

BCCAT Theatre Articulation Meeting 2018

University of Victoria May 18, 2018

Attending:

Jan Wood (UVic) jwood@uvic.ca Chair
Fran Gebhard (UVic) fgebhard@uvic.ca
Thrasso Petras (Douglas) thrassop@douglascollege.ca
Meg Stainsby (SLP) and BCCAT stainsbym@douglascollege.ca
Colin Plant (ABCDE) cplant@sd63.bc.ca
Brad Gibson (Langara) bgibson@langara.ca
Khris Dietrich (Trinity Western U) Kris.Dietrich@twu.ca
Heather Davis Fisch (UFV) Heather.DavisFisch@ufv.ca
Kyla Gardiner SFU kyla_gardiner@sfu.ca
Neil Cadger UBC Okanagan neil.cadger@ubc.ca
Gillian Barber (Capilano) gbarber@capilano.ca
Ben Rogalsky (SFU) brogalskysfu.ca

Regrets: UFV, UBC, TRU, VIU, Corpus Christie, YK

Call to Order at 10:09 Welcome from Jan Wood, Chair

Jan introduced the Chair of UVic, Allana Lindgren who welcomed the group to UVic.

Introductions of the attendees

Approval of Agenda Heather Davis Fisch seconded by Fran Gebhard

Approval of Previous Minutes of the Articulation Committee meeting of May 17, 2017 Neil Cadger seconded by Fran Gebhard

Business Arising from Previous Minutes

Jan mentioned that we invited film and media faculty those who responded felt it would be inappropriate to attend. Jan suggested a separate meeting for Media faculty might be a good idea. Meg Stainsby agreed and explained how a co-meeting might be possible i.e. meetings in the same location on consecutive days or one meeting in the morning one in the afternoon.

Review Purpose of Meeting Meg Stainsby, SLP and BCCAT Director, Transfer and Articulation, explained the Purpose of Meeting and distributed the latest newsletter. Meg gave a brief overview of current and upcoming BCCAT research projects:

- International transfer credit assessment – best practices: report expected to be available in the Fall
- Indigenous Student Pathways – a study of access barriers and challenges for indigenous students in BC: phase one of a two-part study supported by BCCAT provides some institutional perspectives on the experiences of indigenous learners at post-secondary;

phase two will present the perspectives of the students themselves, and should be available in late 2019

- Block transfer agreements – the BC Transfer Guide includes listings for pathway agreements, but the list is not entirely accurate or up to date; Meg encouraged us to speak to our deans and/or Institutional Contact Person in the Registrar's Office if we know of agreements that exist but are not currently in the Guide, or to submit corrections/updates
- Upcoming projects will include an environmental scan of pathways for students wanting to move between trades/vocational occupations and/or programs and academic programs (in either direction); an analysis of patterns or trends in the transfer requests from students in a program at one institution picking up credits at one or more other institutions during their program; an environmental scan of English language proficiency requirements for students with English as an additional language; and an update of the Survey of Mobile Students, on their experience of transferring institutions and credits

Meg also shared information on the K-12 changes, through an Update on the New BC Graduation Program (scanned and added at the end of this report). And she informed the committee that BC Campus will soon release an "Indigenization Toolkit" through its website: these resources will be open for adaptation and use at institutions looking for support and guidance in indigenizing their curriculum/programs, and to participate in decolonization and reconciliation with indigenous communities and students.

Articulation handbooks, templates and related resources, along with all research publications, can be downloaded as pdfs from the BCCAT website. BCCAT is also offering to deliver a workshop entitled **Articulation Community of Practice** for any institutions that might want to take a closer look at the roles of various participants in transfer credit and articulation decisions, and how to use new Transfer Credit System (TCS) software.

Review Transfer Credit Requests

Meg reminded the committee to look at the request queue and make decisions on these courses. All but one are from Capilano University. Decisions can now be submitted by faculty evaluators electronically, via the new software.

Meg offered to give workshops entitled **Articulation Community of Practice** for any institutions that might want to take a closer look at how to articulate and how to use new online software.

BCCAT Report Colin Plant gave a report it is included at the end of this document.

Reports

Members in attendance gave institutional reports that are attached at the end of these minutes. Some members who were unable to attend also submitted reports, available at the end of this document.

1:15: LUNCH

2:00 we reconvened Jane Hayman representing CAEA (Canadian Actors Equity) and Allana Lindgren, Chair, UVic Theatre Department joined us. Meg Stainsby and Colin Plant left the meeting.

Next Meeting

Discussion of electing Chair for two years. The committee felt that the current chair and new host work together as co-chairs. This means Douglas College's Thrasso Petras and Jan Wood will work as co-chairs for the 2019 meeting at Douglas College.

New Business

Discussion of Creation of Safe and Respectful Workplace in our Classrooms and on our Stages: Policy and Practice

Jane Heyman, CAEA representative spoke about CAEA's **Not in Our Space** program. Her notes are attached.

Jane explained that there are a people in the Equity office are trained to listen and make suggestions to anyone who feels there might be an infraction. They are empowering the community to stop incidents and provide support. Jane says nipping occurrences of harassment and bullying in the bud is essential. Some of these practices can be implemented in teaching institutions.

The centrepiece of NIOS is this. On the first day of rehearsal a statement is read in point form to the cast and crew. Essentially we want a harassment free workspace. Both Equity and employers stand together in insisting there be an harassment free workplace or space.

Jane handed the discussion over to Brad to talk about the implementation of a pilot project that occurred in January at Langara. He said it creates dialogue among the students and teachers. Sometimes a personal disagreement can be brought forward as an example of bullying. Discussion will show that this may in fact just be a disagreement.

In terms of classroom touching- this initiative trickles down to students. They feel freer to speak up if they do not wish to be touched, or to explain how they wish to be touched. It gives a safe structure to what is and is not bully or harassment. It brings language and critical thinking to what has been a systemic problem for years.

Jane suggested that two people should attend the reading of the statement. It is a good idea to attach this statement to the health and safety chat just before the Q2Q.

The first step is to adopt and/or adapt the statement. An idea is to display materials relating to NOT IN OUR SPACE. You can use Equity materials as a template to adapt to your institution. Even though your institution may have an anti harassment policy does this policy need to be adapted to use in a theatre? One area that might be looked at is staging intimacy scenes.

