reconciliation, equity, diversity and inclusion, we continued the integral work of smashing down historic and systemic barriers, ensuring access and cultural safety and advancing social justice. We convened the Cultural Safety Working Group, including representation from Indigenous, Black and People of Colour, the Board, alumni, faculty and students. The Board of Directors participated in equity training, reflecting on inherent and organizational biases and envisioning a future where all voices are welcome, raised, heard and respected. We updated internal policies, including the human resources manual, to prioritize work-life balance and to reflect best practices towards eradicating discrimination and creating a secure and respectful environment.

As always, but especially in the face of adversity, our creative, loyal and devoted staff worked tirelessly as a team, demonstrating courage and grit as they grappled with the ever-changing reality of COVID-19. Our Managing Artistic Director, Caleb Marshall, navigated

through the unfamiliar terrain of the past three years with unfailing optimism, extraordinary skill and an indomitable spirit. We regrettably said goodbye to Heather Burns, the Director of Education and Programming, and warmly welcomed Danielle Meunier into our fold.

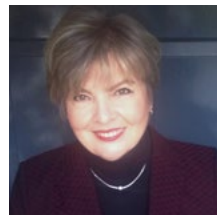
The Board performed above and beyond in its role over these past three years. Demands on directors for their expertise, advice and time were especially intense as they repeatedly, resolutely, stepped up throughout the throes of the pandemic. They continue to forge ahead, with long-term strategic planning to support leadership and embrace a renewed commitment to fundraising and development.

Over these past tumultuous years, we've celebrated remarkable achievements, which you can read about in this report. However, we have also suffered devastating blows. While the financial bottom line was initially bolstered by COVID relief assistance from the federal and provincial governments, the loss of revenues, from tuition, ticket sales, program sponsorships and a confusing decision by the gaming branch of the provincial government to deny us funding, has left us in a position of carrying a deficit.

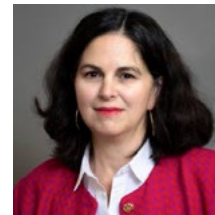
Thankfully, our supporters and donors have stood steadfast beside us. The Victoria Foundation, the BC Arts Council and the Department of Canadian Heritage have all continued as allies, demonstrating their commitment to the College. But as we forge ahead, we know we will need to draw deeper

towards rebuilding a flourishing and sustainable future for our organization and those we serve.

We face uncertain times. But the demonstrated courage, determination and resiliency of students, faculty and staff augur well for the Canadian College of Performing Arts and the Canadian Heritage Arts Society. We've demonstrated that we have what it takes to confront unimaginable trials and tribulations and convert them into opportunities for growth and positive transformation. We know we can continue to deliver extraordinary programming that will affect our world for the better. We are so grateful to our community, our stakeholders, and all those who share this vision, and we look forward to striving forward together towards the "best of times" as we continue with this work.



Barbara Greeniaus,
Chair, 2018-2021



Roxanne Helme,
Chair, 2021 - present

“What I think most of when I think of CCPA is integrity. In a time of immense change across society and the arts sector, CCPA’s staff, faculty and leadership are doubling down on facing those changes with humility, by engaging in an extensive process to examine and reexamine our personal teaching practices in how we are engaging with training new artists and engaging with the community at large.”

- Evan Frayne, Faculty

**“A treasured,
valued and
inspired learning
institution. I
hope you will
agree that
this cherished
organization
is deeply
deserving.”**

- Shelagh Rogers, O.C.
Host/Producer The Next
Chapter, CBC Radio,
Chancellor Emerita,
University of Victoria

PART I: THREE-YEAR OVERVIEW

MANAGING ARTISTIC DIRECTOR'S MESSAGE

Though it will forever remain in our memory as a challenging time, it will also forever remain as an experience we all shared – that we rose to the challenge together and did not let adversity, anxiety, and uncertainty overwhelm us, but confronted significant obstacles together.

The year of 2019-2020 will be indelibly marked as a time that demanded tremendous adaptation and creative ingenuity. Enduring a global pandemic triggered unimaginable and unforeseen challenges for the College, but it also provided an opportunity for unprecedented productivity and innovation. Our ability to react and pivot in order to uphold our commitment to the community was illustrated by the fact that the Canadian College of Performing Arts was one of only a few in the entire country that successfully moved forward with in-person program delivery in September 2020. This would not have been possible without the dedication, commitment, and talent of the entire extended CCPA Community.

The changes required to the physical infrastructure, policies, and programs in order to do so were immense and costly. The College is a special community and while the pandemic unquestionably impacted many aspects of these years, it did not define them. In addition to ensuring a sustainable and safe return during COVID-19, the College continued refining and enhancing its programs, prioritizing progressive and responsive shifts taking place in our industry and society.

Despite the added challenges, many commitments

made in the 2018 Strategic plan remained a top priority. The last three years saw gender equity among creative teams, a balanced exposure to Canadian and World Theatre and female playwrights, and increased prioritizing of new work creation.

In the summer of 2020, at the height of the protests against racial injustice many of us – as individuals and as institutions – took a look inward. Out of that reflection, we knew we needed to create more space and we knew we needed more voices if we were going to do a thorough self-examination. Though this work remains ongoing, significant action was taken to ensure cultural safety, including increasing the diverse representation of the Board, faculty and guest artists.

I would personally like to thank the students for their patience, the faculty for their adaptability, the staff for their tireless work, all our donors and funders for their continued faith and support, and in particular the Board for rolling up their sleeves and diving in to help operations in any way they could. The entire extended CCPA community should be proud of what was accomplished in spite of unprecedented obstacles. This time has taught all of us about the strength of community, our individual and collective resilience, and our ability to adapt to the challenges before us and rise above. As the pandemic begins to recede, its impact on the performing arts continues to be felt deeply, and this collaborative art form will only prevail through the combined support of the entire community.

This career will present obstacles – how we rise to meet them and how we fight to have our voices heard is what defines us as artists. Not the stages we perform on, but rather the perseverance we demonstrate.

Help us grow stronger

CCPA was one of only 20% of Performing Arts programs in Canada to return in-person for the 20-21 school year, successfully sharing its work through high quality virtual experiences without a single incident of COVID transmission.

The College is very proud that its community rallied to address the challenges of the pandemic, addressing internal IT infrastructure, renovations, office shuffles, increased sanitization and restrictions. Most importantly, we maintained a supportive community, in spite of limited opportunities to socialize, celebrate, and share meals.

The challenging reality is, though we all hope to be entering the final stages of the pandemic, its impact will still be felt for some time. Unfortunately, we are now experiencing the aftershocks of the earthquake that was COVID.

We remain strong, but grapple with ongoing challenges that threaten our ability to flourish. Student enrollment in Performing Arts programs is down significantly across the sector.

This is no wonder when the experience and camaraderie of participating in school plays and musicals, or sitting in awe of professional productions, was essentially non-existent for over two years. These early experiences are instrumental in incubating the passion for a life in the Performing Arts. Though this profession has never come with guarantees, seeing the entire industry shut down has no doubt had an impact on young people's chosen professional path.

- **The challenges of closed borders have made access for international students exceedingly difficult.**

- **In addition to reduced tuition, our other earned revenue from tickets, rentals and advertising has dropped an average \$100,000/year compared to pre-pandemic levels.**
- **Government and individual donors supported the College generously in the first year of the pandemic, but as financial uncertainty mounted, these sources of revenue have significantly reduced.**

CAN YOU HELP?

In the span of just one year the Canadian College of Performing Arts has gone from one of its most successful and resilient periods in the face of unparalleled adversity to now confronting significant challenges due to the aftermath of the pandemic. In order to ensure the sustainability of the College, if you enjoy and benefit from the work of CCPA and value CHAS's mission, please consider making a donation and supporting an art form so integral to reflecting, inspiring, and nourishing our world, but that remains at dire risk.



Caleb Marshall,
Managing Artistic Director

“There just isn’t any other studio conservatory training facility of the calibre of CCPA in this country. Giving to CCPA equals brilliantly trained artists.”

~ Stuart Aikins, Emmy Nominated Casting Director, Member of CCPA's Program Advisory Committee

“Just a few weeks after the 2019 AGM, the Studio Ensemble proudly presented *Unity 1918*, a wonderful Canadian play by Kevin Kerr and directed by Glynis Leyshon. This compelling story about the pandemic that killed more than 55,000 people in Canada turned out to be a prophetic choice. Although we had all watched the savagery of the Spanish flu play out on stage, it was still shocking on March 16, 2020, to have to shut down in-person classes in response to directives from the Provincial Health Officer.”

