



2021-2022 ANNUAL REPORT

by CALEB MARSHALL, MANAGING ARTISTIC DIRECTOR

CANADIAN COLLEGE OF PERFORMING ARTS

CHAS ANNUAL GENERAL MEETING NOV 1ST 2022

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.

REPORTING PERIOD

This report serves as the annual report for the July 1st, 2021 – June 30th, 2022 fiscal year.

INTRODUCTION

In 20-21, CHAS and CCPA, like all of us, mourned the loss of our professional performing arts industry, we knew however we would face an even greater loss if the next generation of performing artist wasn't nurtured. The College made the commitment of safely 'forging a way forward' to ensure our students would be prepared to lead the industry when their time came. We were fortunate to be among the very few training institutions in Canada able to successfully continue in-person operation. Our community rallied and endured risk and restrictions because being together in creative learning was essential.

20-21 will be remembered as the most adaptive, resilient and successful year in the Society's history in the face of unparalleled adversity. An achievement that garnered notable accolades and for which the entire extended CHAS & CCPA community should be proud. 21-22 quickly became the hardest year with mounting financial challenges due to the ongoing impact of the pandemic. As theatres begin to recover from COVID and collectively as a society we wish to see the pandemic as a distant memory, the harsh reality is the aftershocks of the COVID earthquake are now being felt significantly by arts training institutions.

- Government COVID support largely stopped after 2020-21
- Student enrollment reduced significantly since the pandemic due to limited exposure to the arts.
- International students have had limited access to enter the country due to border restrictions.
- All earned revenue streams drastically reduced due to restrictions on gatherings and hesitancy to then return to the theatre.

Despite these challenges our faculty excelled, and our students mastered technique under continued restrictions, emerging stronger and more adaptable. The sense of community that makes CCPA special was not lost despite the distancing, joyous music was still felt from behind masks, and with the return to live performances, the energy exchange shared with a live audience was felt both in-person and virtually.

"I thought it would be impossible to do theatre school during COVID. Somehow, I came out of the training stronger because of the pandemic. I am more prepared for unpredictability and have learned how to thrive in adversity"
-Jeremy Sinclair, Performing Arts Diploma Graduate 2022

From the onset of the Pandemic, the measures CCPA put in place ensured the College didn't experience a single incident of COVID transmission until the onset of Omicron in January of 2022, by which time the vaccination rate was so high there was limited disruption on program delivery.

- All classes were delivered.
- All productions and events were produced and shared, in-person and virtually.
- Program refinement and alignment to current Industry practices continued
- Every student had the opportunity to complete their programs and graduate on schedule.

We ended the year with the first public year-end musical produced for a live audience in three years. With the easing of restrictions our students were able for the first time in their training to remove their masks and act without shielding their facial expressions.

We proudly produced *SHREK*, the Musical at the Dave Dunnet Community Theatre. Hilarious, fun and uplifting. Things we all needed. Society was exhausted, tired of uncertainty and conflict. The story was an 'underdog's' story – rooting for the unlikely heroes and heroines inspires us all. It allows us to see those who feel powerless still succeed against impossible odds. It was not just the story of a green Ogre who finds his home overrun by creatures banished by a corrupt Lord – it was our story. We had ALL been banished for two years. We had all been the underdog unsure how our voice or actions could make a difference. And yet, the ingenuity and compassion we all demonstrated to overcome was witness to the true power of the human spirit. It was the story of a boutique Performing Arts College that not only survived but succeeded for two year's when in-person instruction and the Performing arts were all but shut down. It was our students' story, emerging

2021-22 ACCOLADES

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."

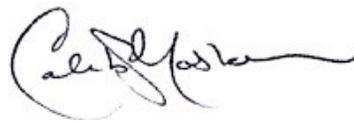
As a part of Her Majesty Queen Elizabeth II's Platinum Jubilee, CHAS was awarded a Lieutenant Governor's Award in Arts & Music in 2022, recognizing exceptional leadership, creativity, community engagement, and commitment to fostering and mentoring others in the field of performance.

from isolation to find strength in comradery and the pursuit of a common goal. It was your story, regular people who banded together and made hard sacrifices to protect the most vulnerable and help you neighbours.

