



CRD  
Arts & Culture

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2021 Progress Report

CRD Arts and Culture acknowledges that it works on the Traditional Territory of the Ləkʷəŋən peoples. It recognizes and respects the First Nations governments across this region — Ləkʷəŋən (Songhees) and Xwsepsum (Esquimalt) Nations, the W̱SÁNEĆ Nations, including W̱JOŁŁP (Tsartlip), BOKÉĆEN (Pauquachin), STÁUTW̱ (Tsawout) W̱SIKEM (Tseycum) out on the Saanich Peninsula and Gulf Islands, to the west Sc'ianew (Beecher Bay), T'Sou-ke, and Pacheedaht, and MÁLEXEŁ (Malahat) and Pune'laxutth' (Penelekut) Nations, all of whom have a relationship with these land and waters since time immemorial that continues to this day.

We are committed to respectfully and appropriately engaging these First Nations in regional arts and culture strategies, decision-making and shared interests, recognizing that the attitudes, policies and institutions of colonization have changed Indigenous peoples' longstanding relationships with their artistic and cultural practices.



## ORGANIZATIONAL OVERVIEW

The **Capital Regional District** (CRD) delivers regional, sub-regional and local services to 13 municipalities and three electoral areas on southern Vancouver Island and the Gulf Islands. Governed by a 24-member Board of Directors, the CRD works collaboratively with First Nations and all levels of government to enable sustainable growth, foster community well-being, and develop cost-effective infrastructure, while continuing to provide core services to residents throughout the region.

The **CRD Arts and Culture Support Service** (CRD Arts & Culture) is a sub-regional service supported by 9 jurisdictions providing grants to non-profit organizations for the development of local arts programming, creating artistic, social and economic benefits for the region.

## TABLE OF CONTENTS

4	MESSAGE FROM THE CHAIR OF THE ARTS ADVISORY COUNCIL
5	MESSAGE FROM THE CHAIR OF THE ARTS COMMISSION
6-7	ABOUT CRD ARTS & CULTURE
8-10	STRATEGIC PLAN PROGRESS
12-13	20 YEARS OF CRD ARTS & CULTURE
14-15	CONNECTING HEALTH, WELLBEING AND ARTS
16-21	STORIES FROM THE ARTS
22-26	GRANT RECIPIENTS
27	WHO WE ARE

**cover photo:** Impulse Theatre's *molecular landscapes* [l-r] performers: Nicole Bartosinski, Sierra Megas, Noah McKimm, Veronique Emmett, Amber Downie-Back, and Allison Brooks. *photo: Andrew Barrett*

## MESSAGE FROM THE CHAIR OF THE ARTS ADVISORY COUNCIL



Last year was one of change and transition on the macro and micro scale for all parts of the arts sector. I expect that the transitions we've made and the skills we've developed over the year will continue to reverberate for some time.

For arts organizations, the year saw them continuing to digitize their programming. Developing new technical and online skills allowed them to continue reaching loyal subscribers as well as finding new audiences within and beyond the capital region, building awareness and recognition of the creativity and talent that lives here. The skills they've developed over the last year will allow them to continue to adapt to an increasingly digital arts landscape.

For arts audiences and participants who continued to spend more time at home, it was a year of connecting meaningfully with creative outlets. According to the BC Alliance for Arts + Culture, Everyday Creativity & COVID-19 report, the average BC resident spent eight hours per week engaging in creative activities, up from 5 hours per week prior to the pandemic. This creativity was pivotal in supporting wellbeing

and health, as demonstrated throughout this report.

For the Arts Advisory Council, we saw a turnover as valued volunteers who had served their term transitioned to new opportunities. We welcomed new members who have brought a variety of experiences and knowledge necessary for grant adjudication, and the development of the newly formed Equity, Diversity and Inclusion subcommittee.

Over the final months of 2021, we took significant steps in a journey towards a more equitable arts funding model. We informed our understanding through a jurisdictional scan of initiatives from other funders throughout the province and across the country. We grounded this understanding by listening to local and national advocates of equity in arts at the online 2021 Arts Champions Summit. What we learned through these early steps drove both the recommendations and urgency for meaningful adaptation of our approach to funding in 2022.

**JOANNA VERANO**  
CHAIR, CRD ARTS ADVISORY COUNCIL

## MESSAGE FROM THE CHAIR OF THE ARTS COMMISSION

This past year has continued to test the resilience of the arts sector, with organizations challenged to consider digital programming, capacity restrictions, mask mandates, ventilation, vaccine passports and physical distancing. Arts and cultural communities once again rose to the challenge. Now with many venues at full capacity and festivals and events bringing life and joy back to communities throughout the region, there is much to be hopeful and thankful for. While we continue to consider the safety and wellbeing of each other and ourselves, we are returning to the creative and collaborative in-person arts activities that provide joy, expression, and sustenance.

For over 20 years, CRD Arts and Culture has proudly supported arts in the capital region through funding and promotion. Since the arts granting function was transferred from the Intermunicipal Committee to the CRD in 2001, we have expanded both our membership and impact. We've grown from four participating municipalities to nine, added \$2 million in annual funding to arts organizations, broadened our approach to funding arts initiatives through grants like the Incubator, IDEA and Equity funding and developed the scope and methods of our outreach.

Through 2021, the Arts Commission continued to encourage full participation in CRD Arts & Culture, communicating the benefits of a fully regional arts support service both to non-participating jurisdictions as well as the CRD Board.

A primary focus for the CRD Arts Commission is to progress the significant work of ensuring that we are distributing funding equitably and that equity, diversity, and inclusion are centered in our operations. The Arts Advisory Council formed an Equity, Diversity and Inclusion (EDI) subcommittee last fall. To inform the work of the subcommittee, and to support and celebrate the work already happening in the arts sector, the third Arts Champions Summit convened the arts sector online to discuss the role of arts in developing equity and self-determination. The day included focused presentations and discussions, as well as a feature conversation between Jesse Wente, Chair of the Canada Council of the Arts and co-Founder of the Indigenous Screen Office, and

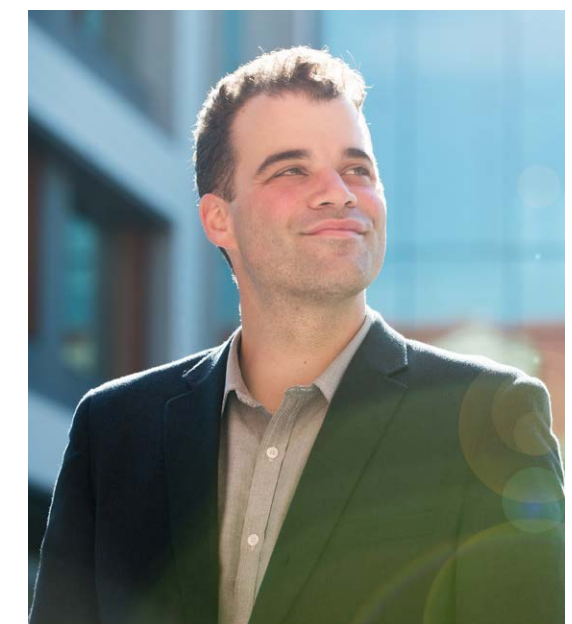
Cathi Charles Wherry, Special Advisor at First Peoples' Cultural Council.