- Barbara Greeniaus, Board Chair
2018-2021



CCPA'S COMMITMENT TO EDUCATION

2019-20 Academic Year

CCPA's long-standing relationship with all Vancouver Island Professional Theatre Companies was formalized, establishing the **Artistic Directors Intensive**, offering workshops, coaching and panel discussions. The addition of the **Visiting Artist Program**, in partnership with the Belfry Theatre, offered insightful Industry Chats from visiting guest artists.

The Year II students produced two **Showtune Cabarets**. This was a new partnership with Veneto Bar Ristorante at Hotel Rialto that brought a piano bar to the heart of downtown Victoria.

With the onset of COVID, the College successfully shifted to alternative online delivery of all final classes. The Year-End Musical was refocused into a robust online Digital Performance Portfolio including materials such as: professional CV, headshot, artist statement, process journal, and showreels. 100 guests applauded the work during a Virtual Opening Night Sharing. Despite these challenges, the Year II students successfully graduated on schedule during an online convocation ceremony.

2020-21 Academic Year

By instituting a rigorous COVID Code of Conduct that applied to anyone entering the facility, the College moved forward with a mix of in-person and online delivery of all programs in September 2020. 3,615 hours of in-person instruction were offered, and 4,500 hours of class video was captured for those experiencing symptoms and unable to participate in-person. The year was completed without a single incident of COVID transmission within the College.



“The CCPA family offered one of the most challenging and rewarding experiences of my life thus far, and I use the skills I honed there - such as communication, empathy, teamwork, endurance and perseverance - every day.”

- Josephine Kay, Applied Performing Arts Diploma Graduate 2021

CCPA PROGRAM ADVISORY COMMITTEE



STUART AIKINS



THOM ALLISON



GWENYTH DOBIE



TERRIE FENDER



GLYNIS LEYSHON



MICHAEL SHAMATA



SUE SMITH



JOVANNI SY

PART II: THE SHOW GOES ON

CCPA'S COMMITMENT TO EDUCATION cont'd

2021-22 Academic Year

The College's **Program Advisory Committee** was reviewed and membership now consists of Canadian and international theatre and education professionals.

The Director of Education **undertook a detailed review of course content and assessment information. Core curriculum refinements** were made in response to the industry and improving student's learning journey. The Career Management curriculum was updated to reflect changing industry demands such as digital practices.

The **University Transfer Agreement with Capilano University** was paused by the institution for program re-evaluation. They are now awaiting approval of an updated curriculum and degree title, with the anticipation that approval will be granted for a September 2024 start. Anticipated changes to program content will entail a fuller focus on performance creation in theatre and digital media.



“I’m very excited to hear where the College Directors are actively taking the school in terms of pursuing an inclusive and productive environment for all students to learn and have the chance to become thriving, engaged theatre artists.”

- Thom Allison,
Member of CCPA's
Program Advisory
Committee

The background of the slide features three individuals in theatrical costumes, possibly from a play. They are illuminated by a strong red light, creating a dramatic and intense atmosphere. The person on the left is a woman with dark hair, wearing a white blouse and a dark vest. The person in the center is a woman with dark hair, wearing a white blouse and a dark vest, leaning forward. The person on the right is a man with light hair, wearing a white blouse and a dark vest, also leaning forward. The overall scene suggests a theatrical performance or rehearsal.

CCPA'S PROGRAMMING HIGHLIGHTS

Play and artist selection prioritizes exposing students to Canadian content, content with a broader world theatre view, a balance of female playwrights and access to nationally recognized Directors who represent a diversity of artistic practice.

PART II: THE SHOW GOES ON

CANADIAN CONTENT

The College is committed to providing students a foundational repertoire of acclaimed Canadian Plays.

- 1. UNITY 1918** by Kevin Kerr, directed by Glynis Leyshon, explored the deadly influenza pandemic. Life imitated art and within one month of the closing of *Unity 1918*, reports of the deadly coronavirus were beginning to surface around the world. (2019)
- 2. GOODNIGHT DESDEMONA, GOOD MORNING JULIET** by Ann-Marie MacDonald, directed by Janet Munsil (2019)
- 3. I HOPE MY HEART BURNS FIRST** by Colleen Murphy, directed by Jessica Van der Veen (2021)

INDIGENOUS LED WORKS

Collaboration with Indigenous artists and exposure to Indigenous theatre practice is fundamental to evolving Canadian theatre practice.

- 4. THE BIRDS** by Yvette Nolan resituated Aristophanes' classic comedy to "Turtle Island" to consider the Indigenous/settler relationship and respect for the land. Directed by Algonquin-Métis theatre artist Keith Barker with Indigenous cultural co-consultant Lindsay Delaronde (2019)
- 5.** The following year nationally renowned Algonquin director and playwright Yvette Nolan was joined by Indigenous composer Amanda Trapp to lead the Western Canada Premiere of Erin Shields's **PARADISE LOST** (2020)



1.



3.



2.



4.



5.



6.



7.

PART II: THE SHOW GOES ON

A BROADER WORLD THEATRE VIEW

The College is committed to exposing students to work written by and guided by diverse voices that extend beyond the western canon.

- 6.** **YERMA** by Federico García Lorca, directed by Mercedes Bátiz-Benét (2020)
- 7.** **SECRET LOVE IN PEACH BLOSSOM LAND** by Stan Lai, directed by Derek Chan (2021)
- 8.** **THE LAST DAYS OF JUDAS ISCARIOT** by Stephen Adly Guirgis, directed by Cherissa Richards (2021)

NEW WORK PREMIERES

It is essential that CCPA exposes students to the development process of new works and supports the growth of Canadian content and artists.

- 9.** Premiere workshop production of **FALSEWORK** from the poetry of Gary Geddes, adapted and directed by Christopher Weddell (2021)
- 10.** Premiere of Canadian Musical **THE QUEST** by Murray Foster and Kieren MacMillan, directed and choreographed by Stephanie Graham (2022)

8.



9.



10.





11.

PART II: THE SHOW GOES ON

MUSICALS

Exposure to contemporary musicals highlights the multi-disciplinary focus of the training.

11. NEWSIES with music by Alan Menken, lyrics by Jack Feldman and book by Harvey Fierstein, directed and choreographed by Jessica Hickman with musical direction by Heather Burns. **Initially intended to be presented at the McPherson Playhouse, COVID required *Newsies* to pivot into a robust digital project entirely created in isolation, rehearsing via Zoom. (2020)**

12. URINETOWN, book & lyrics by Greg Kotis, music & lyrics by Mark Hollmann, directed by Naomi Costain, Michael Doherty, & Caleb Marshall. *Urinetown* was a first in the College's history featuring two entirely distinct casts to ensure COVID-19 health and safety protocols and learning were best supported. The live production was produced specifically for livestream audiences. (2021)

13. SHREK THE MUSICAL, book and lyrics by David Lindsay-Abaire, music by Jeanine Tesori, directed and choreographed by Naomi Costain with music direction by Michael Doherty saw a return to large-scale public performances at the Dave Dunnet Community Theatre. The students' training was put to the test during *SHREK*, with numerous understudies covering for cast illnesses, most notably in the role of Shrek on opening night. (2022)



CCPA GUEST ARTISTS



Michael Adamthwaite



Matt Alfano



Thom Allison



Keith Barker



Mercedes Batiz-Benet



Joel Bernbaum



Derek Chan



Marjorie Chan



Graham Coffeng



Naomi Costain



Lindsay Delaronde



Michael Doherty



Mark Dumez



Mark Dusseault



Simon Fon



Stephanie Graham



Kayvon Khoshkam



Glynis Leyshon



Joan McLeod



Andrew McIlroy



Dave Morris



Janet Munsil



Yvette Nolan



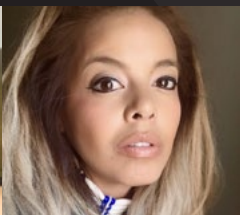
Mike Peterson



Cherissa Richards



Amy Russell



Kim Senklip Harvey



Michael Shamata



Jovanni Sy



Paul Tedeschini



Amanda Trapp



Jonathan Winsby

PART II: THE SHOW GOES ON

GUEST TEACHING ARTISTS

Each year the college invites nationally recognized artists as guest instructors and workshop leaders. In addition to our extremely talented faculty and production creative teams, we were deeply appreciative that these artists could share their insights with our students.