I want to acknowledge the steadfast and tireless work done by the entire CCPA community. Our incredibly dedicated creative and production teams able to deliver great art while adding the entirely new art of 'livestreaming.' A vibrant and talented student body, who excelled in their training, ensuring kindness and compassion triumphed over anxiety. Not enough can be said for the staff, faculty and board who have continually adapted, continually taken on new tasks and continually found space to prioritize community alongside COVID safety.

We are a special institution with many unique aspects that can make for a steep learning curve. I would like to extend special acknowledgement to the College's new Director of Education, Danielle Meunier, who began in July 2021, and quickly contracted an entire faculty, reviewed and detailed over 60 syllabi and refined education policy while teaching a significant course load.

A deep debt of thanks to our donors, funders and corporate partners for their continued support. While the College is facing a challenging period, we remain strong and confident that the immense impact of the work we do, outlined in this report, will inspire and rally more support. Our community cares about CCPA for a reason. It's a special place. Together we can celebrate the incredible successes and confront the ongoing challenges. If the last two years have taught us anything it's that together we can turn adversity into inspired art that nourishes our world.



Caleb Marshall
Managing Artistic Director

CCPA'S COMMITMENT TO EDUCATION

2021-22 Academic Year

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. Acting, Text Analysis, and Speech Technique were reviewed to offer greater alignment and cumulative learning.

New student-facing Course Syllabi were created to allow for greater clarity for students on weekly assignments and final assessments.

"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 re-examine our personal teaching practices in how we are engaging with training new artists and engaging with the community at large. I am proud to be associated with the tremendous teaching artists who are actively engaged in developing and refining their practice to be reflective of the world around us."

- Evan Frayne, CCPA Faculty

Adjusted Diploma and Certificate final grading regulations to support those students who may excel technically but struggle academically to ensure they are not restricted from graduating due to one failed course grade.

Yr2 Mentorship Project structure was augmented with a creative feedback process between peer students, in addition to mentor guidance.

The University Transfer Agreement with Capilano University was paused by Capilano for program re-evaluation. They are now awaiting approval of an updated curriculum and degree title to a Bachelor of Fine Arts (expected Autumn 2022). **This change will offer easier access, a more recognizable degree credit and greater concentration on applicable artistic fields for CCPA graduates.** The new

curriculum is expected to run as of September 2023.

The College's **Program Advisory Committee** was reviewed, and membership grew to consist of Canadian and international theatre and education professionals including; Stuart Aikins, Thom Allison, Gwenyth Dobie, Terrie Fender, Glynis Leyshon, Michael Shamata, Dr. Sue Smith and Giovanni Sy.

CCPA formalized an **Equity Vision** published in all handbooks and openly discussed with faculty and students.

EQUITY VISION Excerpts:

- Promote cultural leadership and develop thoughtful, creative artists who will be advocates for themselves and for the equity-deserving
- Align the training with the shifting priorities of the performing arts industry and recent social justice movements
- Engage in current dialogues that are challenging established western practices
- Empower creative agency and activism through an open exploration of the systemic issues for which the performing arts is seeking solutions
- Proactively engage in dialogues where questions can arise for which we do not yet have answers, but acknowledge the need to address

Represent diversity of Canadian artistic practice
Provide Cultural Safety and Arts Equity Training
Ensure Gender Equity and non-binary casting
Create Safe & Brave spaces
Provide Intimacy Training
Consent for physical contact
Environment free of body-shaming
Prioritize mental health/work life balance
Accessibility through all possible accommodations
Emphasize environmentally sustainable practices

CULTURAL SAFETY

Despite the ongoing challenges and subsequent adaptations required by the pandemic, CCPA's commitment to fostering cultural safety and increasing representation remained strong.