Input from this event informed the development of our Equity Implementation Framework as well as a series of phased recommendations that will reduce barriers and prioritize funding for people and organizations that continue to face significant systemic challenges to access, opportunities and resources. The urgency and gravity with which the EDI subcommittee, as well as the Arts Advisory Council and CRD Arts staff, have taken on this work is commendable. I want to thank everyone who has been involved in this process for their dedication and thoughtful leadership.

I would also like to specifically express my gratitude to the members of the Arts Advisory Council. In addition to taking on the work of developing an equity lens, they have continued in their role of adjudicating grant intakes and acting as active supporters for the arts throughout the pandemic. Their essential role within CRD Arts and Culture has enabled us to maintain consistent and responsive funding to arts organizations.

Finally, thank you to everyone in the arts and cultural sector for persisting through the pandemic and for continuing to make the CRD a better, more vibrant and interesting, place to live.

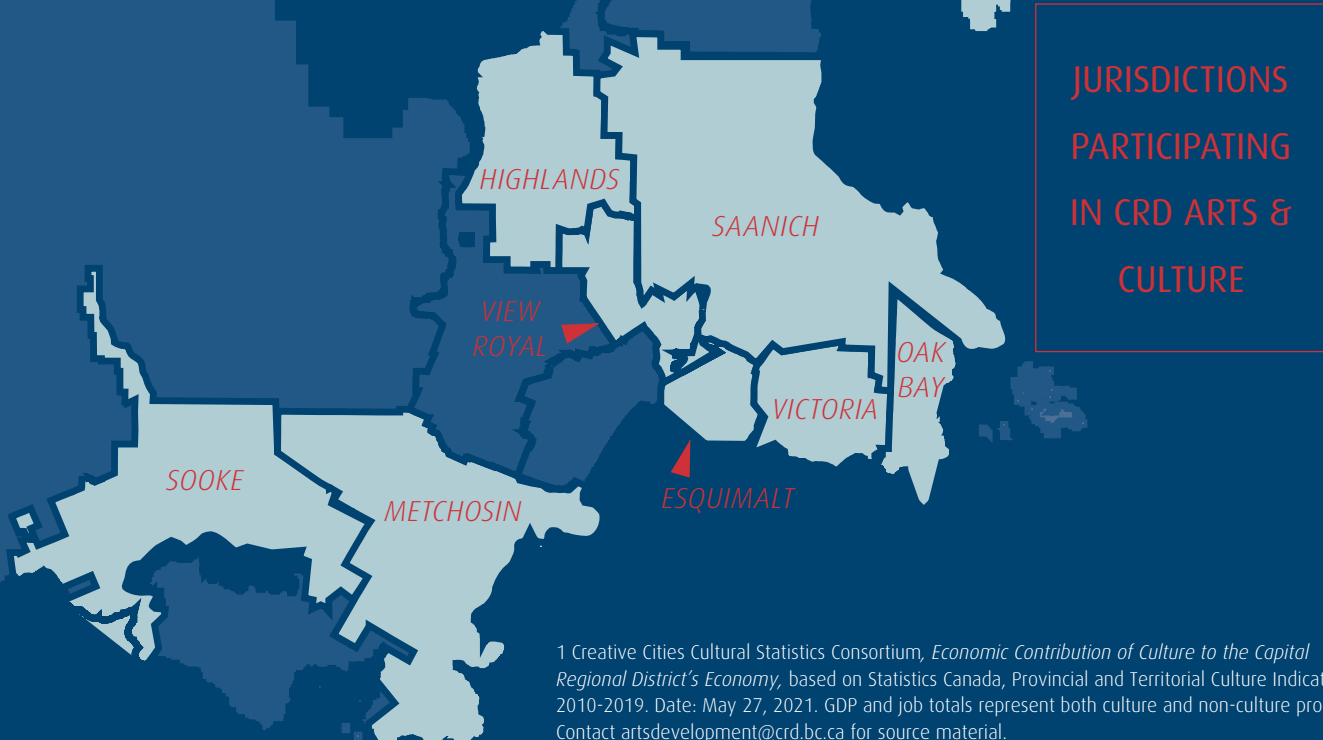
**JEREMY LOVEDAY**  
CHAIR, CRD ARTS COMMISSION



# CRD Arts & Culture supports non-profit arts initiatives through grant programs.

A sub-regional service supported by nine participating jurisdictions, CRD Arts & Culture Support Service (CRD Arts & Culture) provides grants to non-profit organizations for the development of local arts programming, creating artistic, social and economic benefits for the region. Through outreach, we foster collaboration between arts organizations, funders and audiences.

Culture accounted for **\$788.1 M** in GDP & **10,228 jobs** in the capital region in 2019.<sup>1</sup>



<sup>1</sup> Creative Cities Cultural Statistics Consortium, *Economic Contribution of Culture to the Capital Regional District's Economy*, based on Statistics Canada, Provincial and Territorial Culture Indicators, 2010-2019. Date: May 27, 2021. GDP and job totals represent both culture and non-culture products. Contact artsdevelopment@crd.bc.ca for source material.

**Our vision:** The arts are central to life in the region.  
**Our mission:** To support, promote & celebrate the arts.

## In 2021:

Participating jurisdictions invested **\$2,545,500** through CRD Arts & Culture

provided to **83** non-profit organizations & artist-led partnerships

employing at least **3,646** arts workers  
+10% from 2020  
 -23% from 2019  
 including **3,502** + **161**  
paid artists full-time staff  
 +34% since 2020 -3% since 2020  
 -8% since 2019 +2% since 2019

developing **4,010** events

attended by **1,718,803** participants  
**93%** attending online (Project Grants)

Ra/Sol performing at Active / Passive Vol. 2. An annual 'slow concert' series on Galiano Island, Active / Passive showcases ambient performances by artists living and working in the pacific northwest (page 18).

# Advancing our Strategic Plan


CRD Arts & Culture 2020-2023 Strategic Plan identifies five key goals and priorities. These priorities guide the operations and initiatives developed by CRD Arts and Culture.