ARTISTIC DIRECTOR PANEL

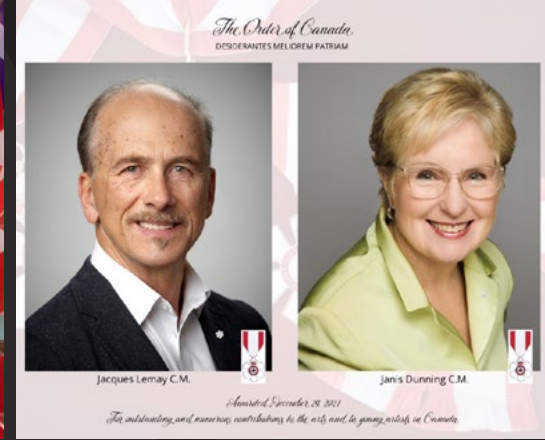
- **Quincy Armorer** - Black Theatre Workshop (BTW)
- **Derek Chan** - Vancouver Asian Canadian Theatre (VACT)
- **Marjorie Chan** - Theatre Passe Muraille (TPM)
- **Jillian Keiley** - National Arts Centre English Theatre (NAC)
- **James MacDonald** - Western Canada Theatre (WCT)

TALENT AGENT PANEL

- **Rachael Dean** - Talent House
- **Emilio Salituro** - Lucas Talent
- **Sandie Newton** - Newton Landry
- **Shannon Teat** - Dacosta Talent



ACCOLADES



THE CANADIAN COLLEGE OF PERFORMING ARTS

CANADA WORLD BUSINESS INVESTING MARKETING PERSONAL FINANCE OPINION POLITICS SPORTS LIFE ARTS DRIVE

And the award for best pandemic adaptation of a performing arts school goes to...

CONTENT FROM COLLEGES & INSTITUTES REPORT
PUBLISHED FEBRUARY 26, 2021

SUPPLIED

SHARE

Since the start of the COVID-19 pandemic, the Canadian College of Performing Arts (CCPA) has employed a slew of innovative adaptations to safely provide its students with in-person performing arts training.

Initially derailed by COVID-19 restrictions in March 2020, the Victoria, B.C.-based CCPA quickly pivoted – including transforming its much-anticipated

THE CANADIAN COLLEGE OF PERFORMING ARTS

CANADA WORLD BUSINESS INVESTING MARKETING PERSONAL FINANCE OPINION POLITICS SPORTS LIFE ARTS DRIVE

Bright ideas

CONTENT FROM WESTERN SCHOOLS REPORT
PUBLISHED MAY 19, 2022

SHARE

CANADIAN COLLEGE OF PERFORMING ARTS - CCPACANADA.COM

SUPPLIED

Advancing societal betterment through creative licence

Driven by its vision of "a world where the performing arts reflect our society, challenge us, and inspire human transformation," the Canadian College of Performing Arts integrates volunteerism, community engagement and the exploration of societal issues and trends into its comprehensive training programs.

chek NEWS

CHEK Upside: Victoria arts school gets students back on stage with \$50K pandemic-proof plan

Posted: Oct. 15, 2020 6:53PM
Last Updated: Oct. 15, 2020 6:54PM

CHEK

You've heard the phrase "the show must go on," but the students and staff at the Canadian College of Performing Arts (CCPA) in Victoria are taking things to a whole new level.

"We realized bigger challenges were ahead in terms of how do we plan to reopen for in-person learning," said Caleb Marshall, CCPA Managing Artistic Director.

TIMES COLONIST

Critics' picks: Urinetown, Leeroy Stagger, Blue Moon Marquee

Mike Devlin / Times Colonist
MAY 27, 2021 06:00 AM

Like Facebook Twitter Email Print

The Canadian College of the Performing Arts ends its season with

ACCOLADES

- CHAS was acknowledged for its participation in the City of Victoria's Reconciliation Dialogue #4 with the honour of a Traditional Blanket Ceremony by Florence Dick of the Songhees Nation, one of the Knowledge Keepers for the City of Victoria's City Family.



- The Department of Canadian Heritage identified CCPA as one of only 20% of training institutions funded by the Canadian Arts Training Fund that returned fully to in-person learning in September 2020.

Media recognition of outstanding achievements

And the award for best pandemic adaptation of a performing arts school goes to

-Globe & Mail, February 26 2021, Colleges & Institutes Report

Bright Ideas: 'Advancing societal betterment through creative license'

-Globe & Mail, May 19 2022

Victoria arts school gets students back on stage with \$50K pandemic-proof plan

-CHEK Upside, October 17 2020

- CCPA was recognized as one of the Top 20 Canadian Acting Schools of 2021 by Casting Workbook, the largest global casting website.
- CHAS and CCPA Co-Founders Janis Dunning, C.M. and Jacques Lemay, C.M. were appointed to the Order of Canada in 2021 by Her Excellency the Right Honourable Mary Simon, Governor General of Canada "for their numerous contributions to the arts and to young artists in Canada."
- As a part of Her Majesty Queen Elizabeth II's Platinum Jubilee, CHAS was awarded a Lieutenant Governor's Award in Arts & Music in 2022, recognizing exceptional leadership, creativity, community engagement, and commitment to fostering and mentoring others in the field of performance.





STUDENT HEALTH & WELLBEING

19-20

Committed to providing increased support to foster mental health and wellness, the College established a formal **Mental Health and Wellness plan** that initiated a trial **Clinical Counsellor**.

20-21

- Regular access to dedicated clinical counsellors increased from one to three counsellors to ensure students could find a safe space to receive guidance from mental-health professionals.
- **The Emergency Student Aid Fund was created to offer immediate support in times of crisis.**
- **Access to 24-hr Virtual Health Care was provided to all students.**

21-22

Reduced funding meant the Clinical Counsellor program could not be continued. While students continue to have access to free, 24/7, confidential counselling and referral services, CCPA began a new approach to student support, focusing on a proactive, preventative approach to wellness, with yoga classes, workshops on self-care, boundaries, goal setting, and realizing the intelligence within their own bodies.

STUDENT AID


By the end of 21-22, CCPA was able to return to offering the first in-person Scholarship and Awards event in three years, highlighting the contributions of numerous donors supporting Student Financial Aid. Scholarships and awards totalling \$14,600 were presented to students in need and a further \$7,000 in bursaries was distributed.

Prior to the pandemic, the average annual student aid disbursement was \$40,000. Unfortunately, this amount has dropped by approximately 50% due to decreased revenues.



“Where many schools are long on talk and short on action, CCPA is the opposite - conversations and ideas from both faculty and students are heard, considered, and acted upon in ways that I have never witnessed at other institutions.”

~ Kiiri Michelsen, Faculty

A group of approximately 25 people are seated in a large circle on a wooden floor in a spacious room with high ceilings and large windows. They appear to be in a meeting or discussion. The room has a modern, industrial feel with exposed wooden beams and large windows with black frames. The people are dressed in casual to business-casual attire. In the foreground, the backs of several people are visible as they sit in black folding chairs, looking towards the center of the circle. A few jackets are draped over the chairs. A red can and a brown bag are on the floor near the chairs in the foreground.

“CCPA is a vibrant community that is passionate about the arts and how it closes the achievement gap between ethnic and socioeconomic groups. The entire student body, staff and administration team gave their finest performance under what have been the most challenging conditions imposed by a worldwide pandemic.”

~ Rosemary Jeffery, 2022
Arts Leadership Intern

CULTURAL SAFETY

19-20

CHAS co-sponsored an indigenous cultural safety workshop for Victoria arts and cultural organizations and commissioned alumni, Ben Alto Bond, to write a short play to open the City of Victoria's Reconciliation Dialogue #4 on the topic of John A. MacDonald. The creators and performers were then honoured with a traditional blanket ceremony by Florence Dick of the Songhees Nation.

