



The Canadian Heritage Arts Society

September 27, 2019

The Canadian Heritage Arts Society
1701 Elgin Road, Victoria, BC, V8R 5L7

1701 Elgin Road
Victoria, BC
Canada V8R 5L7
t: 250 595 9970
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hello@ccpacanada.com

Notice for the Annual General Meeting, October 22

Documents included in the notice:

1. Agenda for October 22, 2019 Annual General Meeting
2. Minutes of the Special General Meeting held May 29, 2019
3. Report from the Chair
4. Audited financial statements
5. Report from the Managing Artistic Director
6. Report from the Education and Programme Director
7. Proposed special resolution to amend the Bylaws including
 - a. Schedule A: background to the Membership discussion
 - b. Schedule B: working copy of the bylaws
 - c. Schedule C: the proposed bylaws for approval by the Members
8. Slate of Directors

Chair of the Board

Barbara Greeniaus

Vice Chair

Maureen Shaw

Treasurer

James Darnell

Secretary

Jean Ives

Directors

Clayton Baraniuk

Randall Mang

Jean Medland

Kelly Orr

Michael Shepherd

Honorary Board

Eric Charman CM, OBC

Mel Cooper CM, OBC

Duncan Stewart CSA

Canadian Heritage Arts Society

Charitable registration #:

131341356 RR0001

Owner and operator of



CANADIAN
COLLEGE of
**PERFORMING
ARTS**

Managing Artistic Director

Caleb Marshall

Director of Education

& Programming

Heather Burns



The Canadian Heritage Arts Society

ANNUAL GENERAL MEETING OF THE CANADIAN HERITAGE ARTS SOCIETY

Agenda

Date: October 22, 2019

Place: Canadian College of Performing Arts Performance Hall,
1701 Elgin Road, Victoria, BC, V8R 5L7

Registration: 6:30 pm

Meeting time: 6:45 pm

Chair: Barbara Greeniaus

1. Call to order
2. Welcome, introductions, and courtesies
3. Determine if there is a quorum (10 members)
4. Statement of Notice of Meeting
5. Approval of the Minutes of the SGM held on May 29, 2019
6. Reports:
 - a. Chair, Barbara Greeniaus
 - b. Finance, James Darnell
 - Motion: That the audited consolidated financial statements for the year ended April 30, 2019 be accepted as presented.
 - Motion: That Linda Allen of Allen and Kraul Chartered Professional Accountants be appointed to perform an audit for the 2019-20 financial year ending June 30, 2020.
 - c. The College
 - Managing Artistic Director, Caleb Marshall
 - Director of Education & Programming, Heather Burns
7. New Business:
 - a. Be it resolved that that the bylaws of The Society be replaced with the bylaws attached in Schedule C.
8. Directors
 - a. Announcement of mid-term Directors
 - b. Election of new Directors
9. Termination
10. Announcements

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REPORT FROM THE CHAIR OF THE BOARD

We have much to celebrate as this dynamic year comes to a close. For our Managing Artistic Director, Caleb Marshall, it was his first full year in a demanding new role. Under Caleb's strong leadership, and in partnership with the talented Heather Burns, Director of Education and Programming, the College enjoyed a very successful year.

In addition to the accomplishments that will be included in Caleb's report, he worked closely with the Board on a comprehensive review of policy and strategic planning. Many thanks to Michael Shepherd who provided guidance and oversight for the review of by-laws of the Canadian Heritage Arts Society.

Thanks to the efforts of Jean Ives, Board Secretary, and Jim Griffith, former Board Chair, the Canadian College of Performing Arts was nominated for the Oak Bay Acorn Award and was recipient of the Award in January 2019. This honour brought new light to the important relationship that the College enjoys with its host municipality.

We welcomed four new Board members during the past year. Kathy St. John was appointed at the AGM last October and was an active, engaged Board member until February when a medical crisis forced her to resign. We wish Kathy well and know that she remains an enthusiastic supporter of CCPA. Jane Butler-McGregor, CEO of the Victoria Conservatory of Music, served on the Board for several months last year but the operational demands of the Conservatory precluded her ongoing involvement. Fortunately, during Jane's tenure, a strong relationship was forged between the College and the Conservatory, creating opportunities for organizational collaboration and leaving a lasting legacy of Jane's service to the Board.

Derrold Norgaard, a CPA with a strong background in fundraising, joined the Board in March 2019. We are delighted that Derrold has agreed to take on the role of Treasurer for the Board.

