

## 2021 BCCAT THEATRE AGENDA

FRIDAY, MAY-14-2021  
10:00AM – 12:00PM  
1:00PM – 3:00PM  
VIA ZOOM

	Item	Facilitator
9:30	Zoom room open for optional informal meet & greet <a href="https://ufv-ca.zoom.us/j/64468986770?pwd=bkl1UHY2TUpmWWI1NnRoNkVueDdWZz09">https://ufv-ca.zoom.us/j/64468986770?pwd=bkl1UHY2TUpmWWI1NnRoNkVueDdWZz09</a> Meeting ID: 644 6898 6770 Passcode: 774561	
10:00	1. Call to Order: Welcome Territorial Acknowledgement	UFV
10:10	2. Report from BCCAT	Mike Winsemann
10:30	3. Incomplete transfer request	
10:45	4. Institutional Reports/Roundtable	All
12:00	5. Lunch Break	
1:00	6. Call to Order <a href="https://ufv-ca.zoom.us/j/62986222069?pwd=cGZ1Znh6djJjczvemFFTkNpTVV3Zz09">https://ufv-ca.zoom.us/j/62986222069?pwd=cGZ1Znh6djJjczvemFFTkNpTVV3Zz09</a> Meeting ID: 629 8622 2069 Passcode: 131021	UFV
1:05	7. Thematic Presentations/Discussion Items a. Anna Griffith UFV Assistant Professor – Anti-racism Practices in Theatre education b. Gordon Hamilton – Presentation by ABCDE	UFV
2:30	8. Resources/Information Items a. <a href="#">Joint Annual Meeting - BCCAT</a> b. Archived videos of presentations/panels c. Next JAM November 2021	
2:45	9. Planning for 2022 a. Host/Chair	

Approved:

## 2021 BCCAT THEATRE MINUTES

FRIDAY, MAY-14-2021

10:00AM – 12:00PM

**IN ATTENDANCE:** TETSUOMI ANZAI (CHAIR – UFV), GORDON HAMILTON (ABCDE), HEATHER LYTLE (ABCDE), MOLLIE LEWIS (ALEXANDER COLLEGE), GILLIAN BARBER (CAPILANO U), SPARKY LAWRENCE (CAPILANO U), MEG STAINSBY (DOUGLAS COLLEGE & BCCAT LIAISON SUPPORT), DEBORAH NEVILLE (DOUGLAS COLLEGE), COURTNEY DOBBIE (LANGARA/STUDIO 58), BRAD GIBSON (LANGARA/STUDIO 58) KYLA GARDINER (SFU), RYAN TACATA (SFU), ROBIN NICHOL (TRU), WESLEY ECCLESTON (TRU), ANGELA KONRAD (TWU), KATE MUCHMORE WOO (TWU), DENISE KENNEY (UBC – OKANAGAN), PARJAD SHARIFI (UFV), ANNA GRIFFITH (UFV), SHELLEY LIEBEMBUK (UFV), LEIGH KERR (UFV), FRAN GEBHARD (UVIC), ELIZA GARDINER (VIU), MIKE WINSEMAN (BCCAT)

**RECORDER:** VICKI BOLAN (UFV)

	Item	Facilitator
9:30	Zoom room open for optional informal meet & greet <a href="https://ufv-ca.zoom.us/j/64468986770?pwd=bkl1UH92TUpmWWI1NnRoNkVueDdWZz09">https://ufv-ca.zoom.us/j/64468986770?pwd=bkl1UH92TUpmWWI1NnRoNkVueDdWZz09</a> Meeting ID: 644 6898 6770 Passcode: 774561	
10:00	1. Call to Order: Welcome Territorial Acknowledgement	UFV
	2. Approval of the Agenda as amended Fran Gebhard (UVIC)/Eliza Gardiner (VIU)	
	3. No Minutes from 2020 as official meeting was cancelled due to COVID – a series of informal get-togethers were held	
10:10	4. Report from BCCAT <a href="#">BCCAT Spring Update report</a> was sent to committee in the agenda package; in addition to managing the transfer guide, also coordinate the transfer system. Conduct research on student mobility (refer to BCCAT website) a. Concerns around the impact on learning that is primarily F2F or hands-on (science-based labs); overall articulation activity was no significant impact on day-to-day learning due to COVID. No agreements were cancelled. Method of delivery should not have impact on transferability of courses b. Most articulation committees met last year and will again this year c. All disciplines trying to figure out what F2F will look like in the coming academic year d. <a href="#">Micro-credentials</a> – smaller credentials that could be taken online i. No data on graduation rates as this is the first year e. Report on the process of how institutions determine with whom they articulate. BCCAT made up of all public institutions, private degree-granting institutions, and a few out of province (Yukon College and Athabasca University). Many institutions have made agreements and pathways with institutions that are not part of BCCAT (outside of BC or Canada). Dr. Fiona McQuarrie has written a report <i>Who Decides Transfer</i> that looks at process of institutional transfer and the factors to consider. f. Records of Transfer Tables kept at each institution are not usually made public. Tables from 7 BC institutions have been input into system (61K course	Mike Winsemann Director of Transfer & Technology

Approved:

	<p>equivalencies from 450 institutions and 33 countries). BC is regarded as having the most comprehensive articulation &amp; transfer system in the country</p> <ul style="list-style-type: none"> <li>g. Articulation maintenance – approximately 300K transfer equivalencies in the system 35% have not been updated in 10 or more years. Raises concerns about the validity of information in the system. Looking to build in tools to notify when course equivalencies need to be updated</li> <li>h. Pan-Canadian CAT – <a href="#">Annual Learning Day conference June 17</a>; everyone is welcome to attend</li> <li>i. <a href="#">Joint Articulation Meeting (JAM)</a> – first week of November online – all invited to attend. Sessions will be online. <ul style="list-style-type: none"> <li>1. Funding for micro-credentials is ongoing but not details have been made available</li> </ul> </li> </ul>	
10:30	<p>5. Incomplete transfer request</p> <p><b>ACTION:</b> Mike to send list of outstanding transfer credit to Tetsu &amp; Vicki</p> <p><b>ACTION:</b> Tetsu or Vicki to send to committee</p>	
10:45	<p>6. Institutional Reports/Roundtable</p> <p>Reports can be found at end of minutes</p>	All
12:00	Lunch Break	
1:00	<p>7. Call to Order</p> <p><b>IN ATTENDANCE:</b> TETSUOMI ANZAI (CHAIR – UFV), GORDON HAMILTON (ABCDE), HEATHER LYTLE (ABCDE), MOLLIE LEWIS (ALEXANDER COLLEGE), GILLIAN BARBER (CAPILANO U), MEG STAINSBY (DOUGLAS COLLEGE &amp; BCCAT LIAISON SUPPORT), BRAD GIBSON (LANGARA/STUDIO 58), RYAN TACATA (SFU), WESLEY ECCLESTON (TRU), ANGELA KONRAD (TWU), KATE MUCHMORE WOO (TWU), DENISE KENNEY (UBC – OKANAGAN), PARJAD SHARIFI (UFV), ANNA GRIFFITH (UFV), SHELLEY LIEBEMBUK (UFV), LEIGH KERR (UFV), JAN WOOD (UVIC), ELIZA GARDINER (VIU)</p> <p><b>RECORDER:</b> VICKI BOLAN (UFV)</p> <p>Continue with remaining institutional reports</p>	UFV
1:05	<p>8. Thematic Presentations/Discussion Items</p> <ul style="list-style-type: none"> <li>a. Anna Griffith UFV Assistant Professor – Anti-racism Practices in Theatre Education: Google Doc link sent in email to committee</li> <li>b. Gordon Hamilton &amp; Heather Lytle – Presentation by ABCDE – Specialist Professional organizations under the auspices of BCTF <ul style="list-style-type: none"> <li>i. Spent much of last spring/summer on how to pivot instruction and working on how to recognize diversity and inclusion; focus energy on supporting teachers <ul style="list-style-type: none"> <li>1. Research in-class spaces and obstacles in the way of students moving on to university</li> <li>2. Diversity coordinator joining executive</li> <li>3. Partnerships with institutions for jointly funded entrance scholarships</li> <li>4. Dedicating one newsletter every year on diversity &amp; inclusion</li> </ul> </li> <li>ii. Lots of theatre programs, lots of teacher programs but few theatre/education programs</li> <li>iii. Drama Teachers Conference in fall 2020 – virtual event with workshops; format for 2021 not yet decided</li> </ul> </li> </ul>	

Approved:

	<ul style="list-style-type: none"> <li>iv. <a href="#">National Theatre School Drama Festival</a> wrapped up recently with 2 nights of showcases, keynote speakers, and workshops with more diverse facilitators</li> <li>v. Closer collaborations between institutions and ABCDE will be beneficial for all</li> <li>vi. Points of collaboration               <ul style="list-style-type: none"> <li>1. How to track theatre students who are planning on going into teaching</li> <li>2. More hands-on, applied programs are better for theatre teachers as they are the tech</li> <li>3. Entrance scholarships</li> </ul> </li> </ul>													
2:30	<p>9. Resources/Information Items</p> <ul style="list-style-type: none"> <li>a. Covered by Mike Winseman in morning session</li> </ul>													
2:45	<p>10. Planning for 2022</p> <ul style="list-style-type: none"> <li>a. Host/Chair – Stephen Heatley UBC – Vancouver</li> <li>b. Structure &amp; format – TBD</li> <li>c. May 13 or May 20, 2022</li> </ul> <p><b>ACTION:</b> Vicki to contact BCCAT regarding rotating list</p> <table border="1"> <thead> <tr> <th>Year</th> <th>Host/Location</th> </tr> </thead> <tbody> <tr> <td>2019</td> <td>DOUG Lower Mainland</td> </tr> <tr> <td>2018</td> <td>UVIC Vancouver Island</td> </tr> <tr> <td>2017</td> <td>TRU Thompson/Ok.</td> </tr> <tr> <td>2016</td> <td>LANG Lower Mainland</td> </tr> <tr> <td>2015</td> <td>UBCV Lower Mainland</td> </tr> </tbody> </table>	Year	Host/Location	2019	DOUG Lower Mainland	2018	UVIC Vancouver Island	2017	TRU Thompson/Ok.	2016	LANG Lower Mainland	2015	UBCV Lower Mainland	
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2019	DOUG Lower Mainland													
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	<p>11. Adjournment</p> <p>Gillian Barber/Denise Kenney</p>													

## Transfer & Articulation

### Joint Annual Meeting (JAM)

The Joint Annual Meeting (JAM) is an annual event hosted by BCCAT for articulation committee representatives and other participants in the BC Transfer System. In 2020, for the first time, JAM was held completely online. Over 350 registrants attended sessions on transfer-related topics, as well as participating in discussions and online networking.