## 1 Increase community awareness


Build appreciation and knowledge of regional arts, the benefits of arts, and the value of our funding.

Through the continuing pandemic, CRD Arts & Culture continued to build community awareness of the impact and importance of the arts through online outlets, such as the website, newsletter, online events, and social media. Hosting the Arts Champions Summit and grant information sessions online allowed us to safely engage with the community and greatly expanded our geographic reach and the accessibility of our events.

**810**  **e-newsletter subscribers** receiving grant and arts sector news, with **2.7% growth** since December 2020

**9,289**  **unique page views** of CRD Arts & Culture web pages, **increasing 15.4%** over 2020

**149**  **participants** at online events, including the Arts Champions Summit and grant information sessions

**3,693**  **social media followers** across Facebook, Twitter and Instagram, with **8% growth** since December 2020

**6**  **news pieces** about CRD Arts & Culture in local publications



SNAFU's *Atmosphere* performed on the Galloping Goose Trail at SKAMpede 2021. Directed by Kathleen Greenfield.  
photo: Pedro M. Siqueira

## 2 Encourage jurisdiction participation & funding

Encourage all CRD jurisdictions to participate as contributing members in CRD Arts and Culture.

The number of jurisdictions participating in CRD Arts & Culture remained stable through 2021 at nine contributing members. Additionally, Sidney provided a donation to the subregional service. CRD Arts & Culture continued to encourage non-participating jurisdictions to join, and the Arts Commission recommended the CRD Board pursue full regional participation in the service.

## 3 Make access equitable

Increase representation of funded art forms.

With direction from the Arts Commission to 'develop an equity-lens on operations and granting,' the Arts Advisory Council established an Equity, Diversity and Inclusion (EDI) subcommittee in fall of 2021, and began developing a framework for the work to continue through 2022.


To support and inform the work of the EDI subcommittee and receive feedback from the sector, the biennial Arts Champions Summit focused on celebrating and facilitating dialogue about equity in the region's arts. A post-summit survey was used to better understand the needs of arts organizations and individuals in the region.



### Arts Champions Summit centers actionable dialogue about equity and self-determination

In December 2021, CRD Arts & Culture convened the arts sector for the third Arts Champions Summit. Held online due to the pandemic, the Summit was free to attend and open to the public. Sessions centered around the development of a more equitable arts region through presentations from local arts leaders, a panel on the big changes needed and a conversation between Cathi Charles Wherry, Special Advisor to the First People's Cultural Council and Jesse Wenthe, Chair of Canada Council for the Arts and Co-founder of the Indigenous Screen Office.

The day culminated in facilitated breakout sessions where participants discussed actions they could take back to their work and practices. Key themes that emerged from the day were captured through a *What We Heard* report, informing the development of CRD Arts and Culture's Equity Implementation Framework.

**80%**  **survey respondents** rated the 2021 Arts Champions Summit **excellent or very good**

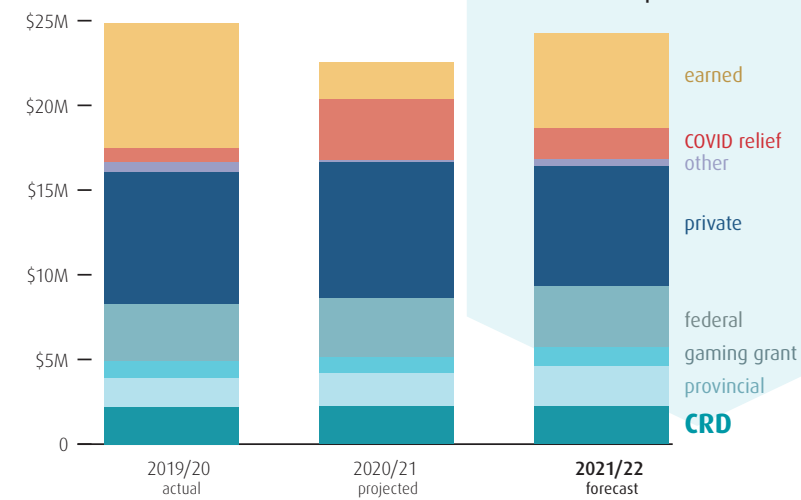
## 4 Sustain creativity

Enable growth of the arts and foster a culture of creativity by arts organizations in the region

CRD Arts and Culture funding remained stable in 2021 at \$2.5 million. This provided consistent funding through the pandemic to 83 organizations and artist-led partnerships through the year.



Operating Grant recipient cumulative revenue by source<sup>1</sup>



**9%**

CRD contribution to Operating Grant recipient revenue

## 5 Respond to granting needs

Ensure our programs are responsive to community need

CRD Arts & Culture continued to monitor the impact of the pandemic and related health restrictions on arts organizations through surveys and one-on-one meetings. ■



<sup>1</sup> Based on data provided in September 2021 by Operating Grant recipients. Contact [artsdevelopment@crd.bc.ca](mailto:artsdevelopment@crd.bc.ca) for more information.



Victoria-based artist Samantha Dickie's installation *A Moment in Time*, comprised of nearly four thousand delicate ceramic components explores "The notion of a singular moment conjures an in-between state — what follows and what precedes; neither the inhale nor the exhale, but the breath itself." Victoria Arts Council, Fall 2021 (image detail: Drop, porcelain).

# 20 years of regional arts funding

The CRD Arts & Culture is supported by those jurisdictions that have opted into the service for the benefit of the region. Since forming in 2001, participation in CRD Arts & Culture has grown from six members to nine, expanded who and how it funds the arts sector and has begun the process of ensuring that its funding supports the sector more equitably.



Metchosin and Highlands join the four core IMC members in forming CRD Arts and Culture participating jurisdictions: 6

2004 Atomic Vaudeville begins producing original work and Theatre Inconnu moves to Paul Phillips Hall



2007-2009 Great Recession reduces financial security for arts

2008 Blue Bridge founded

View Royal joins CRD Arts & Culture participating jurisdictions: 7



Sidney joins CRD Arts & Culture participating jurisdictions: 8

2010 Impulse Theatre founded

CRD Arts & Culture joins Facebook and Twitter



Sooke and Southern Gulf Islands join, while Sidney leaves CRD Arts & Culture participating jurisdictions: 9



Experimental & ambient music comes to Galiano with the first Active/Passive

1950s-1990s

2001

2005

2007

2009

2011

2012

2016

2018

2021

## Emergence of a collaborative, intermunicipal approach to arts

The Greater Victoria Intermunicipal Committee (IMC) formed by four core members: Victoria, Esquimalt, Oak Bay and Saanich, in order to consider cost sharing for a variety of services. The Art Gallery of Greater Victoria appears to be the first IMC arts grant recipient in the mid-1950s. Shared funding started off as ad-hoc in nature, with municipalities opting in as desired.