Yukari Peerless, a communications professional and former Board member of Intrepid Theatre, joined the Board over the summer. Yukari has a wide community network that will be a great asset to the College and the Canadian Heritage Arts Society.

We owe a huge debt of gratitude to two members of the Board whose terms are ending this October. Kelly Orr-Loney, who served as Secretary

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for several years, and James Darnell, our long-serving Treasurer, brought commitment, dedication and perseverance to their work. Kelly and James were both steadfast Board members through years of stability and years of change. Thank you both: we look forward to seeing you at Society events and College performances.

Clayton Baraniuk first served on the Board as the Alumni representative and, during a time of transition at the College, stepped in to act as Board Chair. Clayton has consistently fulfilled his responsibilities with equanimity and good humour. We wish him all the best in his new position as Artistic Producer at Electric Company Theatre in Vancouver

Fay Melling, former Board Chair and Board member, continues to work on behalf of the College by Chairing the Bursary Committee and remains a loyal audience member and generous donor. Thank you, Fay!

To address a disconnect between our academic and financial years, we called a Special General Meeting for May 29, 2019. The purpose of this meeting was to replace the bylaw which required CHAS's financial year to end on April 30. That cut-off date has been problematic since it overlaps with various activities associated with the end of the academic year. It also created challenges in budgeting for the next financial year at a time when current academic year accounts were still being settled and enrollment numbers for the coming year were not yet known. The replacement bylaw, which was approved at that meeting, authorized the board to reset CHAS's financial year end. After ensuring the Canada Revenue Agency had no concerns, the board reset CHAS's financial year end to June 30.

A highlight of the past year was the introduction of a new method for interactive communication with members and supporters. On June 22, the Board and staff hosted a Town Hall at the College. A lively group of faculty members, donors, volunteers, staff, present and former board members and the Founders spent the afternoon discussing the future of the College and the Canadian Heritage Arts Society (CHAS). The proceedings were skillfully facilitated by Rebecca Hass, a former faculty member. Participants engaged in structured conversations covering topics that included governance, philanthropy, advocacy, community engagement, and facilities.

Data gathered from an online survey of members and information from the Town Hall discussions helped to prepare the Board for its annual retreat in August.

We know our priorities for the coming year. We will continue to work to ensure that our students are safe; that they are inspired and stretched by their work; and that academic standards remain at the highest level. Going forward, we must make vigorous new efforts in fundraising and ensure that donors know how grateful we are for their support.

In keeping with that goal, let me conclude by sincerely thanking all our individual and corporate supporters, volunteers, donors, and audience members. For more than twenty years, your support has allowed the Canadian College of Performing Arts to deliver the highest caliber of professional training to young performing artists.

Respectfully submitted,
Barbara Greeniaus
Board Chair



The Canadian Heritage Arts Society

REPORT FROM THE MANAGING DIRECTOR

The Canadian Heritage Arts Society would like to gratefully acknowledge the Lekwungen-speaking peoples, on whose beautiful traditional territory we have the honour to learn, create, and perform.

I owe a deep debt of gratitude to our community – the College’s family of faculty, staff, guest artists, donors, corporate partners, government supporters, patrons, and of course, our students, for the success of the past year. It is this vital group of individuals and entities who work together each year to shape the future of Canada’s cultural ecology by cultivating and supporting the emerging artists of today and the artistic leaders of tomorrow.

This last year marked the beginning of a new direction and leadership at the College. What began as a tremendous year of learning, for both myself as the New Managing Artistic Director, and the new members of the Board and staff, ended by demonstrating significant growth in a number of areas and saw the implementation of several new initiatives that we hope will have a lasting impact on the future direction of the College and Society.

After a detailed and thoughtful leadership transition, the first task was to address vacant staff positions and **build a new team**. By the end of the summer months, a new Bookkeeper, Administrative Assistant, Development & Recruitment Manager, and Communications Officer, as well as a contract Public Relations Liaison and Senior Finance Officer, had joined the administrative team. With this team in place we were able to focus our energies on the following priorities:

- Align our strategic priorities with those of the evolving performing arts industry
- Secure and increase support from our historic funding partners
- Refresh and professionalize the College’s identity across all content and materials
- Focus on raising the College’s national profile among the performing arts and education industries
- Employ new targeted student recruitment tactics
- Improve safety, well-being and physical infrastructure
- Reconnect with community and strengthen engagement by building new partnerships

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Pillars supporting the goals of our strategic plan

Pillar 1: EDUCATION & ARTISTIC EXCELLENCE: Cultivate and maintain the highest education and artistic standards that attract elite faculty and artists and produce students of exceptional caliber.