Anyone, whether a member of Equity or not, can call Equity if they feel there is an infraction. In terms of bring these ideas to the classroom maybe leadership classes should be instituted for directors and stage managers.

Jan asked for feedback from the group. Neil shared that in his institution especially in the art world abuse of self and others is rampant.

Thrasso spoke about students who don't hear when he says come to me with a problem. It was agreed that NIOS acts a witness and give students a partner and the courage to speak up.

We all want to change the culture. Jane reminds us that councillors will come to schools to speak on this topic and other topics re Equity. One aspect of the NIOS movement is that it encourages witness of abuse to come forward and tell someone.

Heather suggested that we ask students to declare their boundaries so directors, other students and faculty are aware of possible triggers to trauma.

Thrasso Petras moved that the committee support the CAEA **Not in Our Space** initiative and recommends that members make their institutions aware of and adopt the principles of **Not in Our Space**.

Seconded by Gillian Barber. Carried unanimously.

Next meeting is TBA.

Meeting adjourned at 3:30

- 1) Adjournment some members in attendance took a tour of the Phoenix building

REPORTS FOLLOW ON THE NEXT PAGES



50th Gala Celebration at Goldcorp Stage in Vancouver. October 2017

Who we are:

Association of BC Drama Educators (ABCDE). We are a specialists' association of the BCTF with a membership of approximately 150. We are governed by an volunteer elected executive that does most of our organization's work. Heather Lytle (Smithers) is our new president beginning her new two-year term in October 2017. We exist to foster, encourage and promote Drama Education and Educators in BC.

Highlights of the past year:

- 2017 saw the ABCDE turn 50! A special gala was held as well with many former members and lifetime members in attendance. Former ABCDE-taught students provided entertainment.
- Our annual Pro-D conference was held at the Vancouver Film School in October. It will also be held there in 2018. UVic Professor Emeritus' Carole Miller and Juliana Saxton provided our Keynote Address and it can be viewed on Facebook ((permission received to share):
<https://www.facebook.com/colinplant1972/videos/10159411407820257/>
- All post-sec institutions are invited to host a table in our 2018-conference marketplace. hlytle@sd54.bc.ca to inquire.
- The new grade 10 Arts Education Curriculum will be coming into effect this fall. Grade 11/12 will have another year for trial/implementation. The general impression is that our subject area is not radically being changed. Indeed some courses are becoming provincially written instead of locally-developed (Company/Musical Theatre)

- An update on courses that will be offered as a result of the new curriculum-writing process:

Grade 10 here: [https://curriculum.gov.bc.ca/curriculum/arts- education/10/courses](https://curriculum.gov.bc.ca/curriculum/arts-education/10/courses)

Grade 11/12 here: <https://curriculum.gov.bc.ca/curriculum/11-12#ae>

- Drama 10/11/12
 - Theatre Production (stagecraft) 10/11/12
 - Musical Theatre 10/11/12
 - Company 10/11/12
 - Film/Television 11/12
 - Directing and Scriptwriting 11/12
- Perhaps the biggest challenge with the new curriculum is that there are no longer recommended strategies, learning resources, assessment strategies or lesson plan examples in the documents. It is literally just the curriculum without any supporting documents. While the autonomy for those who are trained in Drama Education is appreciated this is also concerning for the ABCDE as there are teachers who will be required to teach Drama without the pedagogical background. The former IRP documents (Integrated Resource Packages) will be archived but have not been updated since the last revision.
 - The ABCDE continues to advocate for Drama Teacher education programs in post-secondary institutions in BC. If the Theatre Articulation group can support this, it would be appreciated.
 - The requirement of all grade 9 students to be provided an Arts Education is being slowly realized in the province with varying degrees of success. The language of 'offered' has provided some districts the ability to interpret this as not required. Ministry has confirmed it is required.
 - We have an annual provincial Festival in May each year (thank you Douglas College for hosting us) and regional zone festival throughout the province. We also hold an Playwriting Competition.
 - Our website is bcdramateachers.com. Twitter is @BCDRAMATEACHERS

Thank you for inviting the ABCDE to attend and participate in this meeting.

Sincerely,

COLIN PLANT
Past-President ABCDE

THEATRE ARTICULATION COMMITTEE

INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

MAY 18, 2018

UNIVERSITY OF VICTORIA

Fran Gebhard fgebhard@uvic.ca and Jan Wood jwood@uvic.ca

1. Institutional Update

General/Facilities:

Our lobby and front office renovations are complete and the area is now wheel chair accessible.

Students/Enrollment

Our enrolment in first year was down by 7 students. We admitted the usual number but some students did not attend. Our transfer student numbers into second year showed a modest increase. The total enrollment for the department was 216. We have 20 grad students. We continue to make efforts to attract more international students in keeping with UVic's strategic plan. We have had some success in this area. The enrollment for next year looks to be ahead of target.

We have several students working onstage and backstage as well as in film and television. For more info on our student activity go to <https://finearts.uvic.ca/theatre/newsfeed/>

Staffing

The department hired a new theatre history professor to replace Dr. Jennifer Wise who retired. Sasha Kovacs will join us on July 1. We are now interviewing for a Voice professor to replace long time faculty member, Linda Hardy. Our secretary has returned from a leave and we hope to retain Connie for many more years. Our newest hire in the area of Design, Patrick Du Wors, is a welcome faculty member and his courses prove popular.

2. Program/Course Update

Curriculum Developments

Restructuring of Theatre History Courses has proven to be less than successful for our first year students so we are in the process of updating the schedule in this area. On a happy note making our course, Intro Applied Theatre, mandatory has proven to well received by students and teaching faculty alike. Likewise, the changes implemented to 120A and 120B, our first year Acting classes, are positive. 120A is required for all theatre students and 120B then becomes a course for those most interested in Acting. This Fall we welcome our first students who are taking advantage of our newly approved Theatre Minor.

3. Season 2017-2018

Spotlight on Alumni

We open each season by inviting former students to present their work. These are previously mounted productions that they remount in one of our theatres.