Videos of all JAM sessions have been posted on [BCCAT's YouTube channel](#).

**SAVE THE DATE:** November 2021. Online meeting. Registration will open on the BCCAT website in September.



### 2021 BCCAT Transfer Awards

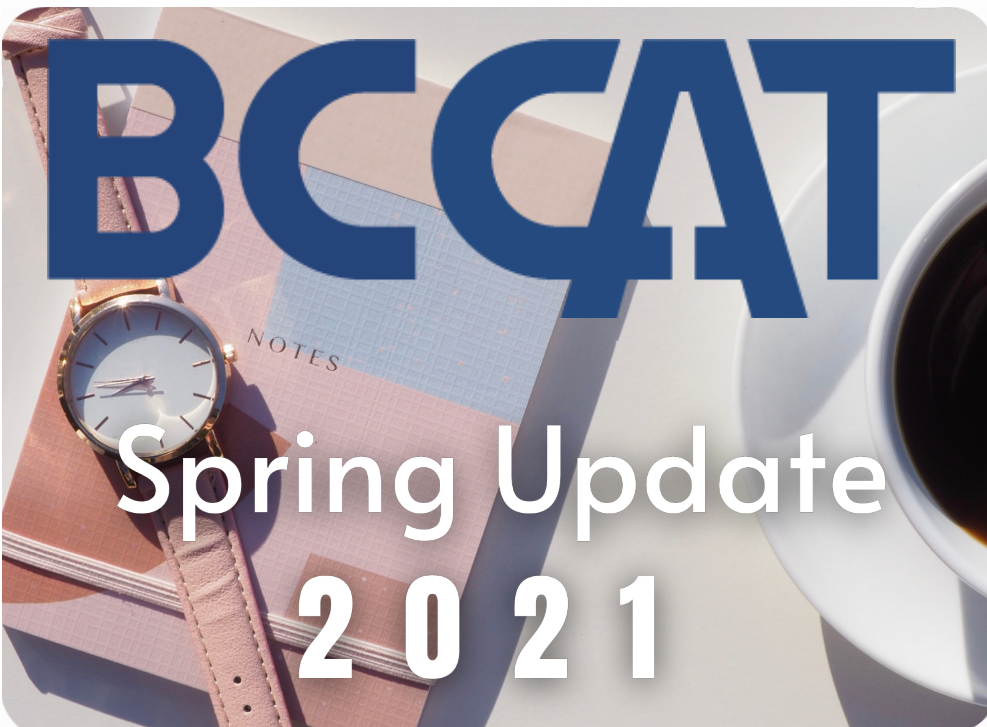
The annual BC Transfer Awards honour individuals and groups that contribute to the success of the BC Transfer System. [Nomination forms](#) for the 2021 awards will be available soon on the BCCAT website.

### BCCAT Staff Update

BCCAT's Committees Coordinator, Ruth Erskine, is on leave. Anabella Chun, Committee & Technology Support Coordinator, is currently the primary BCCAT contact for the articulation committees. Anabella can be reached at [achun@bccat.ca](mailto:achun@bccat.ca).

### Articulation Committee Moodle Site Update

BCCAT currently offers articulation committees the opportunity to operate their own Moodle site, with hosting provided by a post-secondary partner. BCCAT staff are currently exploring options for a self-hosted service, with a goal of having a new hosting platform in place by fall 2021. BCCAT will update articulation committees about this change as information becomes available.



### Articulation Committee Project (ACP) Funding

The Articulation Committee Project (ACP) funding supports research projects by articulation committees into transfer-related issues, as well as research leading to new forms of transfer agreements. Applications for project funding in the 2021-22 fiscal year are due no later than August 23, 2021. [Application forms and information](#) on the ACP program are available on the BCCAT website.



### BC Transfer Guide Updates

BCCAT recently expanded the BC Transfer Guide (BCTG) to include Canadian and international equivalencies for six BC post-secondary institutions. Users now have access to over 60,000 non-BC equivalencies in the course search. BCCAT is continuing to work on adding more institutions and equivalencies in 2021.

In addition, the overall BC Transfer Guide website will be re-designed to provide an updated look and feel, and to give users greater access to information.

At present, only courses defined as “university-level” courses are eligible for listing in the BCTG. In 2021-22, a subcommittee of the BCCAT Transfer and Articulation Committee (TAC) will be reviewing this definition and making recommendations on the criteria for courses to be included in the course listings of the BC Transfer Guide.

### Transfer Credit system (TCS)

BCCAT is planning to develop a number of new features for the TCS in the upcoming year. These include the development of a dashboard to better manage articulations for faculty, a reciprocity feature to recommend reverse transfer opportunities, and the ability to add course attributes to transfer agreements that will provide expanded information about transferable courses.

## Current Transfer & Articulation Projects

### Criteria for Assessing Sending Institutions Outside the BC Transfer System

This project looks at the criteria used by BC Transfer System (BCTS) member institutions to assess the academic comparability of sending institutions that are not part of the BCTS. This project is scheduled for completion in summer 2021.

### Examining Barriers to Articulation Maintenance

A recent review of transfer agreements in the BC Transfer Guide indicated that approximately 35% of all articulations have not been reviewed in 10 or more years. This has raised concerns about the currency of transfer information. A discussion at the 2020 JAM meeting indicated that articulation committees are concerned about the resources and effort needed to review out-of-date agreements.

In the next few months, BCCAT staff will develop a strategy to improve upon the regular maintenance of articulations. This will include both technological changes to the TCS, and building greater awareness at BC Transfer System member institutions. The goal of these activities is to build in a more regular practice of reviewing articulation agreements, while also taking into consideration resource implications at both the faculty and administrative areas.



## New BCCAT Publications



### [Find Your Path](#)

This guide provides information for students, advisors, parents, and others about the BC Transfer Guide and the BC Transfer System.



### [Who Decides Transfer?](#)

This report presents a review of policies and procedures at BC Transfer System member institutions around the roles or individuals that participate in making decisions on transfer credit requests. The report also makes recommendations for best practices in this area.



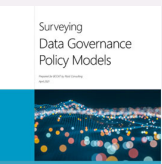
### [Micro-credentials: Trends in Credit Transfer and Credentialing](#)

This report provides insights into current micro-credentialing practices, motivations, and perspectives at Canadian higher education institutions and beyond.



### [Block Transfer and Degree Partnerships](#)

The report describes the volume, features and trends characterizing block transfer and degree partnership pathways in the BC Transfer System. It also identifies successful practices in recording block transfer and degree partnership agreements, and tracking their use.



### [Data Governance Policy Models](#)

This report reviews data governance practices at BC post-secondary institutions, and makes recommendations for best practices in collecting, storing, and accessing. This report will be released in spring 2021.

## BCCAT YouTube Channel

BCCAT now has its own YouTube channel. In addition to video of every session at the 2020 JAM, it also has informational videos on the BC Transfer System, and video "Transfer Stories" of students, staff, and faculty members in BC post-secondary institutions. Please like and subscribe!



**[BCCAT](#)**  
**[YouTube channel](#)**

## Online Resources

- [Articulation Committees Web Pages](#)
- [Meeting Calendar](#)
- [Articulation Resources](#)
- [Joint Annual Meeting \(JAM\)](#)
- [Articulation Committee Project \(ACP\)](#)
- [Funding Program](#)
- [Publications](#)

**BCCAT** BRITISH COLUMBIA COUNCIL  
ON ADMISSIONS & TRANSFER

[BCCAT.ca](#)

[BCTransferGuide.ca](#)

[articulation@bccat.ca](mailto:articulation@bccat.ca)

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Pending Theatre Articulation Requests as of May 14, 2021

Course	Pending	Submitted	Expires
UFV THEA 210 (3)	2: VIU, UBCV	Tuesday, January 05, 2021	Jan 5 2022
ALEX INST 101 (3)	16: BCIT, CAMO, CAPU, CCC, CNC, COQU, JIBC, KPU, LANG, NVIT, CMTN, TWU, UBCV, UVIC, OC, AU	Wednesday, March 10, 2021	Mar 10 2022
NVIT INST 105 (3)	14: CAMO, CAPU, COTR, KPU, LANG, VIU, NIC, CMTN, SELK, SFU, TWU, UBCV, TRU, OC	Tuesday, February 23, 2021	Feb 23 2022
NVIT INST 341 (3)	8: CAPU, KPU, LANG, VIU, SFU, TWU, TRU, UVIC	Monday, February 22, 2021	Feb 22 2022
NVIT INST 440 (3)	9: CAMO, CAPU, KPU, LANG, VIU, SFU, TWU, TRU, UVIC	Monday, February 22, 2021	Feb 22 2022
UFV FILM 361 (3)	6: CAPU, EC, KPU, TWU, TRU, LCV	Monday, February 22, 2021	Feb 22 2022
UFV FILM 360 (3)	6: CAPU, EC, KPU, TWU, TRU, LCV	Monday, February 22, 2021	Feb 22 2022
UFV FILM 261 (3)	24: BCIT, CAMO, CAPU, CCC, COLU, EC, JIBC, KPU, LANG, NVIT, CMTN, SELK, SFU, TWU, UBCV, TRU, VCC, UBCO, OC, ALEX, FDU, QU, FIC, LCV	Monday, February 22, 2021	Feb 22 2022
UFV FILM 260 (3)	25: BCIT, CAMO, CAPU, CCC, COLU, EC, JIBC, KPU, LANG, NIC, NVIT, CMTN, SELK, SFU, TWU, UBCV, TRU, VCC, UBCO, OC, ALEX, FDU, QU, FIC, LCV	Monday, February 22, 2021	Feb 22 2022

# AC Institutional Report 2021 for Theatre Committee Articulation

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*BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)*

*May 14, University of the Fraser Valley*

Prepared by Molly Lewis, M.A.