Over the next 40 years, the number of arts organizations needing funding grew, as did community support for the arts. Community engagements and reports signalled that the arts sector needed consolidated local funding and sustained support to thrive and reach its potential in supporting the region, leading to a recommendation that CRD take over arts programming and policy development.

## CRD Arts & Culture Support Service established

CRD Arts & Culture Support Service is established on behalf of Victoria, Oak Bay, Saanich, Esquimalt, Highlands and Metchosin, through Bylaw 2884.

Supported by the arts sector, the transfer to CRD, alongside increased membership and funding signalled commitment to a more regional approach to arts policy and funding. Reliable and consistent funding through Operating Grants and Project Grants allowed arts organizations to access funding from a centralized local funder, rather than needing to make requests to individual municipalities.

## Funding boost

After a series of five yearly 250K increases, CRD Arts & Culture grants to arts organizations reaches \$1.78 million annually.



## IDEA Grant pilot

Expanding funding to non-arts organizations to develop arts programming, this program was piloted for six years before being reintroduced in 2019

## Defining the mission & vision

The CRD Arts & Culture mission "to support, promote and celebrate the arts," and vision "The arts are essential to the fabric of life in our communities," (later amended to "Art is central to life in the region,") is supported by goals that included increased access, awareness and funding, sustained growth, and responsive granting.

## Gathering for the 1st Arts Champions Summit

The region's arts sector came together to celebrate its achievements, discuss challenges and provide input for CRD Arts & Culture planning, resulting in recommendations that ushered in a new era for capital region arts funding. The resulting report, 'Building our #ArtsFuture Implementation Plan' expanded who could access funding and bolstered community outreach from CRD Arts & Culture.

## Incubator & Equity Grants introduced



Two new funding streams, tailored to meet the needs of emerging organizations and applicants experiencing systemic barriers, expands the scope and reach of arts funding.

## Looking forward

The Arts Commission commits to an equity lens for CRD Arts and Culture operations and granting, again potentially expanding the reach and impact of arts funding in the region.

# Connecting health, wellbeing and arts

The connection between arts, health and wellbeing has been established through extensive global research identifying a major role for the arts in the promotion of health, and prevention, management and treatment of illness.<sup>1</sup>

Pre-pandemic, Canadians who had attended or participated in an arts, culture, or heritage activity were more likely to report being in 'very good' or 'excellent' health and mental health than those who had not, supporting this connection between cultural participation and health and mental health.<sup>2</sup>

As the pandemic and related restrictions continued through 2021, arts and creativity played crucial roles in wellbeing, which was increasingly appreciated by BC residents.<sup>3</sup> Those who valued creative activities the most, both before and during the pandemic, tended to be residents who identified as female, live below BC's median income level, or live with a disability. ■

## Creativity in 2021:<sup>3</sup>

**34%** BC residents who took part in online creative activities

**8 hrs/week** time the average BC resident engaged in creative activities, up from 5hrs/week in 2019

**24%** proportion of BC residents who said the **most important reason** to engage in creative activities is to improve mental health, up from 12% in 2019

After postponements of the Victoria International Kizomba Festival since the beginning of the pandemic, a special edition of the festival was held in Centennial Square in November 2021, bringing people together in celebration of African dance. Photo: Dominic Tioseco (VIKF).



<sup>1</sup> Fancourt, D. and S Finn, *What is the evidence on the role of the arts in improving health and well-being? A scoping review*, World Health Organization, 2019.

<sup>2</sup> Hill Strategies, *Canadians' Arts Participation, Health, and Well-Being*, based on Statistics Canada's 2016 General Social Survey, 2021.

<sup>3</sup> BC Alliance for Arts + Culture, *Everyday Creativity & COVID-19 in BC*, 2021.

# Health, wellbeing and arts in the region

“

By starting the healing process through art-based activities and conversations, we can create healthier communities.”

Integrate Art Society on Permission to Grieve (pg 16)

“Those that attended said the performances were medicine.”

Culture Den Society on the presentation of MOTHER: embodied earth performance (pg 17)

“Just having the opportunity to make something new with your own hands can feel really empowering. There was genuine enjoyment felt from the participants, something that can be invaluable in the stress of their everyday lives.”

Oasis Society for the Spiritual Health of Victoria about Healing Drums (pg 20)

“Music Therapy has helped me rediscover who I am as a musician, poet and artist. Bringing joy and passion to a form of art I had forgotten about in my addiction.”

Participant in Our Place Society Music Therapy at New Roads program

“Music is an incredible tool in dementia care that engages people of all different abilities. The pandemic has been tough for residents, clients, families, volunteers and staff. It is heartwarming to have these connections with the community.”

Seniors' Residence activity coordinator about Victoria Arion Male Choir

“I find the traditional approach to that project brought us all together... and made us better men as a result.”

S.L., an incarcerated artist, on the development of William Head on Stage's short film series *Common Threads*, led by artists Johnny Aitken, Pedro M. Siqueira, Jeni Luther, Carole Klemm and Kate Rubin

“Many people in the community went through very challenging moments during the pandemic. There was a tremendous amount of isolation. The festival allowed us to reconnect with our audience and bring some entertainment to the community in this difficult period.”

Afro Latin Cultural Exchange on the 2021 Victoria International Kizomba Festival 3rd Edition (pg 14)



# Stories from the Region's Arts



The view from Longwalkshortdock's performance area at Garden City Electronic Music's 2021 Wonderment at Banfield Park. photo: David Bodruz

CULTURE DEN SOCIETY | INCUBATOR GRANT

## MOTHER: embodied earth performance

*Indigenous resurgence through ritual and dance*



The Visible Bodies Collective performance of "The Fire She Makes," with Lindsay Delaronde, Meagan Sautier, Cheryl Henhawke, Elowynn Rose and Jody Bauche, 2021.

**M**OTHER: embodied earth performance is a series of 10 short films of Indigenous performances on the land and waters of *lək'wəŋən* and *W̱SÁNEĆ* territories. Entirely conceived, developed and performed by Indigenous creatives, *MOTHER* honours acts of Indigenous resurgence and healing, weaving in embodied teachings from the earth.

"Healing our sacred bodies on our sacred mother earth through ritual, song and the dances of our ancestors has always been the way onwards," says dancer and organizer, Jody Bauche.

With vision by artist Lindsay Delaronde and in creative collaboration with Rebecca Hass, John Aitken and Krystal Cook, Culture

Den co-created with Indigenous performers from diverse nations to develop a visual journey of intimate short performances mapping the deep relationship between Indigenous bodies and the earth.