WEST: A Tribute to BC Trailblazers

October 12 - 21, 2017

Danette Boucher (BFA '89, MA '11)

James Douglas (BA English '00)

Madwoman of Chaillot

November 9 - 25, 2017 By Jean Giraudoux

Adapted by Maurice Valency

Directed by Conrad Alexandrowicz (faculty member)



Crimes of the Heart

February 15 - 24, 2018 By Beth Henley

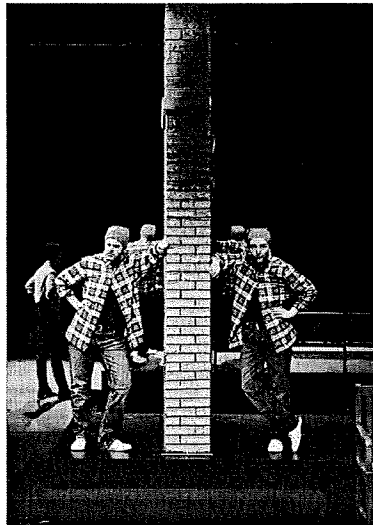
Director Peter McGuire (faculty member)



The Comedy of Errors

March 15 - 24, 2018 By William Shakespeare

Directed by Jeffrey Renn (MFA Candidate)



The season was very well attended. Season tickets sold out and box office targets were met. Donations are at an all time high.

Season 2018-19

Mamahood: Bursting Into Light Spotlight on Alumni

OCTOBER 10 – 20, 2018

Written & Performed by Nicole Nattrass (BFA '91)

Directed by TJ Dawe (BFA '97)

The Drowsy Chaperone

NOVEMBER 8 – 24, 2018

By Lisa Lambert, Don McKellar, Bob Martin & Greg Morrison

Guest Director Jacques Lemay

Trojan Women

FEBRUARY 14 – 23, 2019

By Euripides

Translation by Alan Shapiro

Director Jan Wood (faculty member)

7 Stories

MARCH 14 – 23, 2019

By Morris Panych

Director Fran Gebhard (faculty member)

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 six shows. Our MFA director also directed two studio productions.

4. Other Areas of Interest

In keeping with current conditions regarding sexual harassment and student concerns our Chair, Allana Lindgren, brought in three guest speakers to our department meetings.

Kathleen Bellamano (topic: Sexual Harassment Prevention), Kylie Buday from the Equity and Human Rights Office, topic: UVic's Sexualized Violence Policy and the Harassment and Discrimination Policy) and Devon Kronisch, UVic student recommended to us by the Equity and Human Rights Office (topic: Transgender People)

These presentations were enlightening. The students also held their own forum on diversity in casting and invited the faculty to attend.



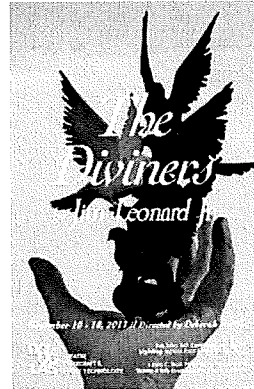
2017/18 SEASON PRODUCTIONS



Concord Floral

by Jordan Tannahill

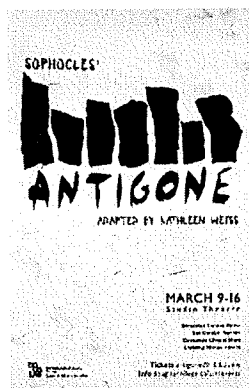
November 3 – 10, 2017
(Black Box - Studio Theatre)
Direction Kathleen Duborg
Set Lauchlin Johnston
Costumes Christopher David Gauthier
Lighting Michael Hewitt
Sound CJ McGillivray



The Diviners

by Jim Leonard, Jr.

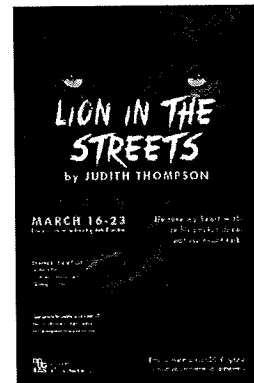
November 10 – 18, 2017
(Mainstage - Muir Theatre)
Direction Deborah Neville
Set Brian Ball
Costumes Inez Ortnier
Lighting Jaylene Pratt
Sound Daniel Tessy



Antigone

adapted by Kathleen Weiss

March 9 – 16, 2018
(Black Box - Studio Theatre)
Direction Thrasso Petras
Set Carolyn Rapanos
Costumes Chantal Short
Lighting Michael Hewitt



Lion in the Streets

by Judith Thompson

March 16 – 23, 2018
(Mainstage - Muir Theatre)
Direction Claire Fogal
Set Brian Ball
Costumes Chantal Short
Lighting Ted Roberts

2018/19 SEASON PRODUCTIONS

Tales from Ovid (Pending Rights)

by Ted Hughes / adaptation by Tim Supple & Simon Reade

November 2 – 9, 2018 (Black Box - Studio Theatre)

Direction Kathleen Duborg

Heritage

by Nicola McCartney

November 9 – 16, 2018 (Mainstage - Muir Theatre)

Direction Deborah Neville

Winter 2019 Productions are currently undecided.
Direction will be by Claire Fogal and Thrasso Petras.

THEATRE

Coordinator Thrasso Petras

No NEW COURSES implemented in 2017/18

Faculty

- At the end of Summer 2017 we said goodbye to Cheryl Swan, a long-time faculty member (26 years and 1 month) who served as Department Coordinator for 15.5 years. Her creativity contributed to dozens of Douglas College theatre productions and helped launch numerous students on the path to successful careers.
- Allan Lysell, who retired in 2016, was awarded Emeritus status this past fall.

Regular Faculty

Christine Dewar	Theatre History, Performing Arts (PEFA) ⁱ Department Coordinator
David MacMurray Smith	Movement & Voice
Deborah Neville	Acting, PEFA Acting, Production, Director
Thrasso Petras	Acting, Voice, Speech, & Text, Director, Theatre Department Coordinator

Contract Faculty / Directors

Kathleen Duborg	Director
Claire Fogal	Director, PEFA Acting
Scot Malcolm	Acting, PEFA Acting

STAGECRAFT & EVENT TECHNOLOGY (SET)

Coordinator Greg Yellenik

STGE 2430 Stagecraft for Film and TV has been revived to address a strong demand for film industry training. This revised digital story telling course was well received and very successful; the film industry was pleased to see it in our curriculum.