Institutional Update: Film Discipline

Course (credits)	Course Name	Text	Hours/ Week Lecture	Pre-requisites	Course Instructors
FILM 101 (3)	WORLD CINEMA	Bordwell et al., <i>Film Art: An Introduction</i> , 11th ed.	3	ENGL 098	Katrin Bowen, Molly Lewis, and David Van der Merwe
FILM 102(3)	CANADIAN CINEMA	Leach, Jim. <i>Film in Canada</i> , 2nd ed.  and  articles downloaded from the Library databases or available on internet websites	3	ENGL 098	Katrin Bowen and Molly Lewis



## FILM Discipline Updates:

- Alexander College (AC) added an additional course approved in November of 2019: FILM 102: Canadian Cinema, developed by faculty member Molly Lewis; it was taught for the first time during the Winter 2020 semester.
- Both 101 and 102 courses can be taken as credit towards the Associate degree and are also university transferable.
- The 101 course is described as follows on the Academic Calendar: “This course examines selected historical and aesthetic developments in world cinema, with an emphasis placed on learning how to appreciate the medium of film. Students will become familiar with and learn to critique various directorial styles and film genres. The cultural, artistic and political contexts of national cinematic movements will also be examined. A series of foreign and North American feature and documentary films and clips will be screened during class.”
- The 102 course is described as follows: “This course introduces students to the history of Canadian cinema and the study of film as an academic discipline. Students will trace the historical development of Canadian film, beginning with some of the earliest films made in Canada, through the founding of the National Film Board in 1939, and concluding with contemporary Canadian directors. Lectures, discussions, and film viewings will facilitate an understanding of the diverse nature of Canadian cinema. Students will be introduced to theories of national cinema, film genre, and auteurism as they explore a range of fiction films made in Canada by English, French, and Indigenous filmmakers, as well as animated films and documentaries.”
- AC hired recently hired an external Advisor for Film Studies to serve on SASC (The Standing Academic Standards Committee): Christine Evans, from UBC’s Department of Theatre & Film.

## Budgets/Facilities:

- All campus activities are currently halted due to COVID-19, so course delivery has been entirely virtual via Zoom and/or Canvas starting from March 2020; Spring, Summer 2021 will also be running online as notified on the school website.
- In Spring 2020 we changed from BlueJeans video conferencing to Zoom video conferencing for virtual and fully online course delivery.
- Currently only FILM 101 is delivered asynchronously over Canvas, with 1 section being offered the past two semesters; all other sections of 101 and 102 are delivered synchronously over Zoom.
- In cooperation with other universities and colleges in Canada, and the direction of the Provincial Health Officers and Public Health, Alexander College intends to open the Burnaby campuses for face-to-face classes and some campus services in September 2021.
- Alexander College is on the list of COVID-19 readiness plan approved DLI, and overseas students can come to Canada with travel support document and quarantine plan if they have student visa approved.
- Starting from Winter 2021, according to the updates from IRCC, we adjusted the overseas course registration procedure, which allowed overseas international students who have submitted the study permit application or who have received Approval in Principle letter to register and study online while waiting for the approval of study permit.

- The new Burnaby location is ready for moving. We are making the moving plan with all the department and will move in May 2021. The new location is approx. 30k+ ft<sup>2</sup>, significantly larger than the current location. The location will have 20 classrooms and increased space allocated for academic department heads and faculty.

Students/Enrolment:

Institutional:

- Registrar office and Enrolment office worked very hard together to keep admission and registration as smooth and fast as working onsite. During the pandemic, we experienced some enrolment number drop (12%), but we may predict the growth of enrolment for spring and fall 2021.
- The number of course offering in Fall 2020 and Winter 2021 dropped by 6%-18% compared with the same semesters in the previous year because of the impact from the pandemic; with that said, we still offered 212 for-credit/university-level courses in Winter 2021, and saw a total of 2322 students.
- Actual overall number of applications of 2020 dropped by 30% compared with the previous year because of the pandemic; many overseas students deferred their admission to Spring 2021, which leads to 15% increase compared with our highest admission number in Fall 2019.
- The number of course offerings continues to increase in order accommodate our enrolment growth. Classroom Utilization is not a concern due to virtual and online course delivery.
- In the past year, due to virtual and online course delivery, class attendance is improving even though the class attendance requirement was retired.
- Students on academic suspension and probation is decreasing slightly due to the increase of attendance.
- We are seeing an increase in the number of degree graduates, as an expected outcome of a changing student demographic; we conferred a record number of credentials during the 2019-2020 academic year, with a total of 430 students graduated by the end of 2020.

FILM Discipline:

- The Curriculum Guide for FILM 101 was approved in 2014 and the course has been offered every semester since 2019, including the Summer intensive.
- The Curriculum Guide for FILM 102 was approved in 2019 and the course has been offered every semester since, including the Summer intensive.
- Spring and Winter semesters are a normal 14 weeks, with 3 hours of lecture time per week.
- Spring semesters are condensed from a normal 14 week to a 9 week schedule; hence courses are 4 hours of instruction per week.
- The Summer intensive is further condensed into a 7 week schedule, with 6 hours of lecture time per week.
- Since Spring 2019, we have seen an increased interest in Humanities courses, and FILM has proven to be one of the most popular course offerings in the past two years.

- From 2019 to 2020 we offered a total of 26 FILM 101 sections.
- From Winter 2020 up to Spring 2021 we have offered 31 sections of FILM 101, and 17 sections of 102.
- 2 more sections of 101 will be offered this Summer, as well as 1 section of 102.

#### Staffing:

- There are currently three returning FILM 101 instructors, and two 102 instructors.
- Our Writing and Learning Centre (WLC) also helps a large portion of our students avoid plagiarism, develop their writing skills, and receive subject-specific tutoring; WLC Specialists also audit classes to gain further insight into courses to better help students; this Spring a Humanities Specialist Alyssa Logie has been assigned to observe FILM 101.
- Some FILM 101 and 102 instructors require their students to consult with a Humanities Specialist prior to submitting graded written assignments; some instructors also make arrangements for in-class WLC and Library workshops to assist students with academic skills related to their assignments.

#### Instructions/Open Education Resources:

- AC has used Canvas as its LMS since 2017.
- Course delivery has been entirely virtual via Zoom and/or Canvas starting from March 2020.
- The 101 textbook *Film Art* is available as an e-book, and is utilized by most instructors; Instructors for 101 and 102 also may assign additional readings to their students made available publicly on the internet or through the AC Library database.

#### Program/Course Updates

##### Curriculum Developments:

- The Curriculum Guide for FILM 101 was update in 2019 to include a new required text option, *Film Art: An Introduction* (11<sup>th</sup> ed.), which was approved by Dean Barbara Moon in November of 2017
- The Curriculum Guide for FILM 102 was approved in 2019 and the course was taught for the first time in the Winter 2020 semester.
- Jim Leach's *Film in Canada* was not available as an e-book, so the 102 curriculum needed to be redesigned last Spring using available PDFs and website articles; as of this Spring though the Library obtained access to Leach's text, so now the curriculum includes a selection of chapters from his book as well as online articles.

##### Transfer Credit Applications or Alterations:

- The current FILM 101 course transfers to: UBC FIST 100 (3), SFU GE 1XX (3), UVIC AHVS 100 Lev (1.5), TRU FILM 1XX0 (3).
- The current FILM 102 course transfer to: SFU CA 1XX (3), UVIC AHVS 1XX (1.5) UNBC ENGL 104 (3)

#### Issues:

- Student Writing/English: AC College survey on barriers to student success lists insufficient fluency in written English as a leading cause of failure. One way we are addressing this issue through the establishment of the Writing Across the Curriculum Committee (see below).
- Diversification: Because of the travel restriction, we are experiencing the new overseas students number drop from many countries and we continue working very hard on our diversification strategy, with goals to keep application open to major markets and increase enrolment from the following markets such as Africa, Latin America, Middle East and Southeast Asia.

#### Research/Projects:

- Discipline research is being conducted by current instructors into the development of a second year course: Classical Hollywood Cinema.
- In Winter 2021, the Writing Across the Curriculum Committee was established and faculty member Molly Lewis joined the as the Humanities Department's representative. The WAC's mission is to foster student success by supporting AC instructors in their efforts to help students learn to write standard academic English fluently, intelligently, substantively, and clearly across all academic disciplines.