The Cultural Safety Working Group comprised of IBPoC Alumni and Board grew to include Faculty, Staff and Student liaisons. Austin Eckert, Alana Hibbert (Chair), Ming Hudson, Jaeyoung Park, Yukari Peerless, Jacelyn Perrett, Michelle Rios, Raugi Yu, Student Liaisons: Shania Cabilao, Jenna Hsu

Following two years of active and dedicated service, members of the Cultural Safety Working Group completed their two-year term at the end of the 2022 school year to make space for new members and voices. The entire CCPA community offers thanks for their exemplary commitment to advancing Cultural Safety within the College. Their work has fostered greater representation, a diverse guest speaker series, increased EDI training and cultural safety conversations for all members of the College community and most importantly a safe and confidential outlet for students and alumni to share their experiences.

CCPA Students, Staff, Faculty and CHAS Board of Directors gathered to share **The Truth and Reconciliation Calls to Action** during a digital event on Canada Day, and collectively made a donation in support of Residential School Survivors.

Faculty, students and Staff accessed a **Gender Identity and Inclusive Language Workshop** led by consultant James Demers from Canadian Equality Consulting. **Equity, Diversity & Inclusion workshops**, led by Michelle Rios, made space for discussion in areas such as: microaggressions, respectful communication, privilege, and cultural appropriation vs appreciation.

Arts Leadership Training Program

Under the leadership of the Belfry Theatre, CHAS partnered with performing arts groups and educational institutions in British Columbia and the Prairie provinces, to provide access and training for artists and arts administrators who identify as Indigenous, Black and/or People of Colour (IBPoC). The program consisted of a series of training seminars offered by leading national artists of Colour and followed by three-month paid internship to counteract the systemic lack of diversity in leadership positions. **CHAS welcomed Leadership Intern Rosemary Jeffery** as the Producing Intern at the College from January to March.

"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.
Arts Leadership Intern

CCPA PROGRAMMING HIGHLIGHTS

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

When *Worlds Collide* on stage it makes for compelling theatre. It was our hope that the theme explored this season would help spark dialogue and reflection that supported less collision and judgement and more unity in our lives.

A Broader world Theater View

The College is committed to exposing students to work written by and guided by diverse voices that extend beyond the Western Cannon. The following two plays were either from or contained characters from cultures that weren't specific to the lived experience of the student actors. They were led by two nationally recognized directors of colour, from the communities in question who are celebrated for their community engagement and worked diligently and openly with the students to ensure the works were presented/adapted in a culturally sensitive and thoughtful manner. Collaboration with artists and exploration of works from varied cultural and ethnic experiences is essential to the development of young actors in order to reflect and support an equitable society. These plays fostered dialogue and experiences that greatly enriched the ongoing education of our emerging artists and patrons. The selection of these works was done in collaboration among artistic leadership with consultation from the Cultural Safety Working Group.

- ***Secret Love in Peach Blossom Land***, written by Stan Lai and directed by Derek Chan
A Chinese masterwork where comedy and drama clashed. Two disparate groups vying to control the same space must resign to sharing it. A timely and current theme in an increasingly polarized world.
- ***The Last Days of Judas Iscariot***, written by Stephen Adly Guirgis and directed by Cherissa Richards Heaven and Hell collided in a downtown New York court room. The forces of good and evil dissected if history's most famous sinner was the duplicitous master of his own fate or just a man who made a mistake.

"This school equips their students with one of the most well-rounded theatre educations I have ever seen across Canada!"
- Cherissa Richards, Director

New Work Premier

It is essential that CCPA exposes students to the development process of new works and supports the growth of Canadian content and artists. **Premier of Canadian Musical *The Quest***, by Murray

"The Applied Studio Ensemble program is unlike any other in the country. CCPA is the only fully immersive program on the west coast with alumni that have made contributions to the theatrical landscape across Canada."
- Stephanie Graham, Director/Choreographer

Foster and Kieren MacMillan, directed and choreographed by Stephanie Graham. Worlds collided in *The Quest*, when the comfort of safe imaginative play had to bravely confront the harsh realities of high school. The new musical providing students the chance to delve deep into the development process, work directly with the creators and imbed their voice into a piece specifically relatable for young audiences.