20-21

- The Chair of the Board and Managing Artistic Director invited Indigenous, Black and People of Colour (IBPoC) alumni and Board members to form the Cultural Safety Working Group (CSWG) to examine systemic inequalities and provide guidance in enacting change.
- A Cultural Safety Policy was established.
- The CHAS Board of Directors underwent three days of Arts Equity training.
- CCPA Alumni Austin Eckert was welcomed as the first African-Canadian to join the Board of Directors of the Canadian Heritage Arts Society.
- The CSWG and CHAS Board hosted Cultural Safety Conversation #1, guided by external facilitator Michele Decottignies, where students, staff and faculty shared feedback on emerging issues, new initiatives, programming and next steps.

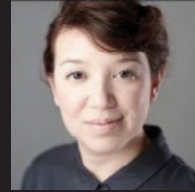
THE CULTURAL SAFETY WORKING GROUP



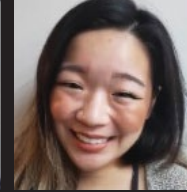
Austin Eckert



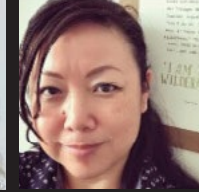
Alana Hibbert



Ming Hudson



Jaeyoung Park



Yukari Peerless



Jacelyn Perret



Michelle Rios



Raugi Yu

21-22

- **The Cultural Safety Working Group** grew to include IBPoC faculty, staff and student liaisons.
- CCPA students, staff, faculty and CHAS Board of Directors shared the Truth and Reconciliation Calls to Action during a digital event on Canada Day, and made a donation in support of residential school survivors.
- CHAS partnered with the Belfry Theatre to offer a paid IBPoC Leadership Training Internship to counteract the systemic lack of diversity in leadership positions.
- Faculty, students and staff accessed a Gender Identity and Inclusive Language Workshop led by consultant James Demers from Canadian Equality Consulting. Equity, diversity and inclusion workshops, led by Michelle Rios, made space for discussion in areas such as: microaggressions, respectful communication, privilege, and cultural appropriation vs appreciation.

“I never expected to hold the responsibility and privilege of welcoming such a dynamic group to help formulate actionable change towards bettering the culture in and around CCPA, but I am gladdened such a group has come forward ready to participate.”

~ Austin Eckert,
CCPA Alumni and
Member of Board of
Directors



CHAS COMMUNITY ENGAGEMENT

19-20

- Marked the first official participation in the Victoria Pride Parade.
- Relaxed Performances, introduced in 2018-19 to make theatre more accessible to all, saw a 70% increase in attendance and growth in community partners.
- The Artist Residency Project, led by Joel Sturrock, offered free public workshops and produced an immersive and interactive promenade workshop presentation of the dystopian *Dreamers and Dissenters*.
- 2019 saw the second annual public performance of the *Concert of Remembrance* in partnership with the District of Oak Bay, and the Band of the 5th Field Regiment, Royal Canadian Artillery in support of the Military Family Resource Centre. The concert continued the annual tradition of touring to Legions, parishes and long-term care homes.
- The Winter Caroling Celebration created a nostalgic holiday presentation made available to community groups, non-profits, and service organizations in Greater Victoria. Twenty-one organizations received in-person performances.

20-21

- Joining over 700 venues who lit up buildings in red to show support for an industry that was then sitting dark, CHAS and CCPA proudly participated in *Light Up Live*.
- In response to health protocols, CHAS produced *Maskerade: A Murder Mystery*, an innovative outdoor drive-in

musical cabaret on the back of a flat-bed truck for audiences to enjoy from the safety of their vehicle. The cabaret was taken to Berwick House long-term care facility where socially-distanced residents watched from balconies and windows.

- By November all forms of public gatherings were restricted and the traditional performances offered to not-for-profits and community groups were no longer permissible. CHAS responded by creating a video montage of past Remembrance Concerts, and produced a *Winter Celebration Video*, directed by the late Matthew Howe and featuring CCPA alumni that was then shared with community partners and those struggling with isolation.

21-22

- The Artist Residency project, reviewed by a jury of peers, selected *Wretched Woman* by Sarah Murphy, examining the life of the last woman hanged in Canada, in association with Women's Transition House.
- The *Concert of Remembrance* returned to the Dave Dunnet Theatre, in-person and via livestream. With additional performances at Carlton House Independent Living and the Trafalgar Pro Patria Royal Canadian Legion. Due to decreased community engagement funding, CHAS was unable to offer the Winter Caroling Celebration, opting instead to support Our Place's Christmas Carol Fundraiser in partnership with CBC Radio.
- The Year-End Musical, *SHREK*, saw the first public school matinee in three years. CHAS offered discounted access to over 400 exuberant students who clamoured for autographs.



“COVID took away our ability to make theatre, to teach theatre, to learn theatre. But CCPA was the one exception to this shut down. Through extreme diligence, care, and tenacity, the school remained open. Having the chance to learn in person, to be with, share with, and experience with each other, offered the students at CCPA a gift that no other theatre student in Canada was getting. CCPA supported their students through the most unprecedented of times.”

- Ming Hudson, Faculty



FACILITY & INFRASTRUCTURE

19-20

Taking advantage of staff working remotely during the summer of 2020, an internal renovation of the administrative block relocated all offices and built a new large multi-purpose studio to facilitate socially-distanced learning. The College then re-imagined the physical internet infrastructure to increase wi-fi access throughout the facility and invested in monitors, webcams, and computer systems to ensure that every class could be livestreamed, keeping students up-to-date on learning should they experience absence due to illness.

20-21

With support from Canada Cultural Spaces the College's Performance Hall was upgraded to improve technical capacity and increase the scope and variety of production and design elements, adding cameras, microphones, a projector and lighting instruments. By investing in a four-camera broadcast set up all live performances could now be virtually broadcast.

21-22

Phase 2 of the Performance Hall upgrade saw the installation of a free-standing lighting truss, increasing placement options and easier access to the suspended instruments. This not only raised the standards of artistic practice and training, but also increased safety for students and staff.



“The faculty, staff and team thought of every possible way for us to strive forward in the midst of COVID, adapting with each protocol to both keep us all safe and deliver the best possible experience and training.”

- Naomi Costain,
Director and
Choreographer

While COVID-19 presented the College with many challenges, it also afforded new opportunities through creative maximization of new digital technologies. These COVID “silver linings” included extending guest faculty to include artists joining classes virtually from around the world.



PART IV: BUILDING BETTER

DIGITAL INNOVATION

Virtual Audience Engagement

2020-2021 began with in-person audiences and as restrictions increased, the remainder of the season was then shared only in virtual format. Livestream access was offered for all performances. Audiences had added access to virtual Preshow Chats with creative teams and post-show Q&As with student casts.

Families and friends of students, all over the world, had access to view CCPA's work for the very first time. 172 unique communities viewed CCPA's work from 13 different countries: Canada, USA, Mexico, UK, Dominican Republic, Chile, Japan, Denmark, New Zealand, South Africa, Scotland, Netherlands and Sweden.

In 21-22, the College produced six productions offered to audiences in-person and via livestream or Video On Demand.

Love & Information pivoted from a purely in-person production to an innovative semi-virtual hybrid where select cast performed their roles via Zoom from home, projected onto the stage while interacting with live actors. This was in response to COVID-19 self-isolation requirements from the rise of new strains of the coronavirus, and altered from one performance to the next.

The College was able to return to offering the annual *Concert of Remembrance*, *Festival of New Works*, scholarship and awards event, in-person graduation ceremonies, as well as the Relaxed Performance option for all productions. Virtual Q&As and workshops guiding prospective students through the virtually interactive audition process will continue to be offered as an option in the future that creates greater access.



“At times when everyone is confronted with some of the greatest fears and uncertainties they may ever encounter, the only way we overcome is to find the strength to persevere, find certainty of our purpose and joy in what love, life and humanity has to offer us. We do that by coming together. We do that through our art and our commitment to community.”

~ Caleb Marshall,
Virtual Address
April 2020

FINANCIAL HEALTH

Through financial diligence and management and by accessing all available COVID relief funding, 2020 and 2021 ended in strong financial positions. The ongoing impacts of the pandemic and significant reduction in relief funding resulted in a deficit position in 2022.

NOTABLE FINANCIAL ACHIEVEMENTS AND CHALLENGES INCLUDE:

Recognizing CHAS’s longer term vision, the Victoria Foundation made a generous commitment of approximately \$275,000 over three years supporting four priority areas: student financial aid, mental health and wellness, technology and equipment upgrades and program access.