Pillar 2: ADVANCING OUR REACH: Advance the mission, vision and reputation of the College to be recognized as one of the pre-eminent performing arts training institutions in Canada.

Pillar 3: ORGANIZATIONAL SUSTAINABILITY: Foster financial, physical, technological, human resource and health, safety and well-being sustainability.

Pillar 4: BUILDING COMMUNITY: Foster partnerships and engage the board, staff, faculty, artists, students, alumni, volunteers, patrons and the broader community and Industry in the College's Vision.

In order to focus our efforts and further develop, and actively engage, our strong and committed Board of Directors, the year began with the crafting of a **new Strategic Plan** in consultation with the faculty and staff. The new plan ensures our curriculum remains current and relevant while also positioning the College to take the sectoral lead among education institutions as we align many of our strategic priorities with those of the Canadian theatre sector. This ensures we are preparing our students for the full diversity of Canadian theatre practice and positioning them to be active artistic leaders who can adapt to the evolving landscape of the performing arts Industry. As such, there is an increased national scope and a prioritizing of equity, diversity and Inclusion.

Organizational sustainability was strengthened as our funding applications, directly linked to the new strategic plan, **resulted in annual increases from several agencies and foundations**, (+\$25,000 / +8%) from the Department of Canadian Heritage, Canadian Arts Training Fund and a doubling in the historic funding from the BC Arts Council (+\$10,000 / +100%) and the RBC Foundation (+\$8,000 / +80%).

\$43,000 Annual Increase
from Historic
Funding Partners

RAISING OUR PROFILE

The first step in raising our profile was to refresh the College's image, including the development of a strong clear brand identity that advanced the reputation and reflected the professional caliber of the College. The **new visual identity**, created in partnership with Randall Anthony Communications, was unveiled in August at a new annual event, the **Season Launch Social**, that brought together the College's supporters and community partners to share in a slate of new announcements and initiatives.

18-19 Communications
41 E-Newsletters
24 Blogs

Our commitment to strengthen our reputation among the professional Canadian theatre sector resulted in the College becoming the second educational institution in Canada to become an **Organizational Colleague in the Professional Association of Canadian Theatres (PACT)**. The College Directors' attendance at the PACT national conference resulted in a partnership with the Confederation Centre for the Arts to form a **National Education Affinity Group**, where pre-professional education programs from across the country could share policies, best practices and new initiatives. The College was also proud to be featured in the *Globe & Mail's* National Philanthropy day insert, and had the honour to be chosen as a stop on the *Dear Evan Hansen* National Audition Tour.

Social Media

Facebook Followers
1867 (increase of 240)

Instagram
18-19 Posts: 256
Total Likes: 1012

The College used the occasion of the rebrand to refresh its website and work with a digital marketing firm, Ion8, to expand the reach and national awareness of the College. Through focus groups and conversations, College staff collaborated with current students to identify what about the College resonated with aspiring emerging artists. This resulted in the creation of new video content

featuring the student's perspectives and saw a **significant increase in expressions of interest from prospective students.**

250+

Doubling of growth in expressions of interest from prospective students over previous years

12 Canadian Cities

visited by College Directors & faculty for live auditions

The College's commitment to reaching the most promising students from across the country meant adjusting staffing to create a two-person mutually accountable recruitment department, **introducing provincial entrance scholarships**, and strengthened relationships with our PACT Theatre colleagues across the country. A slight re-vamping of the National

Audition Tour saw the College Directors split the country east and west allowing for more time and networking in each location and the introduction of free **1-Hour Audition Workshops and Q&As** for high school students and graduates; teachers; guidance counsellors; and parents at each tour stop.

SEASON OF PLAYS

The 2018-19 season saw six diverse plays that spanned millennia, but were bound together by a common thread of characters who hold to their principles against all odds. The season was rooted in the timelessness of being human, while also posing current and timely questions. Themes of racial intolerance and prejudice were explored in *Twelve Angry Jurors* and *West Side Story*, while the characters in *The Penelopiad*, *Sweet Charity*, and *Stage Door* gave strong, independent voice to emerging female artists. All of this meditation on life, death and points in between was seen through a modern lens in *Middletown*.