STGE 1110 Safety has been upgraded and expanded as the industry wants better trained and more aware young workers. A very successful and industry-accepted course with great feedback.

Regular Faculty

Danica West	Production, Drafting, CAD, Lighting, Props & Paint, Costumes
Greg Yellenik	Production Manager, Production, Carpentry, Rigging, Lighting, Film, SET Coordinator

Contract Faculty

Craig Alfredson	Lighting Software, Special Events
Carol Chrisjohn	Stage Management
George Davidson	Multimedia
Terry Hilton	Audio
Gerald King	Lighting Control

We have two new support technicians: Caroline Alarie in Props & Paint and Christopher Gauthier in Costumes.

FACILITIES

The Muir Theatre is in the process of a huge video upgrade to include two screens and multiple high output projectors. We are also in the process of converting all of our traditional theatrical lighting to LED technology, including the moving lights. If things go well we should be ready for the 2018/19 academic year.

ⁱ PEFA courses are open enrollment.

THEATRE ARTICULATION COMMITTEE

INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

MAY 18, 2018

CAPILANO UNIVERSITY/NORTH VANCOUVER, BRITISH COLUMBIA

Gillian Barber, Coordinator/Instructor

May 8th, 2018

1. Institutional Update

- General

2017-2018 was an excellent year for productions, faculty relationships and student satisfaction. There were some changes in faculty with retirements and departures, and the result has been a calm and happy one. We are uncertain where our new offices are, but under the leadership of our new Resources Coordinator, Sparky Lawrence, budgets and requests for better rooms/equipment are under control.

- Budgets/Facilities

Budget and Facilities remain the same, even though we need to expand if we are going to develop a Bachelor's degree. Once the degree is developed, tuition will be hiked by the university, and we will have more resources like staff, rooms, and show budgets.

- Students/Enrolment

There was a decline in enrolment last year. The same amount of applicants and accepts, but between putting down deposits, and turning up in the classroom, there was a sharp decline. We ran the second cohort of ASAS at around 50%, and the TECT program ran at 25%. So far this year, however, the opposite has occurred. There are twice as many TECT students than we can accept, and at the early auditions for both performance programs, we could have filled our quotas. We are nearing the end of the Spring auditions, and are in good shape for the Fall, with all three programs over capacity.

- Staffing

After three years of training then losing staff, we seem to have settled into a good place. Our new Divisional Assistant is settling in under the tutelage of our long time Divisional Supervisor, and we also have an enthusiastic receptionist rounding out the team.

- Instruction/Open Education Resources

A number of new faculty came on board this year - Michelle Dienes, Bob Frazer, Cathy Wilmot, Chilton Crane, Christopher King, Jennifer Suratos to name a few. All of whom are eager and passionate about their subject areas and their students.

2. Program/Course Update

- Curriculum Developments

The Theatre department will undergo a Program Review this year. Chaired by Gillian Barber, the committee includes Keri Minty, Heidi Wilkinson and Cathy Wilmot. It's a good time to review what needs to be cut, what needs to be improved and what needs to expand. We are planning a Bachelor's program or three at the same time, so this will be good preparation for the development of those degrees.

- Transfer Credit Applications or Alterations

No changes until the degree is implemented.

- Issues

None as yet.

- Research/Projects

Stephen Atkins is off this coming year, finishing off his PHD. One of the projects he is doing is writing a book with Mary Overlie on acting embodiment techniques, which he will publish once his degree is completed. He is also committed to staying connected by helping write reports on the development of our degrees.

3. Other Items of Interest

It's CapU's 50th birthday, so lots of celebrations are being planned. Extra performing arts at the Orientations, and the September 22nd birthday party, where the ASAS students will tour guests, the TECT students will set up the stages and the tech requirements, and the MUTH students will sing sets for the assemblies guests.

Season for this year:

Sense and Sensibility by Jane Austen, adapted by Michelle Deines
The Learned Ladies by Moliere
9 to 5, the Musical by Dolly Parton et al.

ADDITIONAL NOTES AND REVIEWS

I thought I would include some grad stats and some photos from last year, as I enjoyed looking at other institution's reports which included them.

Grad Employment Stats:

Bard on the Beach 2018 - Nicco Del Rio

Mamma Mia – Arts Club Theatre - Michelle Bardach, Stuart Barkley, Paul Almeida, Jennifer Lynch, Frankie Cottrell, Emily Matchette, Oliver Castillo, Brianne Loop and faculty member, Cathy Wilmot