19-20

- Spearheaded by long-time supporters, Jean Ives and Jim Griffith, CHAS was pleased to announce the newly renamed Legacy Scholarship Fund for the Canadian College of Performing Arts, providing direct support to students.
- CHAS hosted the CLUB 2020 Fundraiser on March 7, 2020, attracting more than 100 supporters and raising \$25,000. One week later, restrictions on public gatherings were put in place and live events were shut down.
- **The cancellation of the Year-End Musical’s live public performances saw 65% of subscribers become donors by generously donating back their tickets.**

20-21

CHAS remained diligent in reducing costs wherever possible and making strategic investments to ensure ongoing operations, correctly anticipating that financial uncertainties caused by the pandemic would be ongoing.

- Taking advantage of the downtime in the venue and ensuring staff employment, significant capital investments of \$149,566 were made to upgrade spaces to be suitable for returning to in-person operations.
- The Department of Canadian Heritage Cultural Spaces Fund matched the Victoria Foundation’s contribution with a grant of \$50,667 investing in technology and equipment.
- **Despite not engaging in-person, total individual donations increased by 8+% from the previous year to \$59,610.**

21-22

There was a significant decrease in Government COVID-19 support of 339%, from \$185,587 in 20-21 down to \$42,315 in 21-22. Government COVID funding, such as the wage subsidy, and resilience grants from the BC Arts Council, has been vital to maintaining staffing and operations, and allowed the return to in-person program delivery. However, the loss of earned revenue is still ongoing, so we are now experiencing the gap between the end of COVID support and a full return to historic revenues.

With the ability to return to limited in-person gatherings, there was an increase in ticket sales to \$69,686, from \$36,679 in 20-21. However, the stark reality is that **self-generated revenue dropped 66% compared to the three-year pre-pandemic average and student tuition decreased 23%. We are still very much in a phase of recovery as live performance slowly returns.**

The inability to hold in-person fundraising events resulted in an online auction that raised \$3,559. CHAS worked to re-establish relations with supporters through a number of intimate offerings: hosting a donor cabaret, opening doors to numerous facility tours and introducing outdoor opening night receptions. **Despite donor engagement efforts, the pandemic's ongoing impacts on the economy, cost of living, and inflation saw individual giving reduce by 52% this past year to \$28,405.**

Following 20+ years of consistent funding, **the Government of BC Community Gaming Program abruptly cut funding** for CHAS's community engagement programs. This loss of \$80,000 annually significantly challenges the ongoing delivery of CHAS's robust community engagement program.

Despite the immediate challenges, CHAS continues to hold two internally restricted funds with solid balances:

- Facilities fund: \$120,000
- Student Assistance fund: \$29,522

Endowment Funds held by the Victoria Foundation, at their June 30, 2022 balances:

- Legacy Scholarship Fund: \$233,104.91
- Betty Wilkinson Fund: \$35,051.39
- Canadian College of Performing Arts Fund: \$252,980.16

FINANCIAL SNAPSHOT	Pre-pandemic revenue average (2017/18/19)	2019-20	2020-21	2021-22	Pre-Pandemic comparison (average against 2023 to date)
Revenue Stream					
Student Tuition	\$743,095	\$658,630	\$532,089	\$571,408	23% decrease
Grants	\$430,417	\$450,802	\$580,202	\$458,614	7% increase
Self-Generated (Tickets, Rentals, Advertising)	\$315,594	\$149,690	\$167,131	\$147,144	53% decrease
Individual Giving	\$120,776	\$54,902	\$59,610	\$28,405	76% decrease
Other Fundraising (Foundations, Corporate, Events)	\$184,170	\$112,708	\$257,309	\$104,359	43% decrease
COVID-19 Government support	N/A	\$103,165	\$205,587	\$42,315	n/a
Total revenues	\$1,794,052	\$1,529,897	\$1,801,928	\$1,352,245	
Total expenses	\$1,772,150	\$1,446,214	\$1,613,557	\$1,562,819	
YEAR-END Financial Position	\$21,902	\$83,700	\$188,371	-(\$210,574)	

There was a drop in revenue in 2022 of \$441,807 compared to the pre-pandemic average. However, responsible management proactively cut over \$200,000 in expenses to find operational savings resulting in a deficit of only \$210,574 able to be offset by an accumulated cash surplus of \$365,270 as of June 30th 2022.

OUR TEAM



Nicole Hergert (she/her) - Canadian College of Performin...



Maia Crockett



CCPA Registrar



Michelle Buck (she/her) CCPA Operations



Emma Kirkland - Canadian College of Performing Arts



Alana Hibbert (she/her)



Caleb



Andrew Barrett (he/him)



Tony Adams (they/he)



eleanor



rj peters

LEADERSHIP TRANSITION

Heather Burns, the Director of Education and Programming, tendered her resignation in September 2020 and departed her full-time position in January 2021. The CHAS Board of Directors expressed their gratitude for Heather's many years of dedication and her steadfast commitment to excellence.

To ensure that appropriate educational leadership supports were in place through to the end of the program year, **the College was honoured to appoint Alana Hibbert as CCPA's Interim Director of Education. It is a landmark for any educational institution when an esteemed alumni returns in a leadership position.**

Following an extensive international search, Danielle Meunier was hired as the College's new Director of Education commencing July 2021. A graduate of the Victoria Conservatory of Music, the Vancouver Academy of Music and the Royal Central School of Speech & Drama, Danielle's extensive academic credits include Program Director for Performing Arts at Swansea Metropolitan University in Wales and Head of the Theatre Arts School in the Academy of Music and Theatre Arts at Falmouth University in Cornwall, U.K.

"I am very grateful for the 10 years I have spent on the administrative and leadership team at CCPA. I am proud of what has been accomplished and how the College has grown in that time."

~ Heather Burns



"As an alumna of the College, it is thrilling to return to an environment that has had such a profound influence on my career and shaped my life-long love of theatre."

~ Alana Hibbert



"I am thrilled to be returning to my hometown to join the CCPA community, and look forward to channeling my international education experience into the role of Director of Education. CCPA's drive for excellence and focus on empowering young artists plays a vital role in the future of the arts in Canada."

~ Danielle Meunier



“Having been involved with CCPA for nearly a quarter of a century, I’ve decided to leave my entire estate to this remarkable institution.”

~ Jim Hill,
Donor & Faculty

ACKNOWLEDGING OUR DONORS

We want to thank all of our Donors most sincerely. While we all strove to keep connection through the pandemic it became increasingly difficult, especially for the performing arts. It was you, our long-standing supporters who stuck with us through it all and we will be forever grateful.

Following are Donors from July 1, 2019, through June 30, 2022.

ANNUAL DONORS

CHORUS

\$100 to \$299

Marianne Alto Bond
Kelly Armstrong
Art Gallery of Greater Victoria
Anastasia Andrianova
Toby Austin
Glenda Balkan-Champagne
Clayton Baraniuk
John Basey
The Belfry Theatre
Benevity Community Imapct Fund
Gertraude Berg
Jane Blaney
Gord Bradley
Ann Brydon
Rosemary Cameron
Chanah Caplan
Jackie Carle
Rachel Carroll-Howe
Christopher Chance
Church of St. Mary the Virgin

Sally Cooper
Wendy Cornock
Christina Crljenkovic
Dance Victoria
Ted Davies
Jade Davis
Ed Dobyns
Double A Painting Ltd.
Georgene Dzioba
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Kerri Fraser
Monique Goyer
Michelle Grant
Granville Island Hotel
Ted Greeniaus
Sheridan Greeniaus
Dorothy Hawes
Michael Hayes
Heartwood & Co
Hermann’s Jazz Club
Jan Hiebert
Jeffrey Hilderman
Hotel Grand Pacific
Hugh’s Lady Clothing

Innovative Fitness Victoria
Ironwood Clay Company Inc
Sydney Kalef
Jackie Kolson
George Kyle
Mary Ann Ladroma
LA Limousines
Nancy Langdon
Gary Lee
Franz Lehrbass
Glynis Leyshon
LFT Group Brands Ltd
Marc Lortie
Duncan Low
Macaloney’s Caledonia Distillery
Niki MacDonald
Louise Manga
Marquis Wine Cellars
Marianne McGahon
Fay Melling
Metropolitan Hospitality Management
Elizabeth, Peter, and Juliana Monk

