



2019-20 Annual Reports

Canadian Heritage Arts Society

Annual General Meeting December 17 2020

Barbara Greeniaus, Board Chair

Caleb Marshall, Managing Artistic Director

Heather Burns, Director of Education & Programming

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.



2019-2020 ANNUAL REPORT

by BARBARA GREENIAUS, BOARD CHAIR

CANADIAN HERITAGE ARTS SOCIETY

ANNUAL GENERAL MEETING DEC 17TH 2020

It seems so long ago that we met in the Performance Hall on Elgin Street for the 2019 Annual General Meeting. Just a few weeks after that AGM, the Company C Studio Ensemble proudly presented *Unity 1918*, a wonderful Canadian play, written 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.

On March 7, 2020, the College hosted Club 2020, a major fundraising event, at the Odd Fellows Hall. Staff and Board members worked hard to make the evening a success and their efforts paid off. The venue was perfect, and all the guests enjoyed a magical evening of entertainment, gambling, and dancing, capturing the fantastic atmosphere of a speakeasy from the 20s.

Although we had all seen *Unity 1918*, and had 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.

The agility of the pivot to on-line training for students was amazing. The Managing Artistic Director, Caleb Marshall and Heather Burns, the Director of Education and Programming, will both report on the extraordinary work undertaken by faculty, staff, and students in making this transition and producing a successful online final performance. While Caleb and Heather worked miracles in forging ahead, the Board also stepped up to provide more support in the first months of the pandemic.

Board Committees continued to be active during the summer and fall of this year and have shown some excellent results. New policies and procedures for a COVID-19 safe environment have been adopted and, at the Board retreat, held in August 2020, a new Education Committee was created to provide support to the Director of Education and Programming. The Facilities Committee investigated several options for future housing of the College and entered into discussions with the Church of St. Mary's about a long-term lease.

The generous support of subscribers and donors has not only provided much-needed financial support over the past year, but has also offered heartwarming encouragement to the College community as we grappled with the changing characteristics of the pandemic and evolving public health restrictions.

Quick response to the crisis from the Federal and Provincial governments permitted the College to access new grant and subsidy programs. The Victoria Foundation, the BC Arts Council, and

Heritage Canada have all continued to demonstrate their commitment to the College with financial support.

Under the strong leadership of Caleb Marshall and Heather Burns, staff have worked tirelessly to adjust to the new realities of COVID-19. Caleb and Heather are supported by a team of creative, loyal, and devoted staff members who have risen to every challenge that they encounter.

Although the past year has brought enormous challenges, it has also allowed the College to show its remarkable strength and resilience. During a time when in-person teaching seemed unfeasible, staff and faculty have crafted an innovative and safe response to delivering training in the new environment.

The future still seems uncertain but the courage and commitment of students, staff, and faculty augur well for the Canadian College of Performing Arts. As a Board, we will continue to support the work that ensures that our students are safe; that they are inspired and stretched by their training; and that academic standards remain at the highest level.

In closing, I want to thank 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



2019-2020 ANNUAL REPORT

by CALEB MARSHALL, MANAGING ARTISTIC DIRECTOR

CANADIAN HERITAGE ARTS SOCIETY

ANNUAL GENERAL MEETING DEC 17TH 2020

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REPORTING PERIOD

In May 2019 a Special General Meeting of CHAS Society members was held to approve a change to the Fiscal year end from April 30th to June 30th. This report will serve as the annual report for both the short May-June 2019 fiscal year and the July 2019 – June 2020 fiscal year.

INTRODUCTION

2019-20 will forever be marked as a year that required tremendous adaptation and creative ingenuity. Despite the unforeseen challenges of ending our year with a global pandemic, 2019-20 should also be remembered as a year of tremendous productivity, whether strategic or reactive, the entire CCPA community should be proud of what they accomplished in spite of unprecedented obstacles.

The year began building on the positive momentum of 2018-19 by increasing engagement with our community, forging new partnerships, offering new performance opportunities and welcoming new prestigious artists to join CCPA to further enrich our student experience. Commitments made in the 2018 Strategic plan also saw Gender Equity among creative teams in 2019-20, a balanced exposure to Canadian and International content and female playwrights, increased prioritizing of new work creation and an increase in BIPOC guest instructors, directors and cultural consultants.

2019-20 ended in a positive financial position due to the generous support of the Victoria Foundation, additional funds from the BC Arts Council and access to the Canada Emergency Wage Subsidy.