#### Questions for the Committee:

- What strategies has your department found to be the most successful in teaching international students who seem unprepared for academic study?
- Will your department consider videoing the class for students who missed the classes to catch up their study?

# THEATRE BCCAT ARTICULATION MEETING

## INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

May 14<sup>th</sup>, 2021

Host: University of the Fraser Valley

Gillian Barber - [gbarber@capilanou.ca](mailto:gbarber@capilanou.ca)  
Sparky Lawrence – [mlawrence@capilanou.ca](mailto:mlawrence@capilanou.ca)

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### 1. Institutional Update

- General  
As we didn't collect any reports from last year, this will be a two-year report. The meetings the Articulation Committee had last spring were comprised of plans for program delivery during COVID 19 and subsequent weekly casual meetings concerned Equity Diversity and Inclusion adjustments to curriculum, delivery and language. There were no minutes taken, which was in my list of duties, but we were all scrambling with institutional duties of changing timetables, delivery decisions and curriculum changes.
- Budgets/Facilities; Our budgets have remained the same for both 2019-2020 and 2020-2021. We were slated to have cuts due to COVID 19, but as we pledged to deliver in-person classes, and because of an increase in cohorts in our third year of Acting for Stage and Screen, we added a show to the season. This prevented any budget cuts for the past academic year.
- We added a new studio in the fall of 2019, which helped with housing the additional cohort. We added lights, microphones, music stands and cameras to our department inventory.
- The Dean helped us acquire Live-Streaming equipment for the BlueShore Theatre shows, so we were able to produce high-quality streaming of the shows for family and friends.
- Workload increased due to the added cohort, plus changes in the Musical Theatre Diploma courses added workload for new instructors.
- Students/Enrollment. Although we added a cohort, enrollment did not increase substantially. Several people from each cohort (we have 11 cohorts in Acting, Musical Theatre and Tech) dropped out due to the perception that online learning during the pandemic would not be as robust. We had 75-80% enrollment in each of those cohorts in the end. The fall is looking far better. We have a full cohort in each of the 3 programs, plus a waitlist.
- Staffing: We are at full capacity, but may be looking at a resignation and perhaps a retirement in the next year or so. We are hoping to hire faculty with more diversity, as we currently are not diverse at all. We added two lab supervisors (a cross between a TA and a Sessional). One in Musical Theatre and one in FILM in the Motion Capture class.
- Instruction/Open Education Resources: We have been taking courses in Indigenizing and Decolonizing our curriculum. We have had several training sessions in Equity, Diversity and

Inclusion, and are planning more for this spring and in August. A couple of our instructors are working on projects funded by CARS grants, and on Senate committees to improve curriculum development for the University.

## 2. Program/Course Update

- Curriculum Developments: We finished a Program Review in 2019. It was immensely helpful in finding our deficits – in terms of space, facilities, curriculum and delivery. The review produced a checklist of things to improve before 2024, and we are working our way through the list. We have added more acting and voice work to the 3<sup>rd</sup> year of the Musical Theatre program; adjusted the delivery hours on many of our courses; starting some basic degree development; pledged to hire more diverse faculty; increased our season of shows back to 4 per year (these are courses); and identified areas which need improvement/adjustment.
- Transfer Credit Applications or Alterations; We are still doing course by course transfer credit each year. We would like to look at the Block Transfer agreement we used to have with UBC, but as we are also looking into degree development, it may be moot. We are developing some transfer agreements with a few schools in the UK. We had 5 students attend UK schools last year to get their Masters degrees. We are working on a formal agreement with 2 schools in particular. This would allow graduates of our 3-year diplomas to audition for a Master's program.
- Issues: student concerns around EDI. This started in June of 2020, and has not been resolved. It has been worked on, but it is slow and steady work, not the immediate resolution that the alumni/student body demands. The Office of Student Affairs has been very helpful in negotiating and buffering some of the meetings, but it remains an issue that we need to keep working on, and an issue which will be brought up with and by the student body as our progress is slow.
- Projects/Shows: A Chorus Line, our musical production, was shut down on March 13<sup>th</sup>, 2020. It was heartbreaking to almost go into Tech, but we had to shelve it. However, this year, we had a season of 4 shows. In the fall we did **The Secret in the Wings** by Mary Zimmerman, which was live-streamed; next came **Present Laughter** by Noel Coward and **Unity 1918** by Kevin Kerr in February and March, which were also live-streamed; and at the end of March/early April, we produced **Into the Woods** by Stephen Sondheim and James Lapine, and limited the audience to a maximum capacity of 31 per night. That was reduced by any crew/musical director/sound ops in the house, but it was a joy to do "live theatre", no matter how small the house.

## 3. Other Items of Interest

We decided to offer in-person classes all year in each of the 3 programs. This involved dividing each of the larger cohorts into 2 groups, and splitting our time between those on Zoom and those in person. It was a challenge to deliver in two mediums, but it was very helpful for the students to have some face-to-face time with instructors in each of their areas of study. We were provided with masks, gloves, plexiglass screens between students, and we cleaned the rooms between each class. I think there is a lot of burn-out – for students and faculty – but it worked in many areas, and kept the relationships growing within the programs.

## INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

INSERT 15/05/2021

INSERT Douglas College / New Westminster

INSERT Deborah Neville

### 1. Institutional Update

- We are pleased to welcome Colleen Maybin the new Director of Performing and Fine Arts, to Douglas College. This is a new position, starting June 1<sup>st</sup> 2021, that will join the Music, PEFA, Stagecraft and Theatre Departments, under 'one umbrella'.
- Auditions to be held at the end of May 2021. Applicants slightly low for this time of year, perhaps due to Covid 19.
- We are delighted to have Kate Weiss and Tamara McCarthy joining us as Guest Directors in the 2021/22 season. (Shows to be determined by end of May 2021!).

Douglas College Theatre Department  
Theatre Department Coordinator – Deborah Neville

Faculty

Christine Dewar – Theatre History, Performing Arts/PEFA Liaison

Thrasso Petras – Acting, Voice, Speech and Text, Movement, Director

Deborah Neville – Acting, Production, PEFA Acting, Director

Contract Faculty/Directors

Kathleen Duborg – Director

Jane Heyman – Director

Claire Fogal – Acting

Alana Hawley Purvis – Voice, Acting

Scott Malcolm – Movement

Stagecraft & Event Technology Coordinator – Craig Alfredson

Faculty

Danica West – Production, Drafting, CAD, Lighting, Properties, Paint, Costumes

Craig Alfredson – Production, Rigging, Carpentry, Lighting, Film

Contract Faculty

Nicole Lamb – Stage Management  
Johanna Karlin – Costume  
Caroline Alarie – Properties and Scenic Painting  
David Dewar - Film  
Gerald King – Lighting

Performing Arts (PEFA) Liaison – Christine Dewar  
Faculty  
Arts and Culture in Canada – Christine Dewar  
Hazel Fairbank – Music, Career Development in Music  
Thrasso Petras \_ Directing  
Deborah Neville – Acting  
Contract Faculty  
Film – Michelle Mason

All Theatre classes at Douglas College proceeded in the Fall and Winter terms of 2021/22. Most classes met face to face with some Zoom classes. In order to achieve this, according to BC Health Authority and DC safety protocols, we used a number of approaches; new technology in our rehearsal spaces, and additional college spaces (the gym, extra classrooms, and occasionally the courtyard). Our shows were rehearsed face-to-face and socially distanced and were performed to limited 'theatre cohort audiences', and 'Zoomed' to larger than usually audience numbers, (in at least 5 countries!).





*Mere Mortals & Others*

By David Ives

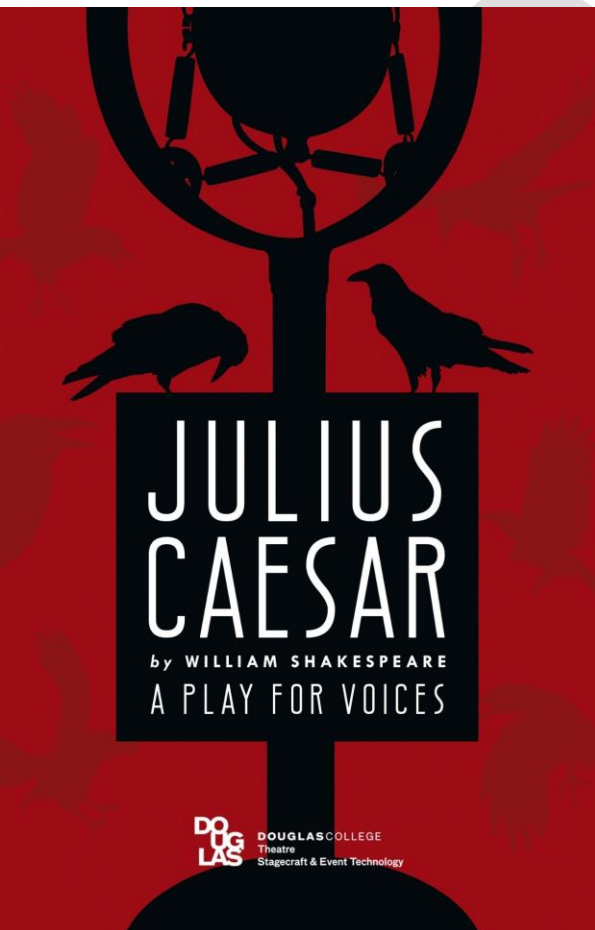
Directed by Kathleen Duborg



*Zastrozzi*

By George F. Walker

Directed by Thrasso Petras



*Julius Caesar*

By William Shakespeare

Directed by Jane Heyman



*Blue Window*

By Craig Lucas

Directed by Deborah Neville

DRAFT

## THEATRE ARTS, STUDIO 58 LANGARA COLLEGE ARTICULATION REPORT – FALL/SPRING 2020-21

### 1. Studio 58 Past Fall 2020 Season

**THE DOLL'S HOUSE PROJECT** based on Ingmar Bergman's adaptation *Nora*

*October 4-11, 2020*

*Livestreamed on You Tube with a small audience that was made up of Studio 58 Staff, Instructors, and Students*

Directed by Laara Sadiq

Production Designer: Jessica Oostergo

Lighting Designer: Alan Brodie

Musical Direction: Marguerite Witvoet

Choreography: Noam Gagnon

Stage Management Mentor: Susan Miyagishima

Livestreamed by Ryan MacDonald and Jordan Watkins

This stripped down, physically distanced, gender-bending version of Henrik Ibsen's *A Doll's House* gave the students wonderful opportunities to play numerous characters regardless of their gender. The piece was enhanced with stylized physical gestures and several song/spoken word interludes.