Janet Morningstar
Terry Murray
Margaret Newman
David Noble
Penny Noble
Oak Bay Beach Hotel & Marine Resort
Maggie O’Scaleigh
Pacific Opera Victoria
John & Louise Parton
Eric Partridge
Marion Percy
Darlene Phillips
Poppies Floral Art
Merv Porath
Margaree Porteous
Catherine Potin
Jane Pratt
Gerald Putterill
Michelle Rios
Jennifer Rogers
Trudy Rousell
Susan Salomonsson
Marilyn Samis
Janet Scarfe
Scandinave Spa
Whistler

Elana Scraba
Amalia Schelhorn
Sheridan Scott
Marilyn Schick
David Sinclair
Straith’s Menswear Store
Dennis Tam
Kimberley Tew
Judy Thompson
Joan Tweedie
Vancouver Island Model Engineers
Lance Vickery
Victoria Pub Company
Victory Barber & Brand
Erlene Waghorn
Antonina Wasowska
Gary Weir
Fei Wen
Wildwood Outdoor Living Centre
Robert & Shelley Willmott
Karen Wilson
The Wilson’s Group

Joanie Winnitoy
Julia Yu
Raugauhaan Yu
Meredith Zwicker

SUPPORTERS
\$300 to \$1,199

Jackie Adamthwaite
Stuart Aikins
Mercedes Batiz-Benet
Mavis Begg
Budget Blinds
Sylvia Bradley
Carlton House
Properties Ltd
Richard Cavaye
Chateau Victoria
Hotels & Suites
Bertha Churchill
Dorothy Cook
Deborah Cooper
Mel Cooper
Maia Crockett
Tom Croft
Kim Daily
Linda Deslauriers
Mike Doherty
Jane Edler-Davis
Anna Genik
Green & Helme
Gloria Greeniaus
John Greeniaus

Harbour Air
Hastings House
Country House Hotel
Ursula Holmsten
Kathryn Holt
William Hosie
IATSE
IMB Consultants
Janet Komars
Jared Langdon
Helen Lindholm
Michael MacEwan
Murray MacKenzie
Carmen MacLean
Mia Maki
Mango's Boutique
Caleb Marshall
Cathy McKeon
Robert Milne
Sara Neely
The Oak Bay Beach
Hotel & Marine Resort
Pat O'Brien
Jean Orr
Perverted Ice Cream
Carmen Pitcher
Debbie Powell
Johanne Robitaille
Royal Canadian
Legion - Pro Patria
#292
Bill Samis

Lindsay & Keyvan
Shojania
The Sidney Pier
Hotel and Spa
Jackie St-Denis
Mike Sweet
Robert Taylor
Kenneth Thornicroft
Toque Catering
Sharon Tunnell
Victoria's Dental
Hygiene Clinic
Barbara Waldner
Joan Yates

SUSTAINERS
\$1200 to \$2,999

Jolene Ens
Paul Griffith
Helijet
Roxanne Helme
Barbara Housser
Betsy Ives
Nicole Malcolm
Mill River Resort
Dan Parker
David Roland
Marguerite Rowe
F W Samis & K E
Strawn Samis
Neil Sinclair
Maureen Shaw

Michael Shepherd
Joan Trumble
Barb Wilson

VISIONARY
\$3,000 to \$4,999

Aaron Severs
Victoria Golf Club
The Joe Wo Joint
Spousal Trust
Ping Wu

LIFETIME OF GIVING

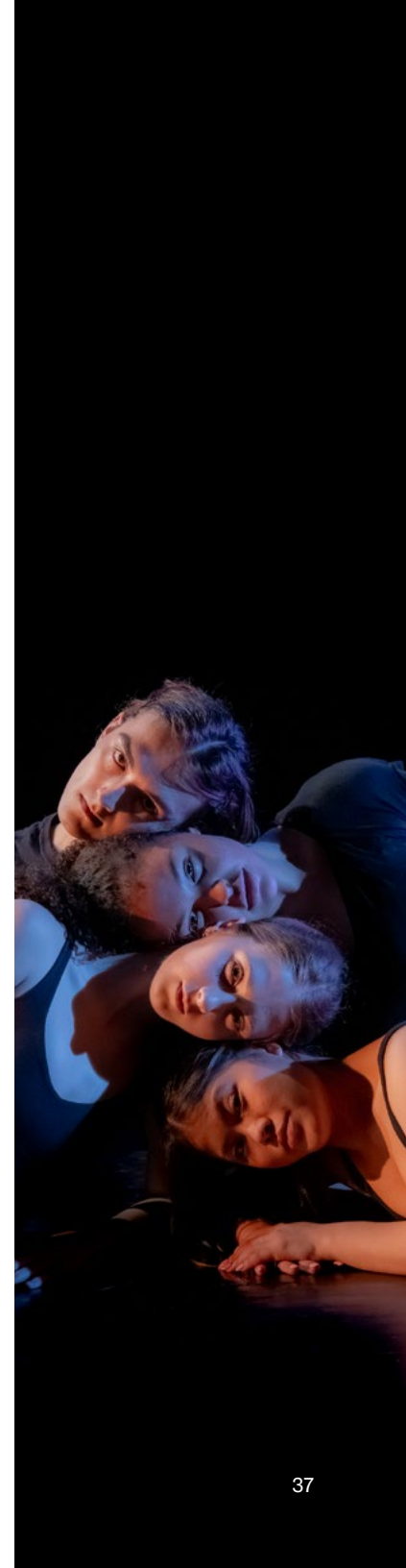
**ARTISTIC
DIRECTOR'S CIRCLE**
\$5000 to \$24,999

Maria Dominelli
Patricia Firth
Albert and Sheila
Fowler
Harry and Dorothy
Gray Foundation
Barbara Greeniaus
Jim Hill
James Griffith and
Jean Ives
Kiwanis Club of Oak
Bay
Hugh and Helen
Mogensen Fund
(Through the Victoria
Foundation)

Ailsa Odermatt
Daniel Parker &
Parker Johnston
Industries
Alice May Salmon
Fund
(Through
the Victoria
Foundation)
Patrica Margaret
Shanahan
Fund (Through
the Victoria
Foundation)
Joan Wells
Victoria
Conservatory of
Music

**DUNNING/LEMAY
FOUNDERS'
CIRCLE \$25,000+**

Janis Dunning and
Jacques Lemay
Bruce MacKenzie &
Family
Randall Mang
Kenneth W. Sr. &
Patricia Mariash
Derrold Norgaard
Michael Sapphire
Sissy Sapphire
Clothing
The Estate of Betty
Wilkinson



PART VI: OUR TEAM

“CCPA is not a building. It is ALL of you. It is the passion you bring; the dedication, care, and support you all show for the artform and each other. These past few years have had incredible challenges, overcome by even greater perseverance, dedication, diligence, commitment, kindness and care. Thank you.”

- Caleb Marshall

BOARD, STAFF, FACULTY, STUDENT AND PARTNER LISTING

SPECIAL ACKNOWLEDGEMENT

Thanks to Past Chair of the Board, Barbara Greeniaus, who convened the Board daily via Zoom in the early days of the pandemic and inspired everyone at CCPA by actively taking on any task needing support from policy review, writing and copy editing, to covering staff duties when absent.