Once – Arts Club Theatre - Alex Nicoll

La Filles de Roi – Urban Ink - Kaitlyn Yott, Synthia Yusuf, Merewyn Comeau

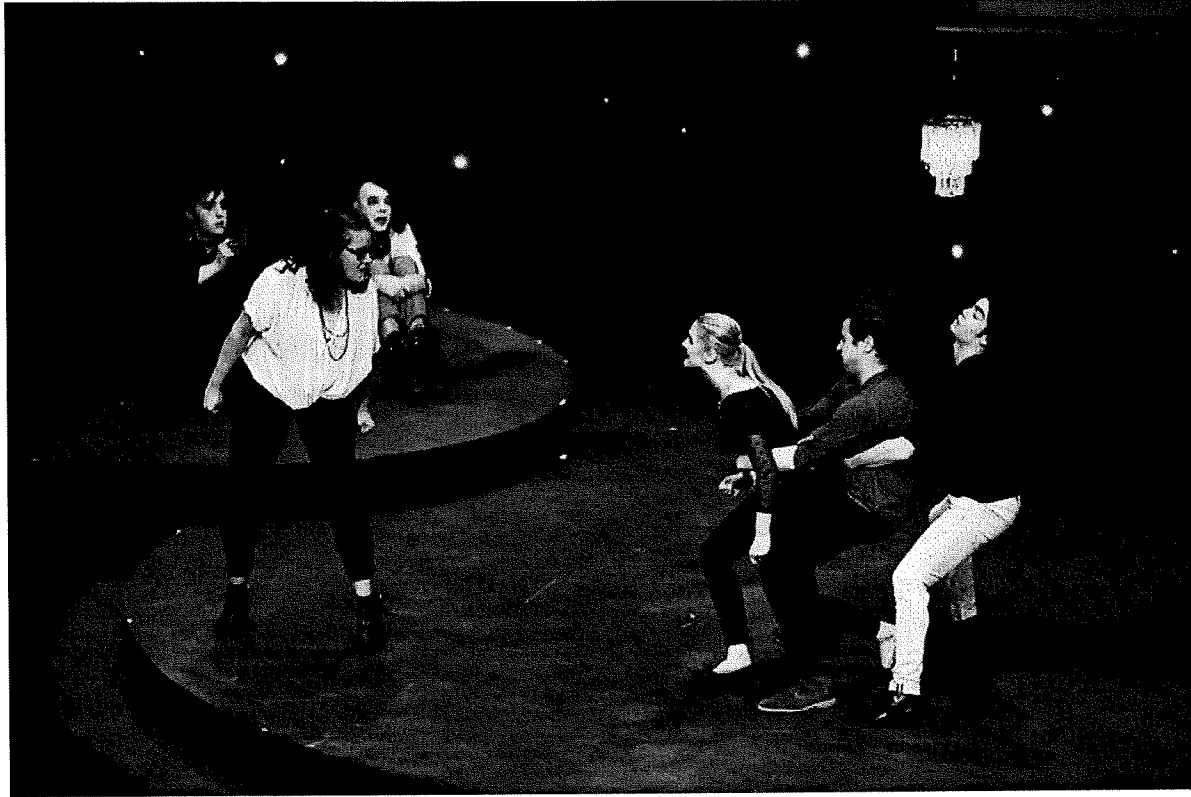
(fight directors Ryan Bolton and Mike Kovac are both alumni)

Cinderella and 42nd Street - TUTS - Amanda Lourenco, Vanessa Merenda, Paige Fraser, Caleb Lagayan, Julia Ulrich, Jolene Bernadino, Sylvi Booth, Sarah Cantuba, Justin Daniels, Alexa Ewert, Colin Humphrey, Charlene Bayer, Christopher Ward, Blake Sartin, Rachel Scheibel, Emma Weibe, Marina Haga, Robbie Hebert, Joshua Lalisan, Joaquin Little, Erin Spence, Jocelyn Tsui, Hannah Williams, Marco Walker-Ng.

After the Grad Showcase, which was attended by directors and agents from in and around Vancouver, I'm pleased to report that a high percentage of grads landed agents as well as the roles listed above. Some are attending the Bachelor of Performing Arts at Douglas, and others are heading to other cities. All in all, a very good year for CapU!



Peter and the StarCatcher – Fall 2017. Director- Gillian Barber, Musical Director – Kevin Michael Cripps



A Midsummer Night's Dream – Director- Bob Frazer



Anne of Green Gables – Spring 2018 Director – Kevin Michael Cripps Choreographer – Keri Minty

INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

MAY 18, 2018

Trinity Western University

Kate Muchmore Woo, kate.muchmore@twu.ca

Kris Dietrich, kris.dietrich@twu.ca

1. Institutional Update

- **General:** TWU continues to grow, with a 5% increase in enrollment university-wide for 2017/2018 and anticipating another 3-4% for the coming year. A good portion of this increase is coming from international markets and mostly funneling into TWU's Business, Education, and Nursing Schools.
- **Budgets/Facilities:** Our department continues to subsist on a small operating budget from the University. Production budgets are largely dependent on ticket sales, with budgets ranging from \$4,000-\$17,000 depending on the show. We are in dire need of rehearsal and studio facilities.
- **Students/Enrollment:** Despite an upswing in enrollment at TWU, our department is experiencing a downswing. We just graduated a class of nine majors, but the last two years have seen smaller incoming classes, so we are exploring ways to increase recruitment resources.
- **Staffing:** This was a transitional year for us, with TD Jennifer Hare departing at the end of the 2016/17 school year. A recent graduate became our interim TD for fall semester 2017, and Kris Dietrich was hired starting in January of 2018. Kris was most recently on faculty at Colorado Mesa University and has his MFA in Design. He will be our TD/PM and sometimes designer going forward. Other staff remains the same: Kate Muchmore Woo, Chair (tenured February 2018); Angela Konrad, Professor (on sabbatical 2017/18); Lloyd Arnett, Associate Professor.
- **Instruction/Open Education Resources:** None at this time

2. Program/Course Update

- **Curriculum Developments:** Kris Dietrich was hired as Associate Professor of Theatre, Design/Tech. We are hoping to add a design/tech stream to our curriculum as the future unfolds.
- **Transfer Credit Applications or Alterations:** None
- **Issues:** None

- **Research/Projects:** Angela Konrad spent the year on sabbatical opening her theatre company, Dark Glass Theatre, with a production of *Ruined* by Lynn Nottage at Pacific Theatre last January.

3. Other Items of Interest

2017/18 PRODUCTIONS

The Cover of Life

by R.T. Robinson

Directed by Kate Muchmore Woo

Set by Sarah Mabberley, Costumes by Alaia Hamer, Lights by Graham Ockley

Oct. 24-Nov. 4, 2017

Copenhagen

by Michael Frayn

Directed by Lloyd Arnett

Set by Lloyd Arnett, Lights by Graham Ockley

Nov. 21-Dec. 2, 2017

New Generations: Student-written and directed one-act festival

Fight or Flight by Joelle Wyminga, *Mr. Big* by Emmett Hanly, and *Hugo's Haunting* Trevor McMahan

Directors: Cheyanne Makelki, Corben Dunn, Mikayla Wust

Designed by the directors with help from the faculty, Lights by Chengyan Boon

Jan. 30-Feb. 3, 2018

The Comedy of Errors

by William Shakespeare

Directed by Kerri Norris

Set by Sophie Tang, Costumes by Megan Gilron, Lights by Chengyan Boon

March 13-24, 2018

Also

11:07 (bi-weekly comedy improv) continued to be hugely popular, selling out many shows and providing much-needed resources to the Department.

24 Hour Theatre – as part of the annual Festival of the Arts, Media and Culture, students again presented a very successful 24 Hour Theatre to a packed house.