They initially developed the project to be performed live at the Belfry Theatre, but COVID-19 interrupted production five weeks into rehearsals. So, enabled by an Incubator Grant, Culture Den decided to adapt the performances to film.

In fall of 2021, with adjusted provincial health guidelines allowing for a small distanced indoor audience, Culture Den collaborated with the Belfry Theatre to host the screening indoors where the live performance was originally intended to

be staged.

"It was overwhelming to see our films on the Belfry stage," says Jody. "It became a metaphor for how our process transformed over time."

In the discussion panel after the screening, the audience asked questions that helped Culture Den define its process as a collective.

"Those that attended the screening said the performances were medicine. I came to realize the changed trajectory was a gift in some ways. We now have a film we can use for presentations about the power of performance." ■

## Active / Passive Volume 3

*Experimental Galiano music festival finds eager audiences*

Founded in 2019 as a small volunteer-run event showcasing experimental and ambient music on Galiano Island, Active / Passive has quickly grown to become a highly anticipated music festival. The society now employs Galiano residents, and draws artists and audiences to the island with programming throughout the year that includes performances, workshops, audio/visual installations, films as well as concerts. Over the pandemic, Active / Passive also expanded volume 2 and 3 to broadcast live music to reach people at home.

With support through both an IDEA grant and a BC Arts Council Community Arts Festival grant, Active / Passive organizers saw a tremendous growth in interest with volume 3 of the festival held last August. “The day started out with a huge line of attendees snaking along the road near Yellowhouse Art Centre, with young folks fresh off the ferry hoping to catch one of the few door tickets alongside Galiano locals curious about the relatively new festival,” say Caitlin Pencarrick Hertzman.

Active / Passive performances bring an experimental approach, honing sounds, instrumentation and composition to create powerful musical voices. Performances might take the form of a set pared down to a “stripped down voice with a looper – starting from nothing to rise to a huge climax,” as Hertzman describes pr0ph-ecy sun’s 2021 set, or re-imagined blues “blending raw beats with simple guitar riffs” as with ra/sol. Or it might take the form of an immersive audio-visual jungle with cozy seating and spatialized surround sound, as it did with Ruby Singh’s Polyphonic Garden.

The name of the series refers to how the organizers encourage audiences to partake in both active and passive listening,

“focusing intently on the performances” or perhaps “swaying in a hammock in the breeze.”

Active / Passive takes measures to support a safe and respectful listening environment. “They take into consideration the unceded territory they perform on, the COVID safety protocols, and are inclusive of their neighbours and local businesses to ensure there is benefit to all from the

event,” says attendee Brianna LePiane.

“The growth we’ve seen has been exciting,” says Hertzman. “We’re reaching more communities and organizations, seeing requests for co-productions from other BC festivals, and attracting a greater variety of artists. It’s creating opportunity for us to collaborate with more arts practitioners and organizers here on Galiano for volume 4.” ■



Goo, Active/Passive, Photo: Dylan Akio Smith, 2021.

## Permission to Grieve

*Collective art-based explorations of grief*

“There is a craving from the public for art to reflect upon the experiences of the pandemic,” says Integrate Arts’ Regan Shrumm. “Many organizations want to avoid focusing on it, believing that delving into negative feelings is risky, but we believe there are benefits to letting those feelings come forth.”

Integrate Art’s resulting two-part project, Permission to Grieve, aimed to tackle the issue of isolated mourning and healing through community with a series of online, art-based workshops.

The free workshops gave opportunities for both the public and artists to examine the grief they held over the pandemic, but topics also included ecological grief, the fentanyl crisis, suicide, losing family, and disconnection from our ancestors.

Staff took care to ensure the wellbeing of participants, facilitators and themselves by both acknowledging the limitations of the workshops and connecting participants with low and no-cost counselling and grief services.

In an article on the online platform *Reissue*, author Kara Stanton reflected on the experience, “After a year’s worth of readings, talks, and artist presentations where the audience had been entirely obscured from each other, or visible only through a scrolling chat alongside the speakers, the call to participate in Permission to Grieve was both refreshing and surprising: using conversation as the medium, it invited the collective creation of the kind of shared intimacy that has been out of our reach for so long.”

In the second part of the project, two call-outs went out to artists: to contribute to a zine and to create objects exploring grief through these forms, later sold through community art stores. ■



Tote bag created by Emma Jory as part of the Permission to Grieve artist call-out, 2021.



A Rocky Horror inspired musical-comedy TV series, Atomic Vaudeville’s THE BATSHITS tv series follows three women in a goth-punk band as they face off against the urban legends of music in a male-dominated industry. Atomic Vaudeville commissioned writer Hank Pine to produce this blast back to the turbulent 90’s. Pictured: Madeleine Humeny as Kristy and Director of Photography, Pedro M. Siqueira.  
photo: Helene Cyr

## Healing Drums

*Reconnecting to a key part of Indigenous spirituality*

As Healing Drum participants put together their drums, the facilitators shared Indigenous stories and teachings about the drum and its significance. Participants weaved hide strips on the back to make a kind of handle, with different techniques and related stories coming from each territory.

This is deeply connected to the goals of Oasis Society for the Spiritual Health of Victoria, an urban Indigenous organization that creates a safe and healing space to allow reconnection with culture, others, the land, and community.

“Different territories all had slightly differing meanings to the drum, but what they shared is that it was a type of heartbeat of the grandmother,” says Oasis society staff member Karen Hira.

The Healing Drum participants were from a variety of territories, all working

together, learning about and sharing cultural beliefs. This was only made possible due to the efforts of the staff and facilitators, who put together the crafting kits and gave instruction. Two of the Healing Drum events were facilitated by Indigenous artists, Gordy Bear and John. At the first workshop, a participant named Maureen (*pictured*) was naturally skilled at weaving and assisted some of the other participants. She ended up becoming a key contributor, coming back to cofacilitate the next two events.

For Indigenous participants, these workshops allowed them to reconnect with a key spiritual part of their cultures, which they may not have experienced before. For those that have been disconnected from their Indigenous culture or no longer have family, making a drum and sharing stories allowed for connection and was especially

important. For non-Indigenous participants, the workshops provided a meaningful education on Indigenous ways of knowing.