New Partnerships & Unique Learning Opportunities

In our desire to expose our students to more diverse practices and more Artistic Directors with hiring power within the Industry we formalized our long-standing relationships with all the Vancouver Island Professional Theatre Companies; The Belfry, Chemainus, Intrepid, Kaleidoscope, Puente, SKAM and Story Theatre. With these **Pro-Partner Theatres**, the College explored the various ways students and Artistic Directors can build a stronger relationship beyond the traditional

audition format. This new partnership took the form of the **Artistic Directors Intensive** - focusing on workshops, coaching and panel discussions specifically designed to prepare our students to meet with Artistic Directors as collaborators. These Pro-Partner Theatres range from large scale regional theatres to those working in site specific and non-traditional venues, from Theatre for young audiences to new works festivals – however all tied by a mission for a more inclusive theatre ecology - Mentorship by these companies exposes our students to a full spectrum of theatre practice.

An increased focus on creating space for more culturally diverse practitioners saw 4 BIPOC Artistic Directors engage with our students in 2019-20. This past year also saw the addition of **The Visiting Artist Program in partnership with the Belfry Theatre**. The program offered insightful Industry Chats from the wealth and diversity of the Belfry's artists throughout their season.

Our Year II students produced 2 **Showtune Cabarets**. This **new partnership with Veneto Bar Ristorante at Hotel Rialto** brought a piano bar to the heart of downtown Victoria offering our students and patrons a new and unique performance experience.

Season of Plays

2019-20 Prioritized exposing our students to more Canadian and diverse content, female playwrights and access to nationally recognized Artistic Directors.

Cutting comedy saw classics by Aristophanes and Shakespeare reimaged by two of Canada's most celebrated playwrights; Yvette Nolan resituated **The Birds** (Directed by Keith Barker) to consider the Indigenous-Settler relationship and respect for the environment, while Ann-Marie MacDonald's **Goodnight Desdemona, Good Morning Juliet** (directed by Janet Munsil) was a hilarious feminist revisioning that questioned power and identity.

Our two modern hit musicals were about dreaming more for yourself than people thought capable; **Light in the Piazza** (directed by Roy Surette) was a love story for anyone viewed as 'different' while **Newsies** (directed by Jessica Hickman) inspired everyone to unite and fight for what's right. This marked the first time an Alumni directed the Year-End Musical.

Communities banding together was also tested in Arthur Miller's **The Crucible**, (directed by Caleb Marshall) where religious intolerance went to extremes and in Kevin Kerr's **Unity 1918**, (directed by Glynis Leyshon) where love and hope were required to face a deadly 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 and by March we were all facing the most severe global pandemic of the last century.

Community Engagement

A commitment at the 2018 AGM to create more opportunity for dialogue and engagement with the membership resulted in the First **CHAS Members 'Town Hall'** offering facilitated round Table

Discussions on membership, facility, community Engagement and philanthropy. In addition to a national survey of members this event saw significant engagement by Board, staff, faculty, and donors garnering valuable insights that greatly informed future planning. Most notably, **bylaw revisions on the Society's membership structure**, which had long been a contentious issue and received unanimous approval at the October 2019 AGM.

Remembrance Day Presentations (directed by Meredith Zwicker and Caleb Marshall), were held at, St. Andrew's and Saint Mary's Anglican Churches, the Berwick Seniors Residence and The Royal Canadian Legion Branch 292 Trafalgar Pro-Patria. 2019 marked 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 and the Canadian Heritage Arts Society

College's first official participation in **Victoria Pride Parade**

30 Organizations received performances by our Alumni Christmas Carolers

Relaxed Performances, introduced in 2018-19 to make theatre more accessible to all saw a 51 % uptake in attendance and an increase in community partnerships. Managing Artistic Director, Caleb Marshall became a **Relaxed Performance Access Activator** through training with the British Council and Tangled Arts and Disability and offered relaxed performance training to the staff and volunteers of the Belfry Theatre, supporting the introduction of their first relaxed performance.

The College's commitment to support Alumni and new work creation saw public engagement workshops & open rehearsals offered by our **Alumni Company Residency Creation Project**, led by Joel Sturrock, that produced an immersive and interactive, promenade workshop presentation of the dystopian *Dreamers and Dissenters*.