The season not only saw a **significant increase in single ticket sales and subscribers**, when many arts organizations are struggling with decreasing numbers, but the popularity of *West Side Story* required opening all the balconies at the MacPherson Playhouse by the end of the run.

Production Attendance
6,300 single ticket buyers
(+35% from 17-18)
136 Subscribers
(+12% from 17-18)

IN THE COMMUNITY

In our desire to make theatre accessible to all we were proud to announce the launch of our new Relaxed Performance Initiative, the first of its kind on Vancouver Island. This initiative is intended specifically to be sensitive and welcoming for anyone who may find the usual theatre environment challenging due to a differing ability of any kind. **The College offered five Relaxed Performances**, one for every in-house production in the season.

CHAS SPONSORED TICKETS

Not-for-profit, community, and student groups may apply for a block of discounted or donated tickets.

3,248

18-19 Discounted Tickets

937

18-19 Donated Tickets

Leveraging the addition of the College’s recent purpose-built in-house Performance Hall in the summer months saw an **increase in rental revenue and community engaging with our facility**. Most notably, the BC Festival of the Arts welcomed 600 dancers to compete within our walls.

Each December, our Alumni Carolers create a nostalgic Christmas presentation made

available to community groups, non-profits, and service organizations in Greater Victoria.

21

organizations received performances by our Alumni Christmas Carolers

Each season, the College also partners with some of the many professional arts organizations, community groups, and municipalities in Victoria, to offer our students and patrons unique and enriching experiences that foster and promote collaboration and new creative work.

The Concert of Remembrance, our annual gift to the community, is offered to parishes and Legions in Greater Victoria. Last season we were proud to **partner with the District of Oak Bay** and the **Band of the 5th Field Regiment** for the first fully public performance in support of local charities.

\$2,536

raised at the *Concert of Remembrance* in support of:

- Esquimalt Military Family Resource Centre
- Oak Bay Public Art Fund
- Canadian Heritage Arts Society

**2019 Recipient
Oak Bay
Acorn Arts Award**

The College was also pleased to join **The Naden Band of the Royal Canadian Navy’s 40th Annual Christmas Concert** in support of the Salvation Army Toy Drive.

The annual **TD Festival of New Works** exposes students to new leadership roles and areas of artistic interest by providing an arena to develop new works in progress. A video was created by Dale Baglo to celebrate this unique and special part of the training, where the voices of the next generation of Canadian artists can be heard.

\$30,950

needs-based bursaries & merit-based scholarships awarded by the Canadian Heritage Arts Society and our generous donors, through endowment funds and direct gifts.

The final night of the Festival was the annual **Scholarship Awards Ceremony**, where many devoted donors gave out the named awards they passionately support. We also want to thank our Bursary Committee for the work they do each September and January carefully evaluating

student requests for needs-based bursaries.

CHAS Donated \$1,000 in support of the National Arts Centre Indigenous Theatre

FACILITY & SECURITY

Protecting the physical and mental well-being of our students, staff and faculty in a safe, secure and sustainable environment is of paramount importance.

The question of finding a new permanent home or purpose-built facility has been ongoing for many years. In partnership with St. Mary's and Oak Bay Pre-School, the College underwent and completed an **Architectural Charrette** by SIMCIC + UHRICH ARCHITECTS. By obtaining outside professional consultation and taking a methodical approach to imagining a future facility, the College is now better positioned to make an informed decision regarding the facility. We are engaged in an analysis to determine whether our current home, with modifications, can meet the future demands and program delivery of all occupants. The completed Charrette will inform the viability of staying long-term and focus the Board's future capital funding activities.

Facility was upgraded with CCTV cameras new bicycle racks and lower level accessible entrance

In a desire to increase the physical accessibility of our facility for patrons and students with disabilities, the College underwent an **accessibility assessment by the Rick Hansen Foundation**. Upon completion, the College was awarded **\$20,000 in accessibility infrastructure improvement funding from the Province of British Columbia**, to install a lower level accessible entrance which was completed prior to the commencement of classes in 2019.

HEALTH & SAFETY

In order to promote a safe and healthy work environment, terms of reference for a **Joint Health & Safety Committee**, that will involve representation from all levels of the organization, were adopted by the Board of Directors. In an effort to reduce staff burnout, turnover, and accumulated overtime hours, clear lieu-time and flex-time procedures were put in place that **greatly improved work-life balance** and resulted in a zeroing out of accumulated lieu-time prior to the start of the subsequent year, thereby reducing liability for the organization.