#### **RISKY NIGHTS PROJECT: FORT**

*October 22-25 – Live on Zoom*

Directed by Angelica Schwartz and Stephanie Wong

An incredibly ambitious project, the 9 fourth term students each created a solo show in their home. The shows were varied but the students let their imaginations fly as they wrote their scripts, created characters all with set, props, costumes, lighting and sound scores. Some also incorporated or featured puppets, animation, video and other innovations.

#### **WEB SERIES PILOT: THE WATCH**

*The Watch was released on December 8<sup>th</sup> on You Tube*

Produced and Directed by Janin Palahicky

Written by Ben Gough

Students in their final term performed in a web pilot written by and filmed with recent graduates of Langara College's Film Arts program. The two programs teamed up for the first time in 2018 to produce the web series pilot, *The Way Station*. As many Studio 58 graduates go on to work in the Film and TV industry, this project provided them with practical experience in the medium. Directed by Janin Palahicky, *The Watch* was a mockumentary style comedy involving a rag-tag collection of citizens who came together to form a neighborhood watch group.

#### **AUDIO PLAY SHOWCASE**

*November 20<sup>th</sup> – December 11<sup>th</sup> via Sound Cloud*

Created with Josué Menjivar, Colin Murdock, and Aaron Bushkowsky

Taking inspiration from illustrations by comic book artist and illustrator Josué Menjivar, students in terms five and six formed groups to write, voice, and produce a short radio script. They received writing mentorship from playwright, Aaron Bushkowsky, and character/voice mentorship and direction by Colin

Murdock. With the growth in Animation and Voice Acting work for actors and the push for innovative and fresh online creation, this project helped the students hone their writing, voice, and character acting skills.

### **THEATRE: THE PLAY**

*November 29 – December 6<sup>th</sup> on You Tube*

Written and directed by Ryan Beil and Mark Chavez

Set, Costume, Prop Mentor - \*Shizuka Kai

Lighting Mentor – Alan Brodie

Filming by Peter Corlone

*Theatre: The Play* was a comedic extravaganza about a fictional theatre festival, NearLake Bar & Grill, that faced certain closure if they couldn't produce a hit show. It was both a love letter and a cheeky middle finger to the world of theatre, asking "why would anyone work in this unforgiving and unstable field of make believe?". This production featured 4th term acting students and 4th term Production students in design roles and took the form of an enhanced radio play and was livestreamed.

## **2. Spring 2021 Activity**

### **Studio 58 New Artistic Director – Courtenay Dobbie**

Studio 58 welcomed new Artistic Director, Courtenay Dobbie, in January of 2021. The Spring 2021 season was the first to be programmed by Courtenay.

### **Enrollment**

67 students enrolled in Spring Term 2021, 62 in Acting and 5 in Production. There were 9 students who chose to take this Spring Term out, or had already chosen to take a year off including the Fall of 2020 and the Spring of 2021, due to Covid 19 restrictions. All 9 of these students have chosen to return to Studio 58 for the Fall 2021 Term bringing the total number of our 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> term students to a high amount of 31.

### **Studio 58 Spring 2021 Season**

***TomorrowLove* by Rosamund Small** (first produced by Outside the March Theatre)

*Released online as a collection in February and March*

Directed by Shekhar Paleja and Lauren Taylor

Set & Costume Design by Melicia Zaini

Lighting Design by Sophie Tang

Sound Design by Mary Jane Coomber

Directors of Photography: Peter Carlone & Mike Laing

*TomorrowLove* was a series of 13 intertwined playlets that imagined the romantic relationships of the near future. Lovers viewed each other's memories on a screen, a virtual reality sex app aimed to spice things up, and a never-ending fridge promised to solve the eternal "what's for dinner" argument. *Black Mirror* met *Modern Love* in this wry but heartfelt theatrical film journey, where viewers got to choose their own path.

The production was an ambitious project where 13 individual plays were performed, filmed, and edited resulting in over 3 hours of material. It was a strong exploration of the theatre/film hybrid being developed by many theatre schools and institutions in the face of pandemic restrictions.

### ***Monoceros – A Musical***

*March 25-28*

Music & Lyrics by Ben Elliott and Anton Lipovetsky

Book by Josh Epstein and Kyle Rideout

Adapted from the Novel by Suzette Mayr

Director & Dramaturge: Meg Roe

Music Supervisor: Lily Ling

Music Associate: Arielle Balance

Sound Designer: Brad Danyluk

Percussionist: Sally Zori

Stage Manager Mentor: Heather Barr

*Monoceros* was a new Canadian musical written by Studio 58 grads Ben Elliot, Anton Lipovetsky, Josh Epstein, and Kyle Rideout, directed and dramaturged by acclaimed director, Meg Roe.

The story focused on Faraday a young person who dreamed of becoming a large animal veterinarian and speaking to gigantic crowds, but just felt ordinary. When Ethan, a classmate known for wearing a unicorn onesie, died suddenly, Faraday set off on a mysterious and life changing quest to fulfill the dead boy's final wish. Adapted from the award-winning novel by Suzette Mayr, *Monoceros* was a new Canadian musical that inspires us to celebrate our individuality.

In order to provide a safe environment to sing in, a collection of open-sided tents were set up on Langara's campus—creating an outdoor musical theatre lab in which to develop *Monoceros*. A short documentary film about Studio 58's projects over this past year, including this one, will be released in May. We'd like to thank Langara's Emergency Operations Committee for allowing our outdoor musical to happen and facilitating the tents for *Monoceros*.

Programming for the 2021-22 season will be released soon.

### **Spring Workshops**

Actor Preparation Scene Study with Jasmine Chen – 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> term Acting Students

Indigenizing Theatre Workshop with Quelema Sparrow – 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> term Students

Theatre Business Workshop with Christine Quintana – 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> term Acting Students

Lighting Workshop with Alan Brodie – 3<sup>rd</sup> Term Production Students

Sound Workshop with Cande Andrade – 3<sup>rd</sup> Term Production Students

### **New Production Program Approval**

After a four-year development period, Studio 58's new Production Program was approved in April this year by Langara to be implemented in January of 2022. It is a remarkable achievement for the program and college.

# THEATRE ARTICULATION COMMITTEE

## INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

May 13<sup>th</sup> 2021

Simon Fraser University, School for the Contemporary Arts  
Vancouver, BC

Ryan Tacata / ryan\_tacata@sfu.ca

### 1. Institutional Update

- **General:**  
The SCA Theatre BFA Performance program is conducting an overhaul of its pedagogical aims, objectives, and programming. We're extending our efforts beyond acting training to support contemporary, interdisciplinary, and socially engaged performance making and research in the visual arts, theater, and beyond. Faculty in the Theatre Production & Design stream/area are conducting similar reviews and revisions within their emergent area.
- **Budgets/Facilities:**  
All of our studio classes were taught as a hybrid of in-person/online following detailed COVID safety protocols during S/21. We're anticipating a similar use of facilities at GCA for 2021-22 academic year.
- **Students/Enrollment:**  
Student enrollment is steady for 2021-22. A current review and revision of program admission procedures and expectations, in line with our curriculum overhaul, is underway.
- **Staffing:**  
Two new Tenure Track Assistant Professors in Performance Creation, Ryan Tacata and Erika Latta, completed their first year. They are the only core faculty in the area and are anticipating two TT lines to open in the next year. A faculty search is currently underway in the Theatre & Production area.
- **Instruction/Open Education Resources:**  
We're brainstorming a 'state of the field' symposium on contemporary performance pedagogy (2021-24) and look forward to engaging local theatre programs in the BC area.

### 2. Program/Course Update

- **Curriculum Developments**  
+ We've all discovered that teaching live performance over Zoom is a nightmare.

+ Ryan Tacata taught a course on 'ordinary acts' for students Zooming from home. The course focused on ordinary affects, the performance of everyday life, and the blurring of art/life in the Avant Garde. Students created scores for at-home performances based on the physicality of chores and observations drawn from their lived experiences during the pandemic.

+ Erika Latta taught two courses in preparation for her faculty led project *Artificial Eden*—a hybrid performance work inspired by NASA's HI-SEAS experiment.

+ Ryan Tacata piloted an undergraduate research-creation course in the area. Students develop their own research methods/methodologies, track process, produce various outputs (live, critical reflection, workshops), develop summer R&D agendas, then present their findings as capstone projects in the fall. A festival of capstone projects will be piloted in F/21.