ALUMNI AND OTHER NEWS

- Our 2016/17 production of *Jane Eyre: The Musical* was nominated for three Ovation Awards: Best Performance by an Actress (Julianna Towle), Best Performance by an Actor (Paul Kobilke), and Best Costume Design (Megan Gilron).
- **Shelby Wyminga** has been very busy since graduating in 2016, performing as Juliet/Benvolio with Shakespeare Canada and with Plan Z Theatre, writing and performing in a Vancouver Fringe piece, and designing sets and costumes for Gallery 7 Theatre and the rEvolver Festival. She is also an active princess with Pacific Fairytales and will be a Pacific Theatre apprentice for their 2018/19 season. Busy girl!

- **Mikayla Wust** and **Kate Nundal** will be creating a new piece for the Siloam Theatre Festival this summer in Langley.
- **William Tippery** continues to do strong work throughout Vancouver, appearing in Phantom Moon Collective's *Spring Awakening* (Choreography by **Eleanor Felton**) and Fighting Chance Productions' *Parade* this year to strong reviews. He will be performing this summer with TUTS, understudying most major male roles.
- **Brandon Bate**, **Phil Miguel** and **John Voth**, with their company Cave Canem Productions, produced *The Lonesome West* by Martin McDonagh at Pacific Theatre last fall, with another show on the horizon in April 2019.
- **Matthew Wigmore** graduated this year with a Master of Science in Gender, Policy and Inequalities from the London School of Economics. He now works for a NGO called Oasis Charitable Trust.

2018/19 PRODUCTIONS

The Game of Love and Chance

By Pierre Carlet de Chamblain de Marivaux

Directed by Kate Muchmore Woo

October 23-November 3, 2018

Upside-Down Christmas

Collaboratively created by the ensemble

Directed by Angela Konrad

November 20-December 1, 2018

Anne of Green Gables: The Musical

Music and Lyrics by Norman Campbell & Donald Harron

Directed by Angela Konrad

March 12-30, 2019

2017/18 Season

Fresh Horses by Larry Ketron, October, dir Eccleston

Lone Star & Laundry and Bourbon by James Maclure, December, dir Nichol

12th Night by William Shakespeare, March, dir Verwey

19th Annual Directors Festival, April, dir by fourth year majors

Our 3 fulltime theatre faculty have soldiered on during the past year. We continue to engage our student body with 3 socials per semester and promote our program to the region primarily through hosting tours and short workshops multiple times a year.

Our theatre major numbers are down from previous years due to a dip in enrolment 4 years ago. Otherwise our numbers continue to be stable with one third of our intake now of international origins. Wesley is going on sabbatical in Winter 2019 and the Dean's office has committed to covering half of his workload, despite the course/graduate pressures that creates.

Our box office and attendance exceeded expectations by a nominal degree. We continue to employ 3 workstudy students in the areas of Costuming, Technical Support, and Box Office/Promotion.

Another graduate of our program received the Emerging Artist Award at the Mayor's Gala for the Arts this past January. Andrew Cooper began his independent theatre company 3 years ago focusing on new work and immersive productions. We also partnered with his company (Chimera Theatre) to present a Kamloops-fringe, the Hydra Festival happening as you review this in May. 12 short productions in repertory over 7 days (2 weekends) with workshops and socials.

Our program applied for divisional sustainability budgets, which resulted in a few significant technical equipment and facility upgrades this year. These included a new iMac Pro for audio and video playback; two new Christie data projectors; wireless clear-com headsets; a 3D printer; and a few more additions to our LED lighting multi-year upgrade plan. Facility upgrades included moving the paint sink from the dressing room into the set shop, adding another second floor access gate onto the stage for dual floor sets to take advantage of and finally a roof and windows to close in our technical booth that has, until now, been open to the audience.

2018/19 Season

She Kills Monsters by Qui Nguyen, dir by Nichol

The Magnificent Voyage of Emily Carr by Jovette Marchessault, trans by Linda Gaboriau, dir by Eccleston

Mourning Becomes Electra by Eugene O'Neill, dir by Verwey

20th Annual Directors Festival, dir by fourth year majors

INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

MAY 18, 2018

UFV Theatre

Heather Davis-Fisch, Theatre department head

1. Institutional Update

- **General/Facilities:** The most significant development for the UFV Theatre Department in 2017-18 has been the relocation of the Department to newly renovated facilities in Abbotsford. Phase one of renovations was completed in early October and included a major redevelopment of Fashion Design facilities. After a number of extremely challenging years, the program is in a very good place in its new facilities and there is a sense of optimism among faculty and many staff.
- New spaces include:
 - Digital media lab, with green screen, two projectors, two post-production iMac stations, portable lighting equipment
 - Configurable performance studio with LED lighting, sprung floor, adjacent dressing room and storage spaces, dual-tracked drapery system; capacity approx. 30-35 spectators
 - Wardrobe/costume shop, with attached wet lab, dye kettle, modest storage spaces
 - Flexible studio classroom with cushion floor and modular furniture
 - Support spaces, including student lounge, small meeting room, faculty and staff offices
- Phase two, which will include the construction of a new black box theatre and a significant renovation to Visual Arts shop spaces to include a scene shop and theatre storage, is in planning stages, with expected completion in summer 2019.
- Facility-related challenges have included delays in renovation completions (spaces were finished on October 3, rather than last week of August), negotiating sharing shop spaces with Visual Arts and shared classrooms with other departments, planning for off-site storage that remains in Chilliwack.
- We hope to renovate our digital media lab in Fall 2018, to add infrastructure that would support a bank of ten new iMacs equipped with Adobe Creative Suite, Vector Works, etc.
- **Students/Enrollment**
 - Enrollments have been quite strong in lower level courses, particularly in 100-level acting courses. Upper-level enrollments are slowly improving, after five years of significant challenges to enrollment at all levels. We believe that our enrollment in 300 and 400 level courses has already hit its low point, as a result of the program's isolation in Chilliwack since 2012, and that we will observe continued increases in upper year courses, following the trend we saw in 100 and 200 level courses in 2017-18.
 - Enrollment management is an area we continue to closely monitor, due to the addition of the Theatre Major and the program's move to Abbotsford in 2017.
 - Student morale is an area to which we are paying close attention, as we recognize that major changes to a program require a lot of adjustment. We are also noticing an increase in the number of students experiencing mental health issues and have been

working with student services so that faculty and staff know how to respond to students in crisis.