RECOGNIZED FOR THEIR OUTSTANDING SERVICE OVER THE PAST THREE YEARS, WE APPLAUD:

EXECUTIVE COMMITTEE:

2019-21

Barbara Greeniaus (Chair), Jean Ives (Secretary), Derrold Norgaard (Treasurer), Michael Shepherd (Vice-Chair)

2021-22

Roxanne Helme (Chair), Jean Ives (Secretary), Derrold Norgaard (Treasurer), Joan Yates (Vice-Chair)

DEVELOPMENT COMMITTEE:

Barbara Greeniaus, Roxanne Helme, Jean Ives, Emma Kirkland (Staff), Duncan Low, Caleb Marshall (Ex Officio) Jean Medland, Derrold Norgaard (Co-Chair), Yukari Peerless (Co-Chair), Maureen Shaw

DIRECTOR OF EDUCATION SEARCH COMMITTEE:

Austin Eckert, Barbara Greeniaus, Caleb Marshall (Chair), Joan Yates

FINANCE COMMITTEE:

Derrold Norgaard, Patricia O'Brien, Caleb Marshall (Ex Officio)

GOVERNANCE COMMITTEE:

Kismet Bhandar, Barbara Greeniaus, Roxanne Helme, Jean Ives, Caleb Marshall (Ex Officio), Patricia O'Brien, Maureen Shaw, Michael Shepherd (Chair), Joan Yates

FACILITY COMMITTEE:

Barbara Greeniaus, Roxanne Helme, Duncan Low (Chair), Caleb Marshall (Ex Officio), Jean Medland, Derrold Norgaard, Maureen Shaw

STUDENT AID COMMITTEE:

Barbara Greeniaus, Jean Ives, Emma Kirkland (Staff), Duncan Low

CULTURAL SAFETY WORKING GROUP:

Austin Eckert, Alana Hibbert (Chair), Ming Hudson, Jaeyoung Park, Yukari Peerless, Jacelyn Perrett, Michelle Rios, Raugi Yu, Student Liaisons: Shania Cabilao, Jenna Hsu

PROGRAM ADVISORY COMMITTEE:

Stuart Aikins, Thom Allison, Gwenyth Dobie, Terrie Fender, Glynis Leyshon, Michael Shamata, Dr. Sue Smith, Giovanni Sy

ARTIST RESIDENCY JURY:

Clayton Baraniuk, Maia Crockett, Alana Hibbert, Alexandra Lainfiesta, Louriza Tronco

CONVOCATION KEYNOTE ADDRESSES:

Alana Hibbert (2020), Kayvon Khoshkam (2021), Joel Bernbaum, Andrea Macasaet, Joel Sturrock, Duncan Stewart, Louriza Tronco (2022)

BOARD OF DIRECTORS:

2019-20

Barbara Greeniaus, Roxanne Helme, Jean Ives, Duncan Low, Randall Mang, Jean Medland, Derrold Norgaard, Patricia O'Brien, Yukari Peerless, Maureen Shaw, Michael Shepherd, Joan Yates

2020-21

Austin Eckert, Barbara Greeniaus, Roxanne Helme, Jean Ives, Duncan Low, Randall Mang, Jean Medland, Derrold Norgaard, Patricia O'Brien, Yukari Peerless, Maureen Shaw, Michael Shepherd, Joan Yates

2021-22

Kismet Bhandar, Austin Eckert, Barbara Greeniaus, Roxanne Helme, Jean Ives, Duncan Low, Randall Mang, Derrold Norgaard, Yukari Peerless, Maureen Shaw, Joan Yates

STAFF:

Mark Adams (Finance Officer 2019-2022), Tony Adams (Administrative Assistant 2019-2021), Jackie Adamthwaite (Operations Manager 2019-2021), Andrew Barrett (Communications and Marketing Officer 2019-2021), Michelle Buck (Operations Manager 2020-2021), Heather Burns (Director of Education and Programming 2019-2021), Tasha Cadence (Communications and Design Officer 2021-2022), Shannon Carmichael (Head of Wardrobe 2019-2022), Rose Cory (Box Office and Front of House Supervisor 2021-2022), Maia Crockett (Executive Assistant/ Design and Publications 2019-2021), Ariel Glidden (Box Office and Front of House Supervisor 2021), Nicole Hergert (Engagement Officer 2020-2021), Alana Hibbert (Interim Director of Education 2020), Emma Kirkland (Development Manager 2019-2022), Eleanor Kschischang (Operations Officer and Assistant Production Manager 2020-2022), Mary Ann Ladroma (Finance Officer 2019-2020), Caleb Marshall (Managing Artistic Director 2019-2022), Danielle Meunier (Director of Education 2021-2022), R.J. Peters (Production and Design Manager 2019-2022), Michael D Reid (Public Relations Liaison 2019-2021), Mark Riishede (Registrar 2019-2022), Michelle Rios (Engagement Officer 2021-2022), Alison Roberts (Box Office and Front of House Supervisor 2021-2022), Bonnie Sabados (Facility Caretaker 2019-2022), Danny Sabados (Facility Caretaker 2019-2022), Samantha Workman (Administrative Manager 2021-2022)



PART VI: OUR TEAM

“I am proud to be a CCPA faculty member. The faculty and staff are not only top-notch, but kind, passionate, and completely dedicated to the education and well-being of the students. Every week, I look forward to coming to work with such keen and talented young people.”

~ Brian Tate, Faculty

FACULTY:

Our dedicated and extremely talented faculty ensure our programs remain at the leading edge of the industry in terms of skill, technique, commitment and endurance. They also ensure that as demanding as the industry we are preparing the students for is, the College remains supportive, personalized and more a family than an institution.

Glenda Balkan, Mercedes Bátiz-Benét, Cindy Block, Michael Boston, Heather Burns, Stephanie Cadman, Naomi Costain, Michael Doherty, Jane Edler-Davis, Luba Ellis, Evan Frayne, Teodora Georgieva, Yanik Giroux, Iryna Graifer, Alison Greene, Kim Greenwood, Jessica Hickman, Jim Hill, Stacey Horton, Matthew Howe, Ming Hudson, Kayvon Khoshkam, Jim Leard, Jacques Lemay, Iris Bannerman, Caleb Marshall, Nathan MacDonald, Danielle Meunier, Kiiri Michelsen, Jeremy Miton, Tiffany Miton, Angela Mousseau, Janet Munsil, Duncan Ollerenshaw, Erin Ormond, Arlene Overman, Sara Partridge, Avery Payne, Barbara Poggemiller, Alita Powell, Jeffrey Poynter, Jeff Renn, Michelle Rios, David Roland, Stephanie Sartore, Amalia Schelhorn, Britt Small, Dyana Sonik Henderson, Alexa Ste. Marie, Treena Stubel, Joel Sturrock, Brian Tate, Tessa Thompson, Janice Tooby-MacDonald, Jessica Van der Veen, Christopher Weddell, Jonathan Winsby, Raugi Yu, Meredith Zwicker

The Faculty Leadership Award is presented to a faculty member who has demonstrated leadership and commitment to a strategic initiative, special project or College department. CHAS and CCPA acknowledge the tremendous contributions made by the following recipients:

- 2020 James Leard
- 2021 Barbara Poggemiller
- 2022 Matthew Howe (Posthumously)

IN MEMORIAM:



Matthew Howe passed away in June 2022, after a long and painful struggle that never doused his positivity, generosity or creative spirit. Matthew served as an inspiration to countless young artists as a teacher, Director, mentor and friend. He was instrumental in

organizing CCPA's New York Study Tours – directed numerous productions and was an inspired instructor of 'Connections' Class. His expectations were always high, but his warmth, unyielding energy, keen eye and care ensured everyone around him strove to meet them. His impression on CCPA is immeasurable and the entire arts community mourns his loss.



Darcy Evans acted as director on five CCPA productions and served on the College's Program Advisory Committee from its inception in December 2011 until the fall of 2021, shortly before his passing. Not only was Darcy's inspiration and

commitment to our institution and the programs we offer remarkable, but he had a direct impact on our students. We are deeply grateful for the time and talents he passionately shared with CCPA, Alberta Theatre Projects and the Canadian theatre community.





PART VI: OUR TEAM

STUDENTS:

Each student leaves a legacy at CCPA and their dedication and passions leave a lasting impact locally and nationally. They are driven to challenge, enrich, and support each other and we have the privilege of seeing the Colleges' ripple effect - from Vancouver Island outwards through Canada's national theatre ecology. The College would like to extend its heartfelt congratulations to all the students who attended CCPA under COVID restrictions, some for the entire duration of their training, which they weathered with humility and resilience.