To increase our protection and peace of mind and also reduce liability the College and Society changed insurance providers. Our increased coverage is also specific to the industries we work in. Front Row Insurance is an entertainment insurance broker specializing in the film industry, the music industry, and theatre companies across North America. Ecclesiastical Insurance is owned by a charitable trust and all of its surplus profits go back to the communities they serve: charities and non-profits, schools, retirement and long-term care facilities, places of worship, and arts and cultural institutions.

PROFESSIONAL DEVELOPMENT

The College is committed to supporting the professional development of its faculty and staff. This not only supports their personal growth as artists, administrators and teachers, but also ensures that the most current strategies and dialogues of our industry are being integrated back into the College. Every member of the faculty and staff who applied for professional development support in 2018-19 received funding covering 30-50% of the cost of their training.

Committed to an open-door policy and appreciating our strong and committed staff and faculty, we introduced more collaborative visioning sessions and anonymous surveys as a means of providing feedback to management. We also held a **student forum** to discuss how the College is aligning with the changing priorities of our world and industry and increased the fostering of relationships with and celebration of alumni successes.

"With financial support from CCPA, I was able to attend a 3-day training course for Intimacy Direction at The Banff Centre of the Arts. Intimacy Direction is becoming an industry standard with more and more need to create safe spaces for actors while rehearsing intimate moments on stage, and this course gave me the opportunity to learn from our nations leaders in this field. This training gave me a variety of practical exercises, vocabulary, and confidence to direct intimate moments, which I have already applied to both my teaching at the college, and shows that I have directed. "
-Jessica Hickman, Faculty

DEVELOPMENT

Every year, fundraising efforts are necessary to support 50% of our program delivery.

A hundred supporters of the College enjoyed an incredible roaring 20's night out at **Club 20**. There was no prohibition at the Union Club with the dancing, entertainment, silent auction, funny money gambling and great eats. Perhaps most memorable was our Year I students making their first public appearance by surprising everyone with a Charleston flash-mob. A very special thank you to the team who made it possible, in particular Jackie Adamthwaite, and donors Mel Cooper, Maria Dominelli and Dan Parker for their tremendous support.

106
Number of
volunteers who
serve – thank you!

Our students also actively fundraised throughout the season, having presented the **Company C Cabaret**, a **Swing Dance** in support of the Theatre Study Tour to NYC, and they worked with our dedicated volunteers to support the College's **Dorothy Grey Day of Bridge** in the winter and spring.

FINANCIALS

Prior to approving the budget, a detailed budgetary review process with the staff and Finance Committee closely examined the year-end actuals from the previous three years. This resulted in the College streamlining the budget by reducing operational expenses by an average of \$100,000 over previous years. A focus on stabilization, conservative

63% INCREASE
in excess of revenue over
expenses
\$37,780 2017-2018
to
\$61,679 2018-2019

projections and increasing contributions from our historic funding partners resulted in a **net of revenue over expenses of \$61,679.00 by the end of the year.**

\$452,415

The amount of money held in endowment funds for the Canadian College of Performing Arts hosted at the Victoria Foundation.

The Strategic Plan set forth at the beginning of the 18-19 year was detailed and ambitious, outlining many priorities needing to be addressed. I am proud to say that with the support of the Board, staff and faculty, **93% of the Year 1 goals** identified have either been completed or are in progress towards completion. Several year 2 goals were also completed ahead of schedule. Only 7% of the goals

identified were not achieved in the first year.

Joining the College, as it celebrated its remarkable 20-year anniversary, and being able to build on its legacy was a rare and significant responsibility and personal honour.

There are many people who have offered tremendous support during my first year and have remained active and sage councillors. Specifically, I'd like to thank Janis Dunning and Jacques Lemay for their tremendous generosity of spirit in making it such a smooth and thoughtful transition. Thank you to a very dedicated staff and faculty, in particular Heather Burns, whose support from day one has been unwavering. I am grateful to the Board, both current and former members, in particular our Chair Barbara Greeniaus, and several past Chairs including Clayton Baraniuk, Jim Griffith, Tony Belcher, Marguerite Rowe, Eric Partridge, and Heather Jeliaskov. I can't thank honorary Board Member Mel Cooper enough for the countless members of the community whose support he has rallied.