“Just having the opportunity to make something new with your own hands can feel really empowering,” says Kira. “There was genuine enjoyment from the participants, something that can be invaluable in the stress of their everyday lives.” ■



## Queer Crafternoons

At an online linocut session, participants discuss what they will carve - one Indigenous participant shares the cultural significance of the raven they plan to carve, a parent speaks about their child’s love of mushrooms, and a third shares her favourite parts of Yule. A communal atmosphere emerges as the attendees craft separately, connected via Zoom. “We laughed at our mistakes, encouraged each other, and shared tips,” says project lead, Ardeo Mann. By the end of the afternoon, the pieces of lino are transformed into an eggplant, flowers, a holiday quail, trans activism messages, and a mushroom stamp. The attendees are given a supply of tools to continue developing their skills afterwards without significant cost.

“Before this event, many of the people who attended had never participated in either linocut or Queer Crafternoon,” says Ardeo. “By the end, we were a community with a shared experience, skill-set, and interest.” ■



Puente Theatre’s 2021 production of *The Party (La Fiesta)* is a surrealist pandemic parable about the glorious parties before the pandemic and an immigrant’s dream of overcoming the isolation of being so far from home, developed as part of the National Arts Centre’s Grand Acts of Theatre.

*actor: Waldo Facco, photo: Víctor Zuñiga*



A highlight of the Victoria Festival of Authors is the guided poetry walk in Highlands’ Mary Lake Nature Sanctuary. In 2021, this event went hybrid — videographers walked the trail with poets, allowing for a larger audience and accessible viewing.

“I was not able to attend the Poet’s Walk at Mary Lake in person as I had hoped because of a bad back. **Your livestream made the session accessible to me.** And it was wonderful! ...I never really appreciated the way in which this makes the entire festival so much more accessible for all.”



# 2021 Grant Recipients

A Wonderheads Christmas Carol, photo: Kate Braidwood

EQ: Equity Grant    IDEA: IDEA Grant    INC: Incubator Grant    OG: Operating Grant    PG: Project Grant    \* new recipient



\*Active / Passive **IDEA**



Aventa Ensemble **OG**



Blue Bridge **OG**



Caravan World Rhythms **PG**



Art Gallery of Greater Victoria **OG**



Ballet Victoria **OG**



Broken Rhythms **PG**



Cinevic **OG**



Alter Arts Society **PG**



BC Accordion & Tango Society **PG**



\*Cabaret Voltaire Societe & Diversions **PG**



Civic Orchestra of Victoria **PG**



Atomic Vaudeville **OG**



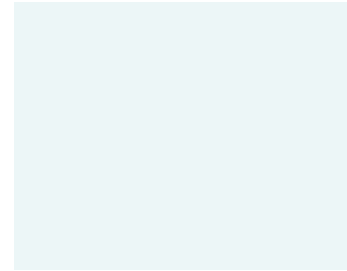
Belfry Theatre **OG**



Campbell Bay Music Festival **PG**



Coastline Youth Music **PG**



\*Creative Humanizing Project **IDEA**



Embrace Arts Foundation **PG**



Friends of Music Society **IDEA**



Greater Victoria Youth Orchestra **OG**



\*Culture Den **INC**



\*Esquimalt Community Arts Hub **PG**



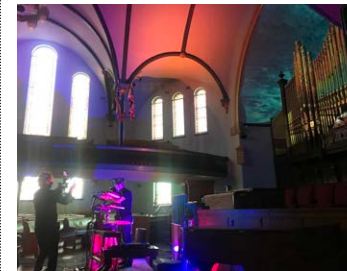
\*Galiano Club **IDEA**



Impulse Theatre **PG**



Dance Victoria **OG**



Fifty Fifty Arts Collective **PG**



Garden City Electronic Music **PG**



Integrate Art Society **PG**



Deluge Contemporary Art **OG**



Flamenco de la Isla Society **PG**



\*Gorge Tillicum Community Association **IDEA**



International Institute for Child Rights & Development **IDEA**



Early Music Society of the Islands **OG**



Friends of Bowker Creek **IDEA**



Greater Victoria Performing Arts Festival **OG**



Intrepid Theatre **OG**



Island String Players Society PG



Ministry of Casual Living PG



Our Place Society IDEA



Ptarmigan Arts OG



\*Sooke Region Museum IDEA



Township Community Arts Council PG



Victoria Children's Choir OG



\*Victoria Native Friendship Association | Tanya Clarmont EQ



Jewish Community Centre of Victoria IDEA



\*Monoceros Education Society | Ardeo Mann EQ



Pacific Opera Victoria OG



Puente Theatre OG



Story Theatre OG



\*Victoria Arion Male Voice Choir PG



Victoria Conservatory of Music OG



Victoria On Stage OG



Kaleidoscope Theatre OG



\*Noble Riot Dance Theatre INC



Pacific Peoples' Partnership IDEA



Slide Room Gallery PG



Suddenly Dance PG



Victoria Arts Council OG



Victoria Festival of Authors PG



Victoria Shakespeare Society OG



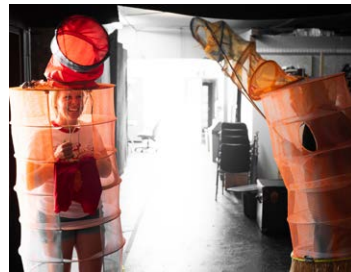
MediaNet/Flux Media Gallery OG



\*Oasis Society EQ



Pender Island Art Society PG



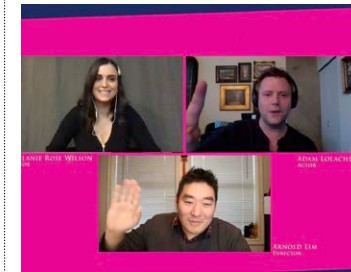
SNAFU OG



Theatre Inconnu OG



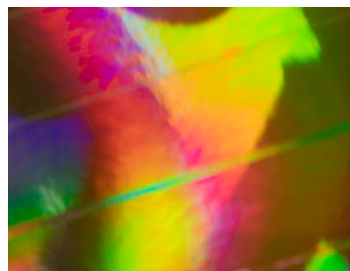
Victoria Baroque Players OG



Victoria Film Festival OG



Victoria Symphony OG



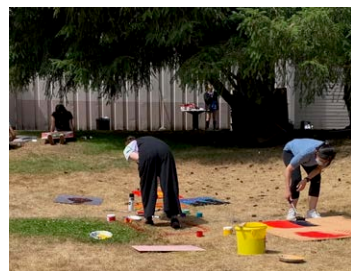
\*Metchosin Arts & Culture Centre | Laura Gildner EQ



Open Space OG



PRINT: Victoria Society of Print Artists PG



Sooke Fine Arts Society PG



Theatre SKAM OG



Victoria Ska & Reggae Society PG



Victoria Jazz Society OG



Victoria Women's Transition House IDEA



\*Vining St. Party Society [IDEA](#)