Commitment to Reconciliation

An **active founding member of Victoria's Arts, Culture and Diversity Collective**, the College made a strong commitment to reconciliation in 2019-20. In addition to producing *The Birds*, written by Yvette Nolan, directed by Native Earth Performing Arts' Artistic Director, Keith Barker, with cultural consultant Lindsay Delaronde, our **first Indigenous production led by an Indigenous creative team**. We **co-sponsored an indigenous cultural safety workshop** for arts and cultural organizations with Pacific Opera Victoria. In partnership with the City of Victoria, CHAS commissioned Alumni, Ben Alto Bond to write a 10-minute play to open **the City of Victoria's**

Reconciliation Dialogue #4 – on the controversial topic of John A MacDonald. The resulting piece, *Speaker*, was performed by College Alumni at the event in March 2020. The College Directors and Alumni creators/performers were then **honoured with a traditional blanket ceremony** by Florence Dick of the Songhees Nation, *one of the Knowledge Keepers* for the City of Victoria’s City Family.

National Engagement

The Managing Artistic Director delivered workshops at The **BC Drama Festival** and participated on The **BC Arts Council’s Theatre advisory Jury**. Both College Directors attended The National **Professional Association of Canadian Theatre’s Conference** in Saskatoon.

College representatives and Alumni performers participated in the **Minister of Canadian Heritage**, Steven Guilbeault’s press conference that announced Department funding for various organizations, including the College. The Director of Education & Programming then participated in the Minister’s round-table discussion with artistic leaders regarding Federal support for the arts.

10 Canadian Cities
were visited by College Directors & Faculty for live auditions before Victoria auditions pivoted to an interactive virtual format

DEVELOPMENT

*“the Ives family student endowment fund has grown to over \$200,000 with my mother’s initial \$5000, other donations, and matching grants. Now, almost a decade since the fund’s creation, it is my wish to grow the legacy of scholarships at the College by inviting more donors to create a scholarship that will last forever, and it is with that in mind that I am pleased to announce the newly renamed - **Legacy Scholarship Fund for the Canadian College of Performing Arts**” – Jean Ives*

\$ 33,250
of student financial aid was dispersed in bursaries and Scholarships

Through a new pilot granting program **the Victoria Foundation made a generous 5-year commitment** to support four priority areas needing investment: Student Financial Aid, Mental Health & Wellness, Technology and equipment upgrades and Program Access.

NEW \$120,000
Annual Investment from the Victoria Foundation

\$22,423
contributed to the Endowment Fund by CCPA and the Department of Canadian Heritage

College Board & Staff hosted **CLUB 2020 Fundraiser** on March 7th that saw over 100 supporters come together for a unique event at the Odd Fellows Hall; featuring Alumni Performers and Year 2 Diploma Program students, the evening was a “roaring” success reaching its target of **raising \$25,000 for the College**. Within one week of the event restrictions on public gatherings were being put in place.

COVID-19 eliminated face to face cultivation with donors, subscribers and patrons, this, combined with market and employment instability saw an overall decrease in donations by core donors over previous years. However, due to the cancellation of the Year-End Musicals live performances, **65% of subscribers became donors by generously donating back their tickets.**

Health, Wellness & Professional Development

With the support of the Victoria Foundation the College established a formal **Mental Health and Wellness plan** that initiated a trial **Clinical Counsellor** to offer students access to a professional practitioner onsite or online. This program has been continued and expanded into 2020-21.

Every member of Faculty and Staff who applied for **Professional Development** support in 2019-20 received funding covering 30-50% of the cost of their training. The College is committed to supporting the Professional Development of its faculty and Staff, to not only support their personal growth as artists, administrators and teachers but also to ensure that the most current strategies and dialogues of our industry are being integrated back into the College.

Jessica Hickman, who was supported in her pursuit of **Intimacy training** in 2018-19 enriched the College by returning the learning with an introduction to 'safely approaching physically sensitive work in the creative process' for all Faculty during the summer retreat.