Contemporary Classics

Exposure to acclaimed works by renowned writers, re-examined through a modern lens provides context for historic theatre practice.

- ***Love & Information***, written by Caryl Churchill, directed by Christopher Weddell
50 worlds collided in *Love and Information*, a uniquely theatrical and thought-provoking play of shorts explored, with compassionate urgency and complex intricacies of our rapidly-changing world. **The Production quickly pivoted in January 2022, 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, Omicron and altered from one performance to the next.

Musicals

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

SHREK The Musical Book and Lyrics by David Lindsay-Abaire, music by Jeanine Tesori, Directed and Choreographed by Naomi Costain with Music Director Michael Doherty saw a return to large-scale public performances at The Dave Dunnet Community Theatre. In addition to its inclusive themes, SHREK had over 40 named characters, many of whom could be any gender, making it a perfect Year-End Musical for our students to delve into and all be challenged. **SHREK was the biggest show the College has ever undertaken in terms of production demands; sets, costumes, props, lighting, projection, sound and livestreaming were ALL been put to the test! The students' training was also put to the test with numerous Understudies going on covering for cast illness, most notably in the role of Shrek on Opening night.**

"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 / Choreographer

The Festival of New Works is the culmination of months of preparation as the year II students take on artistic leadership of their peers in the creation process. In 21-22 the annual Festival of New Works was able to fully return offered both in-person and via livestream.

The College was also able to return to offering the **Annual Concert of Remembrance, Scholarship and Awards Event, In-person graduation ceremonies; as well as the Relaxed Performance option for all productions.**

CHAS COMMUNITY ENGAGEMENT

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. Thank you to the Artist Residency Jury comprised of CCPA Alumni; Clayton Baraniuk, Maia Crockett, Alana Hibbert, Alexandra Lainfiesta, Louriza Tronco.

The Concert of Remembrance returned to the Dave Dunnet Theatre, in-person and via live stream. 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.

Audience Attendance

(online and in-person)

2021-22: 3233

2020-21: 2300

Pre-Pandemic Avg:

5,500

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.

HEALTH & WELLBEING

Students continued to have access to free, 24/7, confidential counselling and referral services, and CCPA began a new approach to student support, focusing on a proactive, preventative approach to wellness.

In addition to yoga classes, workshops on Self-care, boundaries, goal setting, and realizing the intelligence within their own bodies.

- Simon Russell, a counselor experienced in post-secondary student support, explored: self-care and boundaries, goal setting, and identifying your support system.
- 'HeartMath' workshop with Maryellen Stephens, a Chiropractic Doctor and Nutritional Therapist. HeartMath facilitates change from the inside out, helping participants realize the intelligence within their own bodies.

"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. Nowhere was this flexibility more apparent than during COVID, when the efforts to keep our programming running (and in its most potent form - in person) was impressively successful."

- Kiiri Michelsen, CCPA Faculty

Faculty Professional Development:

- Capacity to Connect offered foundational mental health and wellness knowledge for post-secondary faculty in supporting students' mental health and wellness.
- Learning and teaching approaches to: Formative and summative assessment and feedback, grading rubrics, general grading criteria, and building a course syllabus.