\*Voices in Motion Choral Society [PG](#)



William Head on Stage [PG](#)



\*Wonderheads Theatre [PG](#)



Xchanges [OG](#)

**Photo Credits & Attributions**

Active/Passive | Volume 2, performer: Rodrigo Gonzalez, photo: Kris Krug  
 Art Gallery of Greater Victoria | Family Sunday  
 Alter Arts Society | Out There Festival, band: The Frolickers  
 Aventa Ensemble | "Antarctica: Life Emerging" (screenshot) created in collaboration with Marcus Goddard, Paul Nicklen, SeaLegacy, Aventa and the Vancouver Symphony Orchestra, photo: Paul Nicklen  
 Atomic Vaudeville | *THE BATSHITS*, stars: Samara (Yasmin D'Oshun), Kristy (Madeleine Humeny) and Lauren (Izzy Cenedese), photo: Helene Cyr  
 BC Accordion and Tango Festival | *LADOM ensemble*  
 Belfry Theatre | *Little Red Warrior & His Lawyer*, playwright: Kevin Loring, performers: Sam Bob and Luisa Jojic, set: John Doucet, costume: Samantha McCue, lighting: Jeff Harrison, photo: Emily Cooper  
 Blue Bridge | *Day After Day*, Linda Kashas as Doris Day, photo: Jam Hamidi  
 Broken Rhythms | *Above Me*, photo: Dyana Sonik Henderson  
 Campbell Bay Music Festival | *S.K.F.A.K* Summer Festival of Music on Mayne Island, performer: Ruth Moody  
 Caravan World Rhythms | Fiddlefest  
 Cinevic | CINESPARK Pitch Event screenshot  
 Civic Orchestra of Victoria | with new Music Director Nathan Jacklin, photo: Jon-Mark, March 2022  
 Culture Den | "The Fire She Makes" screenshot, The Visible Bodies Collective, Lindsay Delaronde, Meagan Saunier, Cheryl Henhawke, Elowynn Rose and Jody Bauche  
 Dance Victoria | *Reveal + Tell*, creator: Marcus Eriksson, performer: Sarah Pippin, Ballet BC at the Royal Theatre, March, 2022  
 Deluge Contemporary Art | *The Servant*, artist: John Luna  
 Early Music Society of the Islands | Montreal's Ensemble Caprice at Bach's Easter Oratorio, conductor: Matthias Maute  
 Embrace Arts | *articulate*  
 Esquimalt Community Arts Hub | Esquimalt Mural Festival, mural and building owner: GMC Projects Inc., artist: Kay Gallivan  
 Friends of Music Society | Drum-making workshop, photo: Vanessa MacDonald  
 Fifty Fifty Arts Collective | *Psychic Pollution*, Eventide 2021  
 Flamenco de la Isla Society | Victoria Flamenco Festival, "De Ida y Vuelta," Jafelin Helten  
 Friends of Bowker Creek | Creekside Concert, photo: Deirdre Leowinata  
 Galiano Club | Galiano Players  
 Gorge Tillicum Community Association | artist: Paul Archer  
 Impulse Theatre | *molecular landscapes*, performers [l-r]: Nicole Bartosinski, Amber Downie-Back, Sierra Megs, Allison Brooks, Noah Mckimm, Veronique Emmett, photo: Andrew Barrett  
 Integrate Art Society | *Permission to Grieve*, artist: Emma Jory  
 International Institute for Child Rights & Development | "Be the Change," videographers: Willem and Rebecca Jay.  
 Intrepid Theatre | *The Man That Got Away*, performer: Joey Bulman, photo: Mackenzie Lawrence  
 Island String Players Society | "Metamorphosen" by Richard Strauss  
 Jewish Community Centre of Victoria | entrance to the Victoria International Jewish Film Festival  
 Kaledidoscope | *The Incredible Adventures of Mary Jane Mosquito*, performer: Danica Charlie, photo: Veronica Bonderud  
 MediaNet: taken during a pinhole camera workshop, presenter: Anthony Carr, photo: Peter Sandmark

**All photos within this report are provided (with our thanks) courtesy of recipient organizations. Unless otherwise noted, images are of 2021 programming. Photos follow the COVID-19 public health guidelines in place at the time.**

Metchosin Art & Culture Centre and Laura Gildner | cover of *Wrought Journal*  
 Ministry of Casual Living | Summer Residency, artist: Sabrina Blanchard, photo: Aimee van Drimmelen  
 Noble Riot Dance Theatre | *Body Poetry*, artistic director: Kayla Henry  
 Oasis Society | John and Maureen  
 Open Space | *Garden of Earthly Delights*, installation view, artist: Juan Ortiz-Apuay, photo: Kyra Kordoski  
 Pacific People's Partnership | One Wave Festival  
 Pacific Opera Victoria | *Bon Appétit!*, performer: Megan Latham as Julia Child, conductor: Giuseppe Pietraroraia, director: Glynis Leyshon, set and costume: Pam Johnson, lighting: Jeff Harrison, photo: Mackenzie Lawrence  
 Pender Island Art Society | Le Petit Salon  
 PRINT: Victoria Society of Print Artists | Robert Yates, no. 4, pulling a proof from his lino plate, photo: Tara Howarth  
 Ptarmigan Arts | Mosaic Arts and Culture Festival, photo: Rachel Lenkowski  
 Puente Theatre | "43 Breath," actor: Waldo Facco, photo: Mariano Franco  
 Slide Gallery | *Sunrise Sunday*, photo: Gregory Turner  
 Sooke Fine Arts Society | Street Signs  
 SNAFU | *Atmosphere*, performed at SKAMPede, director: Kathleen Greenfield, photo: Pedro M. Siqueira  
 Suddenly Dance | *Dancing Voices, Traveling Bodies*, creator and dancer: Vitor Freitas, other dancers: Elvis Eze and Tessa Charlesworth  
 Theatre Inconnu | *Jared*, actor: Rudy Smith, playwright: Rachel Wyatt, photo: Clayton Jevne  
 Theatre Skam | *It'll Come to Me*, performers: Andrea Lemus and Kathryn Popham, director: Matthew Payne, projection: Pedro M. Siqueira, lighting: Logan Swain, sound: Olivia Wheeler, costumes: Rachel MacAdam, set: Matthew Payne and Logan Swain, photo: Janine Rzeplinski  
 Township Community Arts Council | Sculpture Splash! Sand Castle Edition, photo: Morlene Tomlinson  
 Victoria Arts Council | Image detail of Still Point (2019), from *A Moment in Time*, artist: Samantha Dickie, porcelain.  
 Victoria Conservatory of Music | Joy of Life Festival, performers: (l) Daniel Lapp with the BC Fiddle Orchestra, 2022  
 Victoria Festival of Authors | Lake Mary Poetry Walk  
 Victoria Film Festival | All in Madonna Q&A  
 Victoria Jazz Society | Alex Cuba Band at McPherson Playhouse, TD Victoria International Jazzfest: The Fall Sessions, photo: Percy Hebert  
 Victoria Native Friendship Association and Tanya Clarmont | in memory of Dale Shortliffe, artist: Jamin Zuroski  
 Victoria on Stage | "Home from the Holidays" an online musical event  
 Victoria Shakespeare Festival | Cam Culham and Nathaniel Exley in Cymbeline, Greater Victoria Shakespeare Festival, director: Karen Lee Pickett, photo: Lara Eichhorn  
 Victoria Symphony | photo: Kevin Light  
 Vining St. Party Society | excerpt from "Progress Report: Emily Carr Project," artist: Victoria High School student  
 William Head on Stage | screenshot from *Common Threads* filmed by Jam Hamidi and Pedro M. Siqueira  
 Wonderheads Theatre | *A Wonderheads Christmas Carol*, cast and crew: Sarah Robertson, Jessica Hickman, Kate Braidwood, Pedro M. Siqueira, Carolyn Moon, Andrew Phoenix, Joylyn Secunda