Among the many valuable workshops delivered to students by prominent professionals two noteworthy examples include; Marjorie Chan's **creation workshop** and Jovanni Sy's Monologue workshop for Year I students commitment to engendering **empathy as it relates to gender and race.**

FACILITIES

With the support of the Rick Hansen Foundation the addition of **an accessible automated wheelchair door to the lower level** was completed; making the facility wheelchair accessible on both levels. In addition the College undertook the following upgrades during the summer of 2019:

- The **conversion of Studio-E into a multi-use space** with new dance flooring, mirrors, curtains and sound system.
- The creation of a **dedicated Staff & Faculty lounge** with access to a private washroom.
- Conversion of Studio H into a **dedicated Acting for Screen Studio**
- **A \$5,000 student kitchen upgrade** through the generous support of the summer 2019 fundraising campaign by Alumni and donors

RESPONSE TO COVID-19

Classes were delivered on-site until March 16, 2020 at which time the College successfully shifted to alternative online delivery of all final classes. Performing Arts Diploma Program students ended their term with an **online sharing of select year II student mentorship projects** in Playwriting, Directing, Musical Theatre, Choreography and Physical Theatre

The Year-End Musical was refocused by The Director of Education & Programming, Heather Burns into a robust **Digital Performance Portfolio** Project fulfilling our commitment to offer students 180 performance hours. Performing Arts Diploma Program students, Faculty, Staff and Board - approximately 100 people participated in a **Virtual Opening Night Sharing** of the 'Newsies inspired' digital Performance Project.

These adaptations enabled the student's term to proceed with only a short interruption and saw the **Year 2 students successfully graduate on schedule**. This milestone was acknowledged in an online celebration and retrospective of the year.

College staff remained highly productive despite shifting predominantly to **remote operations** from March-August 2020. Taking advantage of the staff working off-site an **Internal Renovation** of the administrative block was undertaken in summer of 2020 to support the return to in-person learning. All administrative offices were relocated and a **new large multi-purpose studio** to facilitate socially distanced learning was built.

Re-imagining our physical **internet infrastructure** to increase WIFI access throughout the facility and provide reliable Ethernet data drops in every classroom for dedicated livestreaming of classes quickly became essential and subsequently implemented. The College will also invest in monitors, webcams, and computer systems to ensure that **every class could be livestreamed** to help students stay up-to-date on learning should they experience any symptoms of illness.

FINANCIAL STABILITY

The Society's decision to **change the fiscal year** was made for several strategic reasons including; easing government reporting, supporting the budget process during one of the busiest times of year and allowing the College more time to be responsive with fundraising during challenging years. This change would necessarily result in audited financials demonstrating a **loss (- \$63,568) during the short May-June 2019** period when few programs were running, little revenue was being generated and yet operational costs continued.

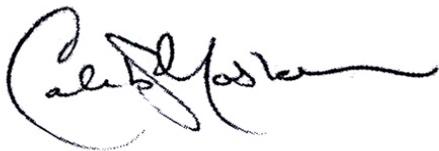
\$442,834

The amount of money held in Endowment Funds for the Canadian College of Performing hosted at the Victoria Foundation.

Through financial diligence and management and by accessing all available Government COVID-19 relief resources including the Canada Emergency Wage Subsidy, the Temporary Wage Subsidy, the Canada Emergency Business Account, and the COVID-19 Emergency Support Fund for Cultural, Heritage and Sports Organizations, **2019-20 ended in a positive financial position of \$83,683.**

The diversified mix of endowment funds, restricted funds and increased foundation and government support has positioned the college in a place of relative financial stability despite the anticipated loss of revenues and uncertainties expected in 2020-21 due to COVID-19. The College also currently **holds in reserve approximately \$216,110** which can be used as a buffer if the negative financial impact due to the pandemic continues for a longer period of time.

The Board of Directors and Senior Management are dedicated to making exceptional performing arts training accessible to young Canadian artists. The College moved forward with a mix of in-person and digital delivery of all programs in September 2020. The changes required to the physical infrastructure, policies and programs in order to do so were immense and I would personally like to thank the Board for their diligence, the students for their patience, the faculty for their adaptability, the staff for their tireless work, the donors for their continued faith and support and most notably outgoing Director of Education & Programming, Heather Burns for her steadfast leadership, valued insights, sage council and unyielding commitment to see the College succeed.

A handwritten signature in black ink, appearing to read 'Caleb Marshall', with a large, sweeping flourish at the end.

Caleb Marshall

Managing Director
Canadian Heritage Arts Society

Managing Artistic Director
Canadian College of Performing Arts



AGM Report

Director Of Education & Programming
2019-20 Season

report from **Heather Burns**

2019-20 can certainly go down in the annals of the College's history as a year that could never have been predicted, and likely could not have prepared for. Yet, it has found us standing strong at the end, and I am more proud of the team and community that is the Canadian College of Performing Arts than I have ever been. Following a very successful 2018-19 season, we entered the year feeling a sense of renewed vision and direction for the future, with an established core of staff and faculty ready to take on the year ahead and bring the mission that has guided the College for 21 years into a new season.