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; Michael Adamthwaite, Matt Alfano, Mercedes Batiz-Benet, Joel Bernbaum, Mike Doherty, Mark Dumez, Mark Dussealt, Simon Fon, Andrew McIlroy, Dave Morris, Janet Munsil, Mike Peterson, Peter Pokorny, Michael Shamata, Paul Tedeschini

Two distinguished panels of Industry Guests shared insights and advice with Graduating Students

Artistic Director Panel	Talent Agent 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)	Rachael Dean – Talent House Emilio Salituro – Lucas Talent Sandie Newton – Newton Landry Shannon Teat – Dacosta Talent

Convocation Keynote Addresses were offered by esteemed Alumni

Joel Bernbaum, Andrea Macasaet, Joel Sturrock, Duncan Stewart, Louriza Tronco

FACILITY & INFRASTRUCTURE

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 College's new CRM (Theatre Manager software) has increased the capacity of the box office, donor development, community engagement and rental opportunities. It ensures less manual processing, tracks data and allowed the College to consolidate 5 databases into one, supporting our organizational movement towards a paperless system, our environmental sustainability, and operational efficiency.

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.

**There was a significant
339% decrease in Government
COVID-19 support**

From \$185,587 in 20-21
down to \$42,315 in 21-22.

Government COVID funding, such as the wage subsidy, and resilience grants, 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% and Student tuition decreased 23% compared to the three pre-pandemic years average. 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% to \$28,405.

Following 20+ years of consistent funding, the **BC government's Community Gaming Program abruptly cut funding** for CHAS's community engagement programs deeming the Society ineligible being that it governs an educational institution. This loss of \$80,000 annually significantly challenges the ongoing delivery of CHAS's robust community engagement program.

CCPA was able to return to offering the first in-person Scholarship and Awards event in three years, highlighting the contributions of numerous donors who support Student Financial Aid. A total of \$14,600 was given out in student aid through merit-based Scholarships and awards and a further \$7,000 in needs-based bursaries. **Due to decreased revenues, Student Aid has reduced by approx. 50% with the average Pre-Pandemic disbursement being \$40,000 annually.**

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

Revenue Stream	Pre-pandemic Revenue average (2017/18/19)	2019-20	2020-21	2021-22	Pre-Pandemic Comparison (average against 2022)
Student Tuition	\$743,000	\$668,556	\$532,089	\$571,408	23% decrease
Self-Generated (Tickets, Rentals, Advertising)	\$178,000	\$55,396	\$32,252	\$60,971	66% decrease
Individual Giving	\$119,000	\$54,902	\$59,610	\$28,405	76% decrease
COVID-19 Government support	N/A	\$103,165	\$185,587	\$42,315	N/A
Total Development (Donations, Grants, Fundraising, Includes COVID Support)	\$735,000	\$618,412	\$897,121	\$591,378	20% decrease
YEAR-END Financial Position		\$83,700	\$188,371	-\$210,574	

Ending the 2021-2022 year with a deficit of \$210,574 is, of course, not welcome news. CHAS will be able to continue operations and deliver proposed programming through use of an accumulated cash surplus of \$365,270, June 30, 2022.

The College would like to extend its congratulations to the 2021-22 Performing Arts Diploma & Certificate Graduates who weathered their entire training under COVID restrictions with humility and resilience. Thank you to the CCPA supporters, donors, funders, volunteers, faculty and staff who made all of this work possible.

Caleb Marshall
 Managing Artistic Director
 Canadian College of Performing Arts

"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 and in person. Offering 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. I implore you now, as funders and donors and sponsors, to support CCPA in continuing this important work."
 - Ming Hudson, CCPA Faculty

IN MEMORIAM

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 posthumously acknowledge the tremendous contributions made by Matthew Howe.

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.

"It is with great sadness that we hear of our long-time friend and colleague Matthew. His legacy is immeasurable, he has had such a positive and enriching impact on so many. His generosity of spirit, his artistic talent and his passion for sharing his knowledge whether as a teacher, vocal coach, choreographer or director are unsurpassed. We know he suffered a great deal over the last few years and yet he soldiered on with unrelenting determination and positive attitude. He lives on in all of our hearts and minds. He leaves us in awe and admiration for the great human being and friend he was."

Janis Dunning & Jacques Lemay
Co-Founders Canadian College of Performing Arts