I must also acknowledge the broader arts community, whose respect for the College and spirit of collaboration have been most evident, in particular my friend and mentor, Michael Shamata, and his team at The Belfry Theatre; Jane Butler McGregor and our friends at the Victoria Conservatory of Music; the Victoria Symphony; Pacific Opera Victoria, the Chemainus Theatre Festival; Puente Theatre; Theatre Skam; Story Theatre; Kaleidoscope Theatre; and Langham Court Theatre. I would also like to thank our alumni and friends at Atomic Vaudeville for inviting the College to proudly march alongside them in the Victoria Pride parade.

While there is always room for differing opinions in any society, the outpouring of support and encouragement I have witnessed highlights the passion and care all hold for the College and the vested interest everyone has in seeing it succeed. Together we are all committed to carrying on the tradition of creating thoughtful, engaged, creative citizens who will be advocates not only for their own careers – but for their communities, and who view the trajectory of their art as a commitment to the essential need for the performing arts in our society.

Together I know we will work together to strengthen our foundation and leave a lasting legacy that measures success not only by our outstanding track record of working graduates, who continue to perform nationally and internationally, but also by preparing a student to function both as a

motivated self-employed business person and an inspired artist, whose story telling can better illuminate the human condition when they confidently enter the profession.

I thank all for openly sharing knowledge, insights, and collaborative spirit.

A handwritten signature in black ink, appearing to read "Caleb Marshall". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Caleb Marshall
Managing Director
Canadian Heritage Arts Society

Managing Artistic Director
Canadian College of Performing Arts



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REPORT FROM THE DIRECTOR OF EDUCATION & PROGRAMMING

2018-19 was an exciting year to be a part of the Canadian College of Performing Arts community. I continued to be inspired by the work of our faculty and students, staff and community of guest artists who invested and spoke into the processes and productions of the programs at the college. I feel that we embraced our mission, and both held and expanded on the values of this institution. The artistic & cultural landscape of our industry is ever changing, and that puts demands on us to be staying connected to change, expanding our values and vision, while also responding to a dynamic body of young artists, providing a challenging, rigorous yet safe and inspiring environment to learn, create and perform in. One that is reflective of the professional industry our graduates aspire to step into.

EDUCATIONAL AND PROGRAMMING HIGHLIGHTS of 2018-19

- With the intention of providing clarity to and aligning our programs with other post-secondary program titles, in the summer of 2018, we officially changed the names of our three post-secondary programs.
 - The 1 Year Certificate - "Performing Arts Certificate"
 - The 2 Year Diploma - "Performing Arts Diploma"
 - "Company C" Studio Ensemble - "Applied Performing Arts Diploma"
- We expanded our Voice Department curriculum, registering 2 newly developed courses to that program:
 - Expanded Music Theory to include Sight-Singing, and expanded the course into the 2nd year of the Diploma program.
 - Introduced "Techniques for Singers" to the 1st year of the Diploma and Certificate programs.
- We held seminar workshops with our faculty during the four "Faculty Meetings" through the year, with sessions on Mental Health, and Working with Students on the Autism Spectrum.
- We brought guest workshops with for our students, which included Nutrition and Healthy Lifestyle, and an Anxiety Workshop.