On the heels of the Studio Ensemble Graduation and the completion of our National Audition Tour, as we began our final 4-week course unit and rehearsals for our year-end production, we were met with the news that the COVID-19 pandemic had taken root in BC as well. On Monday, March 16th, all classes were suspended for 4 days. This pause in gathering as a community allowed an opportunity for "social distancing", and time for our administration to develop a plan for online completion of the 2019-20 program year. By Friday, March 20th, we had implemented a robust plan for digital program delivery and closed the campus indefinitely to protect the health and safety of our students, faculty, and staff.

We tested the capacity of the newest platform everyone was talking about, "Zoom", and opened a 55 member "Zoom Room" on Friday Mar 20th, to communicate our plans with the student body. It was with certain sadness that we had to cancel our New Works Festival, Graduate Showcase, and the stage production of our year-end musical. However, the ability to pivot certainly moved beyond the dance studio, and staff, faculty, and students worked through the final 5 weeks of the program year with open hearts and minds.

The plans for alternative instructional delivery methods ensured our students were safe and completing their training. It was a deep and fast dive into the world of digital learning, and exploring the possibilities available put our flexibility and creative muscles to good use. It allowed us the opportunity to test models that formed the foundation of a facility-wide technical upgrade, to move all our programming towards a hybrid online and in-person learning model. While COVID-19 certainly presented challenges and restrictions, it did also provide the opportunity to consider and embrace change; something that can bring a silver lining.

It is important to note that while COVID-19 has been a defining force in 2020 and shaped the end of our year, it did not define our entire 2019-20 reality. There were many exciting, creative, and enriching experiences that were fully realized and forming and developed from the foundations of the student experience at CCPA over the last season.

EDUCATIONAL HIGHLIGHTS OF 2019-20

- We had a full roster of students in both years of the Performing Arts Diploma; 31 Year 1 and 20 Year 2.
- We introduced **Late Night Cabaret performance experiences** for our Year 2 students. Partnering with the Veneto Lounge, we ran 2 evenings of performance to give students the chance to perform musical selections in cabaret setting.
- We continued with a high number of registered students in the **“Company C” Studio Ensemble**, at 16 accepted applicants. The ensemble presented 3 productions: *The Birds*, *Unity 1918*, and *The Light in the Piazza*. Highlights for the students training included the creation of their own Cabaret Fundraiser to kick start their year, the Voice Over Acting program with Michael Adamthwaite, a 3 day Screen Acting Intensive with James Kot, and a series of guest instructor workshops and auditions for regional Artistic Directors.
- We increased our faculty to 32.
- We brought in **guest faculty Giovanni Sy, Jonathan Winsby, Graham Coffeng, Marjorie Chan, and Joel Bernbaum** to work with our students in Voice and Acting Masterclasses. Each brought unique performing arts career experience and perspective, opportunities to explore content not presented in the core curriculum, and the chance to work with culturally diverse artists and content.
- We invited **various guest directors from across the country** to work with our students, including Janet Munsil, Keith Barker, Glynis Leyshon, Roy Surette, and Alumnus Choreographer Joel Sturrock. Resident directors and music directors, Caleb Marshall, Heather Burns, and Jessica Hickman completed our production leadership, and we celebrated hosting our first Indigenous Director (Keith Barker).
- We toured our **Concert of Remembrance**, a show created, arranged, and musically directed by Meredith Zwicker and Caleb Marshall. We connected with the communities at St Matthias, St Mary’s, the Berwick House and Trafalgar Legion, and St Andrews in Sidney. We partnered again with the Band of the Fifth Field Regiment and the City of Oak Bay to bring a community concert to the Dave Dunnett Theatre, honouring and remembering the sacrifices of the many veterans who fought for our freedom.
- **The Year 2s presented plays** *The Crucible*, directed by Caleb Marshall, and *Goodnight Desdemona*, *Good Morning Juliet* directed by Janet Munsil.
- **The Graduate Showcase Class** was an opportunity for the Year 2 students to explore their own individual artistic process as they each prepared their “best 2 minutes” as a showcase of their individual strengths. We engaged regional Artistic Directors to help mentor, with Heather Burns and Caleb Marshall leading the course.
- We further developed and shaped our **Year 2 Mentorship program**, and engaged 7 mentors to guide these students towards our New Works Festival.
- Gratefully, we received funding from the Victoria Foundation, which allowed us to launch a pilot project in the area of Mental Health and Wellness Support at the College. **We hired a Clinical Counsellor, Joan Dosso, to provide services to the student body through March and April.** The goal was to provide counselling services that the students could access freely on campus. This would help remove barriers that can exist in finding the important supports often needed to meet the demands of the program and personal lives that our students carry. The initiative proved immediately successful and accessed. The timing could not have been better, with COVID-19 landing within 7 days of her contract starting. We realized the capacity for online counselling as well, which assisted in a clear decision to expand this service in the 2020-21 year.
- Disney’s *Newsies* was selected as **our year-end show**, designed to be presented at the McPherson Theatre. Enthusiasm was high leading into the start of the rehearsal process. Our students and production are to be highly commended for the grace and capacity to pivot and