+ We're currently developing tracks of study within the area that open our studio courses to topics and practices beyond actor training. These areas include live art; postdramatic theatre; social practice; site specific, durational, and conceptual practices; creative writing; research-creation; and more.

- Transfer Credit Applications or Alterations
- Issues
- Research/Projects:
  - + Erika Latta's *Artificial Eden* premieres May 21-22 on Vimeo; a formal screening of the performance/film will take place F/21 on campus.

+ Ryan Tacata is currently working with his company For You to develop a number of social practice & performance projects with elderly communities in the US.

### 3. Other Items of Interest

# THEATRE ARTICULATION COMMITTEE

## INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

May 14, 2021

Thompson Rivers University, Kamloops

Robin Nichol

rnichol@tru.ca

### 1. Institutional Update

- General
  - We taught all performance courses this year face to face with protocols. Worked well.
  - Theatre History was online, and Tech was hybrid (theory portion online, practical face2face)
  - We did a full season, though only the first show in the fall had a live audience.
    - i. Concord Floral by Jordan Tannahill (Oct)
    - ii. Drinking in America by Eric Bogosian (Nov/Dec)
    - iii. Dimly Perceived Threats to the System by Jon Klein (Feb/March)
    - iv. Directors Festival (April)
  - We used Vimeo on demand to present all our shows on line – worked well
  - 21/22 Season (ever hopeful!)
    - i. The Water Engine (David Mamet)
    - ii. Dead Man's Cell Phone (Sarah Ruhl)
    - iii. Fight Girl Battle World (Qui Nguyen)
    - iv. Directors Festival
  
- Budgets/Facilities
  - We lost our Instructional Supplies budget for the year (because covid) but it miraculously reappeared 2 weeks before the end of the fiscal so we were able to spend most of it before it disappeared again.
  - Though we ultimately lost money this year, we are in decent shape for 21/22
  - Facility upgrades this year include:
    - i. replacing stage floor and surrounding lobby/wing linoleum
    - ii. Renovating existing storage (woefully inadequate but now better organized!)
  
- Students/Enrollment
  - Our first and second year tanked this year
    - i. 1<sup>st</sup> year (normally 75) was 17
    - ii. 2<sup>nd</sup> year (normally 20) was 5
  - Upper division unaffected



- It's going to be a tough couple of years until we recover.
- Staffing
  - We lost our 3<sup>rd</sup> full time faculty position last summer so we are down to 2 plus our technical director and some sessional positions.
  - We won't have a chance to get that back until our enrollment numbers improve.
  - We have posted sessional positions for a number of courses for fall/winter.

## 2. Program/Course Update

- Curriculum Developments
  - Developed new course - THTR 3300 – Movement for the Stage
  - Institution has adopted a General Education model which has involved a lot of tweaking to course descriptions and learning outcomes.



## INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

May 14, 2021

Trinity Western University, Langley, BC

Angela Konrad, [angelak@twu.ca](mailto:angelak@twu.ca)  
Kate Muchmore Woo, [kate.woo@twu.ca](mailto:kate.woo@twu.ca)

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### 1. Institutional Update

- **General:** In the midst of the pandemic, TWU undertook what they called an IPP (Institutional Program Prioritization) process. All programs in the university were analyzed for enrolment stats, budgets, and overall “cost efficiency.” Unsurprisingly, all programs in the School of the Arts, Media, and Culture landed in the bottom 50% of programs, with the Theatre and Music programs particularly vulnerable to “sunsetting” (closure). At this time, we are still unsure of the final recommendations made to the President, or what he will decide to do with the task force’s recommendations. Suffice it to say, this has been a frustrating and exhausting year as we have dealt with this process and our inability to speak into it, on top of all of the adjustments to COVID-19 teaching. Overall, TWU once again saw increases in enrolment, led by the Business and GLOBAL Leadership programs. A new building for these two schools is nearing completion and will be operational by the fall. This is opening up space for other programs to physically expand in other buildings on campus as Business and GLOBAL vacate their areas.
- **Budgets/Facilities:** Thankfully, leading up to the pandemic we had had several profitable show seasons which allowed us to build up our reserve of funds. This allowed us to cover the extensive losses we incurred from the cancellation of *The Tempest* in March 2020, and to pursue two performance projects this year knowing we would lose most of what we invested. In winter 2020, the university had put plans in place to convert a classroom being left open by the trickle-down effect of the new Business/GLOBAL building into a dedicated acting studio. However, these plans were scrapped this year and another classroom was chosen for this conversion instead. With the IPP recommendations forthcoming, we do not know if this conversion will take place at all. Freedom Hall continues to be a versatile performance space, serving as both a film set and a COVID-friendly, physically large live streaming venue for our two performance projects this year.
- **Students/Enrollment:** Our enrolment held steady this year despite the pandemic, thanks in part to TWU’s support for our performance classes remaining in person. COVID protocols were put in place with the help of two Fraser Health Authority nurses hired by the university, and we had a successful year, not seeing a COVID case in the department until the final week of school. Thankfully, our protocols worked and no transmission occurred to other theatre students. Due to the lack of in-person performance classes for our 2<sup>nd</sup> year students, most of those students elected to take their classes remotely this year. We look forward to having them back on campus next year. Our incoming 1<sup>st</sup> year class looks more promising than we’ve seen in years, with more scholarship applications than we’ve ever fielded before.

- **Staffing:** Kate Muchmore Woo and Angela Konrad continue as FTE faculty in the department, however Kris Dietrich (PM/TD) will be moving on to take the Theatre Program Director position at Asbury University in Wilmore, KY. We are currently weighing how to cover the vacuum left by Kris in our technical areas. Assistant TD Lora-Lynne Hanley will likely step into a fuller staff contract. We have two very dedicated instructors who teach many classes at the part-time rate, and they will continue as well.
- **Instruction/Open Education Resources:** None at this time.

## 2. Program/Course Update

- **Curriculum Developments:** Nascent plans to join forces with the film minor at TWU to create a more integrated department were tested sooner than anticipated with our first performance project of the year, *WROL (Without Rule of Law)*. Teaming up with a student deeply involved with both our program and the film minor, we created a theatre/film hybrid of this play, which was released VOD in December. This went well, and we hope to be able to integrate our departments more fully. This year provided many opportunities to introduce more self-taping and other filmed assignments into our performance classes, so we are taking small steps already. We also introduced a Voice Acting class this year, and the response was so positive that it will remain a part of our curriculum.
- **Transfer Credit Applications or Alterations:** None
- **Issues:** None

## 3. Other Items of Interest

### 2019/20 & 2020/21 PRODUCTIONS

#### ***The Ruby Sunrise***

By Rinne Groff

Directed by Angela Konrad

Set by Jacqueline Gilchrist, Costumes by Hanrui Jiang, Lights & Projections by Graham Ockley

October 22-November 2, 2019

#### ***The Snow Queen***

Adapted by Patricia Johnson-Brooke

Directed by Kerri Norris

Set & Lights by Kris Dietrich

November 19-30, 2019

#### ***New Generations 2020***

*Spin Cycle* by Nyssa Morgan, *Coping with Crime* by Amanda Haggett, and *REACH* by Emmett & Sam Hanly

Directors: Rachel Van Vliet, Jennifer Mamchur, and Amanda Haggett

Designed by the directors with help from the faculty, Lights by Lora-Lynne Frewing

Jan. 28-Feb. 1, 2020

***The Tempest***

By William Shakespeare

Directed by Kate Muchmore Woo

Set by Kris Dietrich, Costumes by Alaia Hamer, Lights by Lora-Lynne Frewing, Sound by Elizabeth Trottier

~~March 17-28, 2020~~ Canceled due to COVID

***WROL (Without Rule of Law)***

By Michaela Jeffery

Directed by Angela Konrad

Edited by Hannah Nicolle

Production Design by Kris Dietrich & Lora-Lynne Frewing, Costumes by Kerri Norris

Release Date: December 1, 2020. Video on Demand Dec. 2-13, 2020

***The Musical Comedy Murders of 1940***

By John Bishop

Directed by Kate Muchmore Woo

Set by Kris Dietrich & Lora-Lynne Frewing, Costumes by Kerri Norris, Lighting by Matthew Piton

Live Streamed March 24-27, 2021

**Also:**

**11:07 Improv Comedy** Student coordinators Nyssa Morgan and Braedon Sunnes pivoted beautifully this year to create *The 11:07 Show*, a series of variety shows that were pitched, written, filmed, and edited together pulling together former 11:07 improv actors and other students around campus. The 20-30 minute shows were released on 11:07's Facebook page to be enjoyed by anyone anywhere and were even picked up for marketing purposes by the university.

**1<sup>st</sup> Year Acting Showcase** Our yearly 1<sup>st</sup> year acting showcase moved to a filmed format this year. Local playwright Patricia Johnson-Brooke wrote a one-act play for the class called *The House*, and their work was filmed and released on the SAMC Eventstream page on TWU's website.

**ALUMNI AND OTHER NEWS**

- **Shelby and Joelle Wyminga** founded Far From the Tree Productions and produced their first show, Lucia Frangione's *Cariboo Magi* in December 2019 at the Havana Theatre. During the pandemic they pivoted to writing a radio play adaptation of Louisa May Alcott's *Little Women*, recording and producing it as a series of podcasts from November-December 2020. They received glowing reviews from sources around North America.
- **William Tippet** wrote, directed, and produced a radio play called *F.I.N.E.* about mental health which was released as a podcast last summer. It received many accolades for tackling issues of sexual assault, self-harm, and suicide in young people.
- Kate Muchmore Woo was promoted to Associate Professor in April 2020.
- Brown Paper Tickets, long a dependable third party ticketing agent, failed us as the pandemic took hold. The cancellation of so many events at once put the company into freefall, as their fiscal mismanagement was revealed. Thousands of event organizations never received payment for events that had occurred before the pandemic, and they are now under a court order to pay the thousands of dollars they owe to event providers. We are still awaiting payment for our 2019/2020 season tickets.
- This year we successfully live streamed a production for several nights using YouTube, and provided a VOD theatre/film hybrid through the website showtix4u.com. These productions enabled friends and family of our students around the world to see the work they were doing.