- We have noted increases in international students, especially in 100-level acting, since our move to Abbotsford.
- **Staffing:** The department hired a Limited Term Instructor specializing in Acting for 2017-18. We were granted a renewal of this position for 2018-19 and have hired an instructor who is a generalist, capable of teaching both theatre studies and acting courses. We were fortunate to hire a new Carpenter in January 2018, a position that we did not have funding for since 2015. This 50% position has been renewed for 2018-19. Our department assistant is on maternity leave in 2018-19, so we are currently hiring a one-year replacement.

2. Program/Course Update

- **Curriculum Developments**
 - Restructuring of THEA 111 as "Acting Skills for Work and Life," a course targeted at non-program students, and decision to make THEA 112, "Essentials of Acting" the pathway into 200-level acting courses and the acting requirement for the Theatre Major. Both courses satisfy UFV's new BA Communication requirement and this, combined with the program's location in Abbotsford, has led to extremely high enrollment and some significant waitlists (ex. 10 students were waitlisted for THEA 112 (which has a cap of 20) in Winter 2018). Student response to the redesigned THEA 111 has been extremely positive and the redesign is accomplishing its purpose of attracting non-program students to the department (although we will have to see whether this translates into an increase in non-program students enrolling in additional theatre courses).
 - Revisions to all 200 and 300 level theatre/performance studies courses are underway. We have revised our theatre history courses to emphasize methodology and research, created two new 200-level courses (Foundations of Performance Studies, Applied Dramaturgy), revised all existing 300-level theatre studies courses, and created three new 300-level courses (Canadian Performance Histories, Gender and Performance, Applied Theatre). These courses should appear in the Fall 2019 calendar and will be rolled out over 4-6 semesters.
 - THEA 452 (Devised Theatre II) has been added as a capstone option for Theatre Majors.
 - Theatre is collaborating with Visual Arts on several cross-listed courses to emphasize the interdisciplinarity of performance art/performance studies.
 - Practicum courses now distinguish between technical/design/stagecraft and acting and allow multiple options for students. In 2018-19, students acting in plays will be able to take THEA 290 (one credit) or THEA 291 (three credits) and students working backstage will be able to take THEA 295 (one credit) or THEA 299 (three credits). We will also continue to offer THEA 399 and THEA 499 for intermediate and advanced practicum options.
- **Issues**
 - The Theatre Department is the "home" department of UFV's new Bachelor of Media Arts degree. This is very exciting, particularly because it allows us to enhance our growing strengths in digital performance, but also means that we are being strategic in curriculum development and prioritizing requests for new resources/capital purchase/minor renovations to ensure that both programs thrive.
 - Planning for gradual program growth, including staged roll-out of new courses.
 - Practicum courses and other courses with significant shop or theatre needs have been a major challenge. Most notably, limited backstage/dressing room spaces without adjoining washrooms and the need to share shop spaces with visual arts have required a lot of creative problem solving by staff.

- Audience capacity has been a major challenge as well – our new performance studio can seat 30-35 people per performance, which means that most performances sell out very quickly.
- **Research/Projects**
 - Two faculty members (Heather Davis-Fisch and Anna Griffith) received a Fund for Innovative Teaching grant of \$10,000 to create and teach an interdisciplinary course looking at Decolonization and Canada's 150th. This course incorporated consultation with the Indigenous Studies Advisory Committee and guest lectures from five instructors; it culminated in a public art installation reflecting students' experience with decolonization in the course.
 - Parjad Sharifi is using our new digital media lab as a research resource, exploring digital performance with students in classes (THEA 311, Digital Performance) and in his own research/artistic practice.
 - Many faculty members are presenting work at academic conferences (four members of the department will be attending CATR in Kingston this May), publishing in scholarly journals and books, and creating original performance work. A praxis-based research culture is becoming evident and there is faculty enthusiasm and support for performance research.
 - The Theatre department collaborated with Visual Arts, Creative Writing, and Interdisciplinary Studies to create Interpret, a one-night festival of creative arts. This event, held on April 27, included art installations, site-specific performance, and readings of student and faculty work, as well as a beer garden, catering, and live music. The evening attracted a very large audience and plans are in the works to make this an annual event.

3. Other Items of Interest

Season of Theatre 2017-18

- Anton Chekhov's *The Bear*, directed by upper-year student Noel Funk, was performed in November. We experimented with daytime performances (11:30 and 4:30 alternating times), which resulted in very good house sizes for eight performances.
- Our next show was *Intimacy*, a performance devised and directed by Des Hale that explored gender, identity, and desire.
- In March the department produced George F. Walker's *Problem Child*, directed by faculty member Raina von Waldenburg and designed by faculty member Parjad Sharifi. The run of the show sold out and the show's graphic novel aesthetic was remarkable. <https://www.abbynews.com/entertainment/ufv-theatre-presents-problem-child/>
- The Emerging Directors' Showcase rounded off the season. Seven students presented short (10-15 minute) plays at four showings and then adapted their plays for site-specific performance as part of the Interpret Festival.

Season of Theatre 2018-19

- Herman Voaden's *Rocks* will be the first show of the season, directed by part-time faculty member Claire Carolan, designed by Parjad Sharifi. Performances will take place in November and weekend matinees will be accompanied by guest lectures by UFV faculty on Canadian drama history.
- In March, the second mainstage show will be Martin Crimp's *Attempts on Her Life*, directed by Alex Lazaridis Ferguson.
- We are currently accepting student proposals for "Pop-up Plays," lunch-time performances scheduled for February. We expect 2-3 students will have the chance to present their work in this venue.
- Our final presentation will be a showcase of final projects from the Devised Theatre class, to be scheduled in late April.

THEATRE ARTS AT STUDIO 58 PROGRAM REPORT FOR BC THEATRE ARTICULATION MEETING MAY 2018

ENROLLMENT - We continue to attract students from across Canada and now have more international students applying and being accepted. We have started doing a few web auditions for those at a great distance.