adapt the entire production to be digital – rehearsing via Zoom and creating a final product of video captured features of some of the most well-known musical numbers and moments from the show. We capped the year with an online presentation and celebration of the work done in the most challenging of times.

CURRICULUM & PROGRAM DEVELOPMENT:

Developed Grading Rubrics for all departments.

Developed and completed the “Core Competency Framework” of a CCPA Graduate, which outlines what the basic criteria and expectations are of a student who graduates from CCPA. This has guided our curriculum development process this summer and has informed our hiring of faculty. In addition, it provides structure to how we assess students, and I believe ultimately can inform the recruitment process.

Department Chairs: Sara Partridge and Jim Leard stepped down as Department Chairs. We appointed Erin Ormond and Arlene Overman as new Dept. Chairs in Acting and Voice respectively. Amalia Schelhorn is continuing on as Dance Chair. We established an official selection process for the appointment of Department Chairs and refined the job descriptions. It is now a 2-year term, which can be renewed.

Worked with **Voice Department** to align curriculum, enhance Year 2 curriculum to focus on practical application of fundamental skills learned in Year 1, and introduced a “Coaching” format of training that should allow students to have 1:1 Voice Lessons and Vocal Coaching.

Worked with new Chair of Acting Dept. Erin Ormond, Caleb Marshall, and acting faculty Christopher Weddell to **review and develop new Acting Curriculum. We will take the 20-21 academic year to test/evaluate our new approaches and content.** We will do official review in early spring and then prepare documentation for any longer term changes to be registered with PTIB.

Have **balanced Dance Curriculum**, primarily through schedule changes to reduce pressures at certain times of year, and give students a more balanced approach to training in the various dance styles consecutively. Hopefully this will also aid in injury prevention and alleviate some of the physical demands the prior model lent itself to. We also **developed an Injury Accommodation Policy**, so students can continue to learn when they cannot participate due to chronic and acute injury.

Established a Performance Portfolio to provide structure to the “Performance” grades and training. It focuses students on process and personal growth, breaks down all performance opportunities into projects they are graded on, and removes all the pressure of that grade falling on Year End performances and productions, where often the work load varies greatly between students. This will be a part of what each student submits at the end of each year.

ACCREDITATION – Bachelor of Performing Arts Degree - Capilano University

In 2019-20, our initial agreement with the BPA (CapU & Douglas College) expired. In summer we followed up on conversations started with the BPA Program, met with the head of the BPA, and obtained a new Articulation Agreement for Degree Transfer. They are accepting our credits, as in the

prior agreement, for the “Company C” Studio Ensemble program (inclusive of the credits earned in the Performing Arts Diploma). Graduates would still need to get the 6 English and 9 Breadth Elective credits, but can now get those by the time the BPA program ends rather than before being accepted, so as not to delay entry.

It has been an incredible year...by all definitions of that word. I have been able to see many of the projects, ideas, visions, and systems I had envisioned when I stepped into the role of Director of Education & Programming in 2017 come to light. I am grateful for the partnership and shared visions that Caleb Marshall has brought to the College in the last 2 years to assist in many of those realities. While the 2019-20 year ended June 2020, **I feel it is important for me to also report that in September 2020 I submitted my resignation as the Director of Education & Programming at CCPA.** As my end date fast approaches, and with this being the last chance I have to address the broader community and stakeholders, I want to express how proud of the past 10 years at CCPA I am. I am deeply grateful for all the support, leadership, and investment provided by all the staff, faculty, colleagues and artistic partners that make up this team 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.

Submitted with respect,

Heather Burns

Director of Education & Programming