**Arts Advisory Council**

Deb Beaton-Smith  
 Cris Caravaca  
 Rachel Ditor  
 Will Greaves  
 Christina Haska  
 Carolyn Heiman  
 Ari Hershberg  
 Kari Huhtala  
 Elizabeth Matheson  
 Joanna Verano

Arms-length, volunteer group, responsible for adjudicating grants and providing advice to the Arts Commission

**Arts Commission**

Elected representatives from participating jurisdictions, responsible for support and development of regional arts

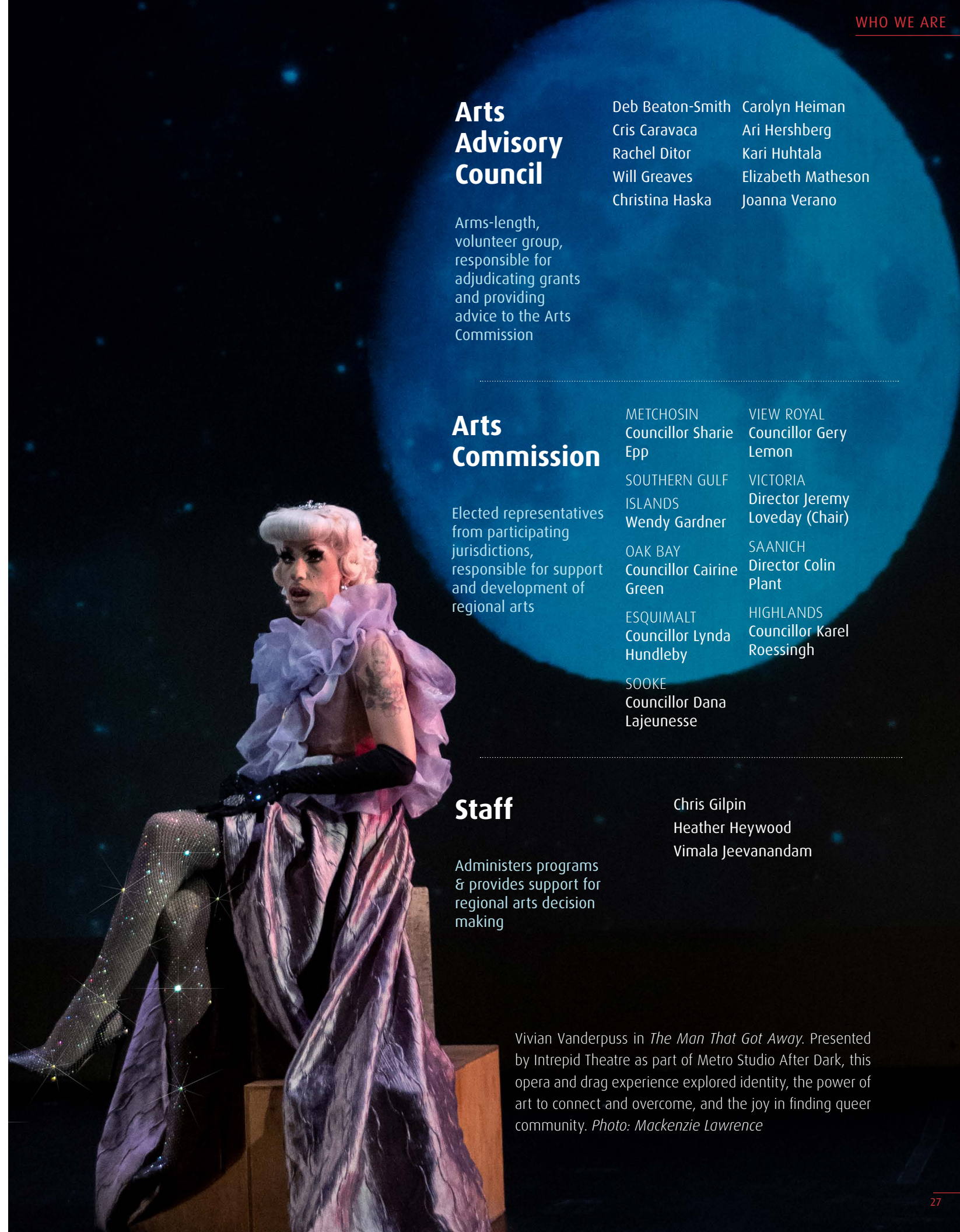
METCHOSIN Councillor Sharie Epp	VIEW ROYAL Councillor Gery Lemon
SOUTHERN GULF ISLANDS Wendy Gardner	VICTORIA Director Jeremy Loveday (Chair)
OAK BAY Councillor Cairine Green	SAANICH Director Colin Plant
ESQUIMALT Councillor Lynda Hundleby	HIGHLANDS Councillor Karel Roessingh
SOOKE Councillor Dana Lajeunesse	

**Staff**

Administers programs & provides support for regional arts decision making

Chris Gilpin  
 Heather Heywood  
 Vimala Jeevanandam

Vivian Vanderpuss in *The Man That Got Away*. Presented by Intrepid Theatre as part of Metro Studio After Dark, this opera and drag experience explored identity, the power of art to connect and overcome, and the joy in finding queer community. *Photo: Mackenzie Lawrence*





[crd.bc.ca/arts](http://crd.bc.ca/arts)

**Capital Regional District**

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Victoria, BC V8W 2S6

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