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- I was trained in Mental Health First Aid, and RJ Peters and Jackie Adamthwaite both received First Aid Training.
- Our Student Library was enhanced over the year, under the guidance and leadership of Russell Morrison. As a father of a student in "Company C", he wanted to give back to the college, and as he is a Librarian by profession, he brought his expertise and administration to our systems. A new catalogue was created, the books re-catalogued, and moves toward a digital system began. He continues to provide advisement and spends time organizing for us, and in addition is providing access to a catalogue database system for us to work under.
- We restructured two courses in our Acting Department (Actors Voice to become Text Analysis and Speech Technique), and added program hours to our Physical Theatre courses.
- We expanded program hours to the Tap program in the Dance Department.
- We welcomed 4 new members to our Faculty: Sara-Jeanne Hosie to Dance, Nathan MacDonald to Voice, and Erin Ormond and Stacey Horton to our Acting department.
- We engaged 11 guest artists on production teams, including 2 alumni, and maintained our gender equity hiring practice. Directors: James Fagan Tait, Ron Jenkins, Barbara Tomasic, Stuart Aikins, Jim Leard, Matthew Howe, Choreographers: Laura Krewski, Jessica Hickman, Sara-Jeanne Hosie, and Music Directors: Brad L'Écuyer, Heather Burns
- "Company C" Studio Ensemble registered 15 students. Heather Burns, RJ Peters, and a team of professional guest mentors, guided the students as they delivered 3 productions: *Twelve Angry Jurors*, *The Penelopiad*, and *Sweet Charity*. We hosted 2 new guest instructors, Evan Frayne and Lindsay Gibson leading acting workshops, and happily welcomed back Dave Morris (Improv), Michael Adamthwaite (Voice Acting) and Andrew McIlroy (Screen Acting) to work with the students. Our students were invited to the Chemainus Theatre for a day of workshops and an opportunity to see *Little Women* including a workshop & "Meet and Greet" with the cast.
- We were the invited guest artists at the "Naden Band Christmas Show". Jessica Hickman and Heather Burns directed the "Company C" Studio Ensemble students in 4 suites featured in the sold out 3 performance run at the Royal Theatre in Dec 2018
- Our Performing Arts Diploma program admitted 58 students, and we had 2 students graduate from our Performing Arts Certificate program.
- With one of our largest Year 2 classes to date, we split the "Year II Play" course into 2 casts. Jim Leard directed *Stage Door* and Stuart Aikins directed *Middletown*, both presented in December as the end to the first Term.
- We expanded our Remembrance Day Tour, a show created, arranged and musically directed by Heather Burns; and staged by Matthew Howe, adding 2 performances to the standard tour.
- We introduced a Modular Week to complete the first term, and in that held our annual Dance Sharing, Acting Sharing, Mentorship Auditions, and a 2-day Film Acting Workshop with Guest Faculty, James Kott from Vancouver.
- Heather Burns & Matthew Howe took 22 students to New York City on our Bi-Annual "Theatre Study Tour". Students saw at least 5 Broadway shows, participated in a workshop at the Circle In the Square Theatre, attended dance classes, met actors and production teams,

explored the sites of the city, and rang in the New Year 2019 in heart of NYC on the 6 day adventure during their Christmas break. A highlight of the year for all involved.

- The Year 2 Graduate Showcase and New Works Creation Mentorship projects continued to challenge the individual and creative processes of that class in the 2nd Term of the year.
- We boast one of the most financially, artistically, and educationally successful Year End Shows in the college's history, with *West Side Story* closing our program year. Directed by Matthew Howe, Choreographed by Sara-Jeanne Hosie, and Musically Directed by Heather Burns, with our Artistic Consultant, Mercedes Batiz Benez, it elevated the training experience for our students, engaged our students in diversity and cultural discussions around content and casting, and provided each student specific stage opportunities in each performance, the chance to work with a 12 piece professional orchestra, and a team of professional crew at the MacPherson Theatre for 8 nights.

I continue to be deeply grateful to all the support, leadership, and investment provided by all my faculty, colleagues, and artistic partners as we intentionally carried out the vision of CCPA and offered all our students in every program a season and year of rewarding education, training, and artistic experience. Above the artistic practices, our team rose to every challenge, personally and educationally, and supported each other remarkably. At CCPA we are about creating and training emerging artists, but also ideally enhancing and speaking into the lives of our students, faculty and team as human beings, and encouraging each of us to bring our best person in to the room, stage, studio and practice. It is one of the values and priorities of the leadership that I believe also makes CCPA a leading training institution, and graduates not only strong artists, but exceptional human beings primed to leave a mark in the communities they step into following their time here.

A handwritten signature in black ink that reads "Heather Burns". The signature is fluid and cursive, with a large, sweeping initial 'H' and a long, horizontal tail stroke.

Heather Burns
Director of Education & Programming



The Canadian Heritage Arts Society

CHAS DIRECTORS 2019-20

For election to a three year term beginning October 22, 2019:

- Roxanne Helme: Q.C., partner with Green & Helme law firm
- Derrold Norgaard: CPA, CEO of Green Sky Labs
- Duncan Low: PhD (Simon Fraser) in Communications/federal cultural policy
- Patricia O'Brien: Finance Officer, Belfry Theatre
- Yukari Peerless: owner of Lucid Communications, blogger
- Maureen Shaw (2nd term): retired President of Industrial Accident Prevention Association

Directors who are beginning year 2 of a 3 year term:

- Barbara Greeniaus
- Jean Ives
- Randall Mang
- Jean Medland
- Michael Shepherd

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