- With the ease of Zoom, we were able to have many more guest artists come into classrooms. This year, we were pleased to welcome guests such as Ins Choi, Ashlie Corcoran, Kaitlin Williams, Karen Lund, Faith Bennett Russell, Tré Cotten, Rantimi Julius-Adeoye, Carl Kennedy, Elisabeth Frankel, Kara Krantz, Kathleen Clark, Tracey Conyer Lee, Hadasa Mercado, Rebecca Martin, and Jacqueline Dymont.

## **2021/2022 PRODUCTIONS**

### ***TBD***

Directed by Angela Konrad  
November 2021

### ***New Play Festival***

Written by TWU Playwriting students  
Directed by Kerri Norris  
January 2022

### ***Bright Star***

Music, Book, and Story by Steve Martin; Music, Lyrics, and Story by Edie Brickell  
Directed by Kate Muchmore Woo  
March/April 2022

## BBCAT THEATRE ARTICULATION

# INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

ZOOM MEETING, 10:00-3:00, Friday, MAY 14, 2021

UBC Okanagan

Denise Kenney, [denise.kenney@ubc.ca](mailto:denise.kenney@ubc.ca)

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### 1. Institutional Update

- We offer a Theatre Minor and a Performance Art stream within the BFA Visual Arts and Bachelor of Media Studies.
- The performance program is one of five programs in the Department of Creative Studies: Visual Arts, Creative Writing, Art History and Visual Culture, Media Studies. This is the second (successful) year of the implementation of the redesigned Media Studies degree and our numbers in all programs are growing.
- Our intention is to integrate/increase performance practice within all other programs.
- Our interdisciplinary MFA continues with relative stability. We had four students interested in the intersection of Computational Arts and Live performance, but only one of these four students chose to study with us. This is partly due to Pandemic complications of moving to Kelowna. We have also had much interest in Community Engagement and Applied Theatre but similarly have found it difficult to engage these students during the pandemic.
- We have one renovated lecture theatre with a stage and 200 seats and one studio classroom/black box with sprung floor, sound system etc. Our performance art students working within Visual and Computational Arts also use: woodshop, metalshop, sculpture studio, painting/drawing studios, print shop and a media studio coming online in the fall with VR and motion capture.
- We have about 10 minors in our program but all of our classes continue to fill up at all levels. This will continue with the implementation of a new Bachelor of Arts degree that will mandate a breadth requirement in creativity.
- We have 2 professors dedicated to the Theatre program (Neil Cadger and Denise Kenney), one professor teaching within our program but also deployed in "Languages and World Literatures" (Virginie Magnat) and one full-time Lecturer (Tracy Ross).
- We have been teaching online this year with varied levels of success. Positive outcomes from what has otherwise been a difficult year include:
  1. Building assets to be used as additional resources once we are back face-to-face;

2. The ability to hire Sessionals in Vancouver/Toronto/Montreal for courses that we would otherwise have difficult staffing in Kelowna.

## 2. Program/Course Update

- Most our courses continue to focus on devised performance. We also offer:  
Acting for the Screen,  
Public Speaking,  
Spoken Word,  
World Performance Traditions,  
Theatre Appreciation,  
Creativity as Source and Resource,  
Creative Communication and Engagement (sustainability),  
Indigenous Performance,  
Narrative Film,  
Art and Social Practice  
Live Art/Digital Media.

## 3. Research/Projects:

- Neil Cadger continues to produce the *Living Things Festival* and this year produced *The Collective Body* a exterior projection project commissioning dancers and performance artists.
- Virginie Magnat continues with her *Culture, Creativity & Health and Well-Being* cluster project and in 2020 published her book *The Performative Power of Vocality* with Routledge.
- Denise Kenney is currently serving as Head of Creative Studies. She is collaborating with Exeter University on a project *Performance Devices* (pandemic delay), co-authored a chapter in *Eco-art in Action: Activities, Case Studies, and Provocations for Classrooms and Communities*, and has begun working with Penticton's *Tempest Theatre and Film Society*.



# 1. Institutional Update

## **\_General**

- Since the start of the lockdown in mid-March 2021, our theatre program has been delivering classes online.
- **Productions:**  
In the fall, we decided on a fully online production process—with cast and crew (redubbed the digital media team)—that used Zoom as a platform for all of our work, and culminated in 3 live-streamed Zoom webinar productions of *Antigone*. In winter, we continued our commitment to productions, and rehearsed and presented *Pariah (The Outcast)*.
- **Courses:** All courses in the fall were fully remote, using Blackboard, as well as Blujeans, Zoom, and most courses remained fully remote in winter term; with some of our production courses including f2f workshops.
- We've surveyed our students each term, finding in the fall that most students expressed a wish to come back to f2f courses, and holding off on practical courses (acting and production) until such a time. In the winter term survey, the response was more evenly split, with some students expressing ease with online and/or hybrid instruction.

## **\_Budgets/Facilities**

- Our program allocates \$7000 annually to the season productions, and this budget includes purchasing materials and rights. However, this year, Theatre Area Committee selected public domain plays without any copyright costs, and we produced the shows online with existing materials from our inventory. Instead, the School reallocated the fund to buy four sewing machines and a serger. In addition, we purchased two Macbook Pros for any student who needs of a reliable computer while participating in productions.
- The university has started renovating the outside of the building where theatre offices and studios are located. Since then, staff and faculty evacuated the building, and everybody has worked online except for some staff members and work-study students. In addition the Technical Theatre labs have been held on campus.
- Facility management didn't approve the acting studio renovation request for replacing the cushioned floor with a sprung floor. The SOCA's shop, which is shared between Visual Arts and theatre programs, is renovated; however, the shop still doesn't have a fit-up space. In addition, the theatre area is still waiting to build a main performance facility.

## **\_Students/Enrollment**

- The student enrollment in the lower level theatre courses has been good similar to previous years. Overall, the total number of student enrollment in theatre courses has increased from 694 in 2019-20 to 781 this year.

## Staffing

- This year theatre program has lost its carpenter who worked with an axillary contract. There is no plan to reinstate the carpenter at this time. In addition, School of Creative Arts (SOCA) hired a theatre LTA who teaches a combination of technical theatre, acting and theory classes.

## 2. Program/Course Update

### Curriculum Developments

- **Program update:** The faculty changed the requirement for the lower level credits in the theatre major and extended minor. We have also identified the need to create a course, THEA105 Reading and Writing About Drama, to support the upper-level performance studies courses assuming that students can learn the foundational writing skills by taking this course. Therefore, we have increased the requirement for the lower-level course in the theatre major from 24 to 26 credits. In addition, we have changed the lower-level requirement for the extended minor from 15 to 18 credits. **We were also fortunate to have an External Advisory Committee of Theatre scholars and artists meet with us to discuss our program and visioning for the future**—as we work to create a more robust community connection with our Fraser Valley communities.
- **Course update:** The faculty have revised the technical theatre courses THEA121, 123 and the practicum courses, THEA399 and THEA499. We have also identified a need to create a lower level technical theatre course, THEA125, Technical Controls for Performance.

# INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

MAY 14, 2021

UNIVERSITY OF VICTORIA

Jan Wood [jwood@uvic.ca](mailto:jwood@uvic.ca) and Fran Gebhard [fgebhard@uvic.ca](mailto:fgebhard@uvic.ca)

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## Institutional Update

**General/Facilities:** Well what a year! None of us ever expected to have to deal with such uncertainty, changing conditions and higher workloads. Having to adapt to digital teaching was a challenge but our faculty and staff embraced this challenge!

All post grad courses and all first year classes were delivered on line. About 35% of the second, third and fourth year classes were able to meet face to face due to a smaller class size and large class room areas.

There have been no substantial changes in our facility. However, we did purchase USB microphones so instructors could teach online and record content with better audio quality. We received funding for a complete Livestreaming system. This is a three-camera system, with a switcher, and the equipment required to both record, and stream a production, or part of a play. We streamed two productions in the Spring term.

## Students/Enrollment

Our overall undergraduate enrolment this year was 184, down slightly from the previous year. We usually have 200 undergrad students. There were 16 graduate students enrolled in our MA, MFA and PhD programs.

We do have several students working onstage and backstage as well as in film and television, but of course there is very little live theatre. For more info on our student activity go to <https://finearts.uvic.ca/theatre/newsfeed/>

This Spring we accepted 112, aiming for a cohort of 60. So far 74 have responded accepting our offer. There are also several deferrals from last year we presume will be accepting our offers.

## Staffing

This year we have had two retirements. They are Mary Kerr, Design and Bert Timmermans, Operations and Production manager.

Karla Stout, a staff member, who worked as supervisor of the costume department, retired last year and we have just advertised her position. We have received funding to replace Bert Timmermans and have advertised his position. We hope to have approval for Dr. Kerr's replacement shortly. Bryn, our props master, has retired and we have filled his position with Carolyn Choo. Dr. Allana Lindgren continues to serve as Acting Dean of Fine Arts.