2019-20

Performing Arts Diploma Year 1 - Olivia Aloma, Alison Bendall, Statia Beninger, Madeline Codling, Elizabeth Fehr, Sara Gargaro, Natasha Glass, Jaren Guerreiro, Mimi Hicks, Cooper Hiebert, Cassandra Husk, Hannah Kinch, Mackenzie Langdon, Leo Livora, Naomi Lorenzo, Grace Martin, Abigail McCallum, Greg Murdoch, Kane O'Scalleigh, Tiffany Oud, Adrian Palek, Hailey Sabourin, Josie Schmalz, Alexana Sherman, Tyler Spencer, Emma Marie St-Denis, Agatha Storie, Eilidh Tew, Heather Watt, Tyrus Williams-Penney

Performing Arts Diploma Year 2 - Jamie Butler, Ricardo Caballero, Danica Charlie, Benjamin Conroy, Ella Daly, Niah Davis, Emily Dehod, Nathaniel Exley, Natalie Glum, Justine Elizabeth Joudrie, Josephine Kay, Kianna King, Kelsey Launier, Cameron Lorenzo, PJ McCormack, Elan Miller-Jeannotte, Jacelyn Perret, Emily Pugsley, Sammy Radelfinger, Zhuonan Sun

Applied Performing Arts Diploma - Stephanie Bright, Courtney Crawford, Olivia Elzinga, Chevy Forsyth, Alissa Grams, Nick Harrison, Jordan Holloway, Daniel Knapp, Chelsea MacEwan, Marissa McClymont, Rose McTavish, Ryan Nicolai, Regina Rios, Daniel Saretsky, Pedro Siqueira

2020-21

Performing Arts Diploma Year 1 - Gina Bayliss, Shania Cabilao, Victoria Callin, Ben Cooper, Dustyn Forbes, Evelyn Hawes, Elizabeth Hildermand, Paris Iverson, Brayden Lord, Rain Fox, Michaela McLean, Lara Mullings, Yasmin D'Oshun, Kaylee Ross, Jeremy Sinclair, Sian Spiller-Tisserand, Devon Walker

Performing Arts Diploma Year 2 - Alison Bendall, Statia Beninger, Madeline Codling, Elizabeth Fehr, Sara Gargaro, Natasha Glass, Jaren Guerreiro, Mireille Hicks, Cooper Hiebert, Hannah Kinch, Mackenzie Langdon, Leo Livora, Naomi Lorenzo, Grace Martin, Abigail McCallum, Greg Murdoch, Kane O'Scalleigh, Tiffany Oud, Adrian Palek, Hailey Sabourin, Josie Schmalz, Tyler Spencer, Emma St-Denis, Agatha Storie, Eilidh Tew, Heather Watt, Tyrus Williams-Penney

Applied Performing Arts Diploma - Jamie Butler, Danica Charlie, Ella Daly, Niah Davis, Emily Dehod, Nathaniel Exley, Josephine Kay, Kianna King, Kelsey Launier, Elan Miller-Jeannotte, Emily Pugsley, Tessa Thompson, Sammy Radelfinger



2021-22

Performing Arts Diploma Year 1 - Elijah Bell, Jordyn Beyer, Timothy Cameron, Jaida DeSchryver, Elisha Dowber, Jacob Ellis, Mireille Fynes, Indie Garrett, Jenna Hsu, Michelange Lord, Dalton Nelson, Amanda Reyes, Camély Rouleau, Daniel Tepper, Grace Tomkins, Katie Van Bergeyk, Gracie Vanthuyne, Zo White, Nicole Wiebe, Mia Wistaff

Performing Arts Diploma Year 2 - Gina Bayliss, Shania Cabilao, Victoria Callin, Ben Cooper, Dustyn Forbes, Evelyn Hawes, Elizabeth Hilderman, Paris Iverson, Brayden Lord, Rain Fox, Michaela McLean, Lara Mullings, Yasmin D'Oshun, Kaylee Ross, Jeremy Sinclair, Sian Spiller-Tisserand, Devon Walker

Performing Arts Certificate - Erika-Shaye Gair

Applied Performing Arts Diploma - Alison Bendall, Statia Beninger, Madeline Codling, Sara Gargaro, Jaren Guerreiro, Cooper Hiebert, Mackenzie Langdon, Leo Livora, Grace Martin, Greg Murdoch, Kane O'Scalleigh, Tiffany Oud, Adrian Palek, Eilidh Tew, Heather Watt, Tyrus Williams-Penney



“A plague closed all the playhouses in Europe in 1593. They all opened again. Theatre artists didn’t cease to exist because the theatres closed. They kept writing, acting, and training. They honed themselves and were ready the moment the restrictions were lifted. I am so proud of all of you for persevering – for not giving up and for bringing your voice forward to be heard, for sharing your story at a time when humanity needs stories more than ever.”

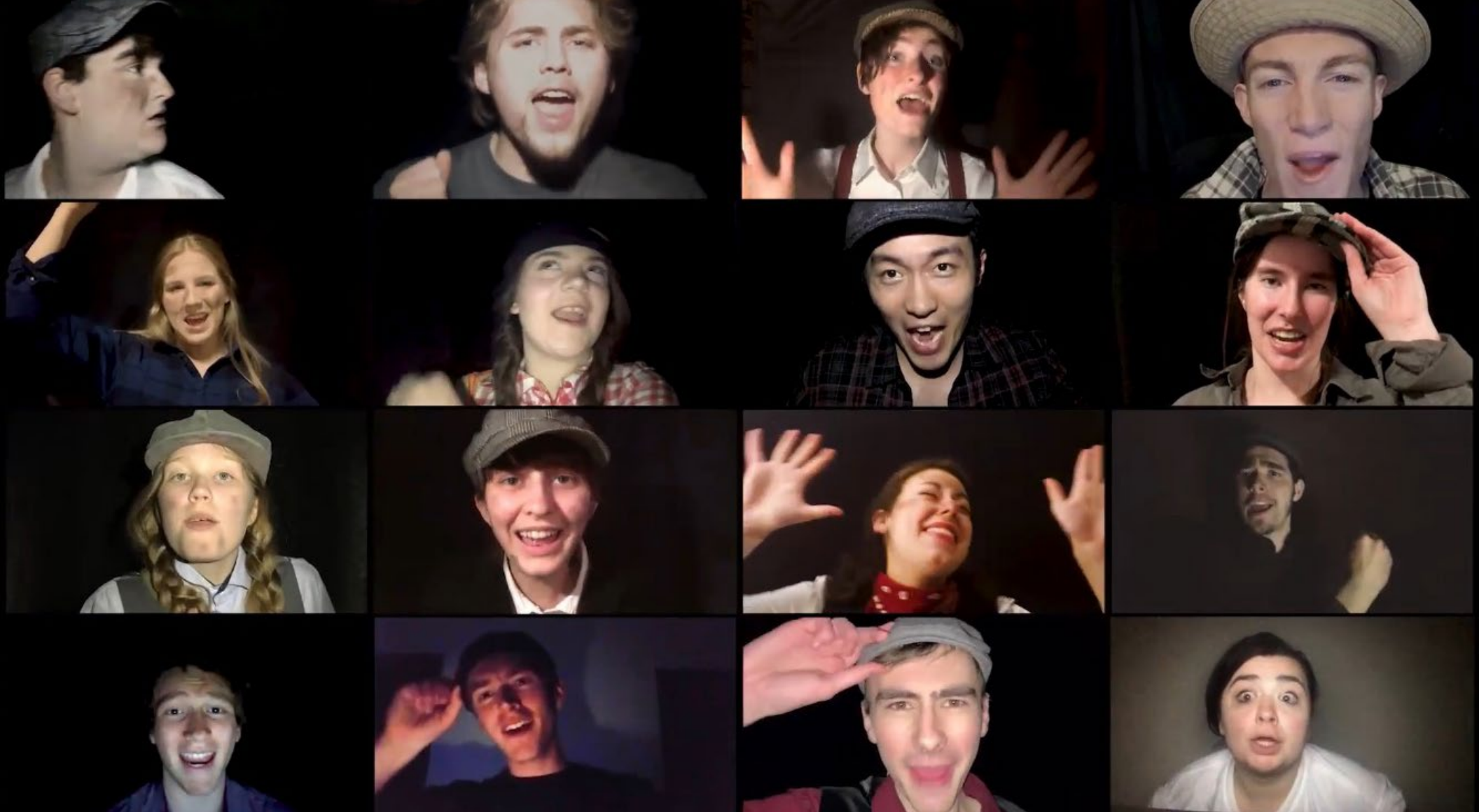
- Caleb Marshall,
Virtual Opening Night Address
May 2020

All that we do here is for our students and how we can enrich their experience further. Thank you to the CCPA supporters, donors, funders, corporate partners, volunteers, faculty and staff who made all of this possible.

PART VI: OUR TEAM

PARTNER FUNDERS:





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