### **Program/Course Update Curriculum Developments**

We are in the process of determining how we will deliver our courses in the Fall. We are hopeful we will have the ability to teach all classes face to face. With the frequency of vaccinations and the announcement that young people are soon to have access to the vaccines we are feeling positive.

### **Mainstages and Other Activities**

#### **2020-21:**

**Spotlight on Alumni** We open each season by inviting former students to present their work. However due to Covid 19 we did not present any work in the Fall of 2020. Our usual Fall mainstage show was also cancelled due to the pandemic.

### **LOVE and INFORMATION by Caryl Churchill**

Directed by Jan Wood

February 25, 26,27, 2021



This was an in house, abbreviated, streamed production. It gave students a chance to practice their artistry. It also afforded our production staff and students the ability to iron out any streaming kinks. The production was successful and very well received.

**PROBLEM CHILD** by George F. Walker  
Directed by Fran Gebhard  
March 24,25,26,27, 2021



Our 2021 mainstage production of *PROBLEM CHILD*. (photo: Olivia Zappone)

We were delighted how many patrons chose to attend this streamed production. We estimate an audience of over 1000 people saw the show. Fran directed two casts and it was, in essence, a capstone class for the fourth years.

<https://finearts.uvic.ca/theatre/mainstage/2020-2021-mainstage-season/problem-child-live-stream/>

Our students continue to produce their own work either devised, student-written or adapted as part of the SATCO (Student Alternative Theatre Company) program. This year students presented an season of 8 shows online via zoom.

## Staging Equality

In the spring of 2019, Drs. Kandil & Kovacs collaborated to envision a three-year project that connects UVIC campus with the wider Victoria community, enhancing conversations and exposure through theatre and the arts on issues relating to race, diversity, and inclusion. These two scholars approached other colleagues from across campus to collaborate and shape this initiative. This collective of interdisciplinary scholars generated a vision for a three-year initiative titled “Staging Equality: anti-racism & de-colonization through arts-based community engagement.” With \$64,000 support from the UVic Strategic Framework Impact Fund, this project’s collaborative interdisciplinary team composed of students, interdepartmental faculty and community partners is devising a performance addressing issues pertaining to systemic racism, the meaning of diversity, actionable equity, and Indigenization particular to our community.

## 2021-22 Season

Plans for the 2021-22 season are underway. It is UVic's intention to return to in-person classes this fall and it is with a similar optimistic outlook that we are progressing towards in-person performances. While hopeful, we acknowledge that theatre may not be able to return to its pre-pandemic way and audience numbers may be restricted.



November 11 – 27, 2021  
Director Fran Gebhard



**February 17 – 26, 2022**

Adapted from the poem by T.S. Eliot  
Director & Choreographer Conrad Alexandrowicz



**March 17 – 26, 2022**

By William Shakespeare  
Edited by Libby Appel & Michael Flachmann  
Guest Director Dean Gabourie

# INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

May 13 2021

Vancouver Island University

Eliza Gardiner

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## 1. Institutional Update

- General
  - a. VIU's Theatre Program was approved for face-to-face delivery of specific curriculum during the 2020-21 academic year, which built opportunity for students to gain hands-on experience in such small-groups sessions in lighting, sound, content creation and stagecraft
  - b. Although our 'mainstage' productions typically slated in both the fall and spring semesters were cancelled due to covid and restrictions on performance/audiences, faculty initiated creative, online events that further engaged students in the process of production development, design, administration, marketing and performance
  - c. We were able to infuse more digital technologies into curricular and student club projects, which resulted in activities such as the new "Great Queens: Scenes" series being streamed via our Malaspina Theatre facebook page, an original student play being produced via Twitch, an adapted version of the Rocky Horror Picture show being presented, a solo concert fundraiser successfully raising money for cancer research, and various podcasts being shared
- Budgets/Facilities
  - a. VIU underwent extensive budgetary changes this year, not only due to decreased enrollment and subsequent tuition revenue shortfalls, but as a result of changeover in administration
  - b. The new budget model is designed to be more collegial and collaborative, and aligns both revenues and expenditures more with decanal area or department, eliminating redundancies in areas such as inter-departmental cost centre transfers
  - c. VIU has posted a deficit of \$12M in its CRP, and has a four-year plan in place to recover from losses caused by the pandemic
  - d. Malaspina Theatre and Mike Taugher Studio are our two venues; both the 394-seat Theatre and the smaller black-box venue were closed to external rental groups this year, which typically populate our bookings calendar with diverse events ranging from young people's theatre performances to conferences, dance recitals to science exhibits; we had \$0 rental revenue this year, though we were able to host small,



- (livestreamed with no live audience) internal events such as the annual Arts and Humanities Colloquium series, one-off lectures, and the VIU Convocation ceremony
- e. We are currently revising our Health and Safety plan in order to re-open the popular Malaspina Theatre venue to all user groups, though for the fall semester it is expected, based on the Return to Campus Primer, that a key defining point in whether bookings will be accepted or not will revolve around whether the initiative is educational versus social
  - f. Typically, our Malaspina Theatre external bookings are ever connected to curriculum, with students learning skills while they support bookings in this 'living classroom'
  - g. The duties of student volunteers, and paid Work Ops is also integrated into both Departmental productions and rental events
  - h. The Theatre facilities will be primarily used as teaching spaces this coming year, with a transition back into functioning as a campus resource and community venue
- Students/Enrollment
    - a. Enrollment in the Theatre Program's two diplomas was down this academic year, with only 7 students registered in year one (FADT); thus, our second year cohort (FADT2) in 2021-22 will be very small
    - b. However, numbers of domestic student applicants are currently tracking well, and we anticipate a strong cohort of about 17 students for this coming September
    - c. As we were one of the few Arts and Humanities programs to be approved for f2f small group sessions this year, we'll likely be fully back on campus in September
  - Staffing
    - a. The Theatre Department has four regular faculty members with varying workloads, which includes a 50/50 Stagecraft Instructor/Technical Director position, professors, and a Chair role combined with Theatre Manager duties
    - b. We also hire guest instructors for our Practicum and Production courses, which are usually offered in Directed Studies format (with 5 or under students)
  - Instruction/Open Education Resources
    - a. All courses slated for fall 2021 and spring 2022 are currently timetabled as face-to-face instruction, and we will use our own venues rather than teaching from other classrooms
    - b. Current Chair has some background in OER after participating in a number of working groups and learning council over the past few years, and is working on two theatre games booklets that will be accessible via the VIU Library repository and perhaps too BC Campus
    - c. the proliferation of online resources has definitely decreased textbook costs, though our History profs still prefer a physical hard-copy text that is used for multiple courses

## 2. Program/Course Update

- Curriculum Developments
  - a. All our standard courses in Acting, Public Speaking, Theatre History, Theory, and Stagecraft are timetabled; with the Practicum and Production courses required for the Technical Theatre Diploma to be scheduled closer to fall start-up

- b. THEA 115: Participatory Drama, which focuses on applied theatre methodologies especially connected to social justice, received internal funding via VIU's Innovate grant, to mount a special iteration featuring the theme of "Engaging People with Hearing Loss in Theatre and the Performing Arts"
- Transfer Credit Applications or Alterations
  - a. We have received more than typical requests for transfer credit approval, and in most instances courses even beyond the scope of the BC Transfer Guide are transferable, which positions students well as then they can complete the diploma with a less-than-full semester course load
- Issues
  - a. Return to campus plans remains the issue most deliberated, especially as our curriculum connects with venue bookings and special projects coordinated not only by the Theatre Department but by various internal and external user groups
  - b. We are predicting that our fall production will not be mounted in traditional theatre format, though we are planning for a staging of Noises Off in the spring semester
- Research/Projects
  - a. The THEA 115 Innovate project is underway, with funding providing for the hiring of two Research Assistants to support recruitment, curriculum development, and the facilitation of an original play featuring a combination of non-verbal performance components such as movement, gesture, ASL interpretation, captioning, and video
  - b. Current Chair also teaches in the Faculty of Education and developed as a capstone project this Compendium of arts activities to be used across the disciplines:
    - i. [https://www.flipsnack.com/AEAEFBBBDC9/compendium-of-arts-activities\\_-part-one-performing-arts.html](https://www.flipsnack.com/AEAEFBBBDC9/compendium-of-arts-activities_-part-one-performing-arts.html)
    - ii. [https://www.flipsnack.com/AEAEFBBBDC9/compendium-of-arts-activities\\_-part-two-visual-arts.html](https://www.flipsnack.com/AEAEFBBBDC9/compendium-of-arts-activities_-part-two-visual-arts.html)
  - c. Faculty are involved in off-campus projects, including the workshopping by regular faculty member Ross Desprez of an original work by one of our guest instructors: <https://www.otherguystheatre.ca/shows/war-miranda-bird>
  - d. Faculty member Robin Boxwell continues to partner with ActSafe and recent grads on guest speaker presentations that augment both our Theatre Safety and Stagecraft classes
  - e. Faculty member Leon Potter has developed a new podcast series: <https://wordpress.viu.ca/ciel/2020/04/26/the-big-pivot-podcast-bites-from-viu-faculty-shifting-to-alternate-delivery/>
  - f. Both Eliza Gardiner and Leon Potter are slated to present at the Arts and Humanities Colloquium
  - g. We developed a new FOH manual, and External Use contract as well, which we are look forward to mobilizing this coming year
3. **Other Items of Interest**
  - a. The Satyr Players Theatre Club continues to organize creative initiatives and to develop small projects that connect students with peers not only in the Theatre Program but across the disciplines; we're proud of this group and all our students for being resilient, flexible and visionary through this very challenging year