STUDIO 58 52nd SEASON 2017-2018

AS YOU LIKE IT

September 28 - October 15, 2017

by William Shakespeare

Director - Michael Scholar Jr.
Set Designer - Lauchlin Johnston
Costume Designer - Mara Gottler
Lighting Designer - John Webber
Composer and Musical Director - Corinne Kessel

This contemporary version located the Forest of Arden in a refugee camp. The students rose to the challenges of the concept and Shakespeare's text. Corinne Kessel's musical contribution set a perfect tone for both the joy and melancholy in this interpretation.

WILDERNESS

November 16 - December 3, 2017

by Seth Bockley and Anne Hamburger

Director - Genevieve Fleming
Set Designer - Jennifer Stewart
Costume Designer - Sydney Cavanaugh
Lighting Designer - Andrew Pye
Choreographer - Raes Calvert
Projection design - Candelario Andrade
Musical Direction & Sound Design by **Mishelle Cuttler**

Wilderness is a pulsating new multimedia theatre piece that speaks to our collective search for connection and hope, as families survive the extraordinary pressures and complexities that accompany coming of age in 21st Century America. It is anchored by six real families' stories — narratives that explore issues of mental health, addiction, gender and sexual identity.

"A fierce, sad gale blows through WILDERNESS, a terrific, moving...theater piece about troubled youth..."—The New York Times.

THE SKIN OF OUR TEETH

February 1 – 18, 2018

by Thornton Wilder

SPONSORED BY THE THEATRE ARTS ADVISORY COMMITTEE

Director - Sarah Rodgers
Set Designer - David Roberts
Costume Designer - Sheila White
Lighting Designer - Itai Erdal
Musical Composition and Direction Joelysa Pankanea
Projection Designer Emily Cooper

This American classic featured an amazing set design by David Roberts with a huge half house rising out of the Studio 58 floor which transformed to the boardwalk at Atlantic City in Act 2 and back to the shattered house in Act 3. The themes of the play resonated strongly with our audience and proved the play's relevance to a modern audience.

FOURPLAY: New Work by Excited Writers

March 14 – March 25, 2018

Dramaturgy by **Aaron Bushkowsky**

Set Design by **Shizuka Kai**

Costume Design by **Melissa McCowell**

Lighting Design by **Keagan Elrick**

SUPPORTED BY GEORGE STEPHENSON

This year marked the 12th mounting of this popular festival of one-act plays, featuring 4 new scripts by current students and graduates, once again under the tutelage of award-winning playwright **Aaron Bushkowsky**. In two exciting programs, directed by four of BC's best directors, the playwrights delve into contemporary themes with a sharp eye and fresh voice.

Program A

Institutionalized by *Kelsey Wavey*, directed by Deneh Cho Thompson.: This is a play about family and reconnecting told from the perspective of First Nations woman whose uncle makes a surprising confession about his past that threatens to break them apart.

Chimera by *Heather Barr and Lili Robinson*, directed by Chris Gatchalian : A greasy-spoon is occupied by customers trying to find hope and identity in a world that doesn't give them an honest break. This dark comedy gives us a look at gender identity and innocence gone wrong with humour and grace.

Program B

Freedom 56 by *Matthias Falva*, directed by Fay Nass: In 1956 Hungry is in the middle of a Russian take-over and a patriotic family is caught in the crosshairs. A son is faced with a horrible decision about abandoning his family. This play examines issues of immigration and what "home" means.

Aint, the Musical by *David Johnston and Erik Gow*, directed and choreographed by Kayla Dunbar. A little gem, this new musical tells the story of the creation of the 3rd Edition of the Merriam-Webster Dictionary in 1962. - how the inclusion of colloquial words and common usage transformed the notion of a dictionary – there is a love story imbedded in it too.

THE RISKY NIGHTS SERIES

Now in its 18th season, the Risky Nights Series is designed as a bridge between classroom work and main stage productions. At the conclusion of their second year of training, students have an invaluable opportunity to create every aspect of an original theatre piece from start to finish with a professional director, and perform it for an intimate audience.

Risky Nights #1

October 10 - 15, 2017

2 B R 0 2 B

(2 B or naught 2 B)

Adapted from Kurt Vonnegut's short story "2BR02B"

Directed by Alan Brodie with the fourth term students of Studio 58.

Got a problem? Just pick up the phone. It solved them all--and all the same way!

2 B R 0 2 B is a dark and quirky tale, published in 1962 by a major author of the 20th century. Kurt Vonnegut Jr.'s short story paints an absurdist portrait of a future world in which there are no prisons, slums, poverty, wars, or diseases. The population of North America is set at forty million people. But since no one gets any older thanks to new drugs, an adult must volunteer to die if someone wishes to birth a new baby.

THE P*RN PROJECT – a co-production with Newworld Theatre

Directed by Marcus Youssef and Chelsea Haberlin

Created by Marcus Youssef and Chelsea Haberlin and the 4th term students at Studio 58

“Produced in conjunction with the Social Sciences and Humanities Research Council (SSHRC) research project *A Multi Sector Partnership to Investigate and Develop Policy and Practice Models to Dismantle “Rape Culture” in Universities*”

An investigation into the influence of contentious web content on today’s young people. This production will be reworked and presented on the Studio 58 main stage in the Fall of 2018.

STUDIO 58 INTRODUCES “NOT IN OUR SPACE”

In January 2018, we introduced an adapted version of Canadian Actors’ Equity Association’s “Not in Our Space” anti-bullying and harassment initiative to Studio 58. It has proved extremely successful, welcomed by the students, faculty, staff and visiting professionals with positivity. As a result, students have expressed their support for a safer workplace and have come forward with issues they might not otherwise felt would be heard.

STUDENT DIVERSITY ADVISORY COMMITTEE:

The Student Diversity Advisory Committee has been an enormous success. The students have taken it on with relish and have organized several panels with guest speakers from the community to discuss a variety of diversity issues. They have started fund-raising for their projects and have brought many useful ideas to the faculty and staff regarding improving diversity at Studio 58. The Committee has also provided leadership opportunities for students.

PROGRAM REVIEW:

We are still in the midst of the Ministry of Higher Education mandated comprehensive program review as required by the. Thus far, we have found the process most useful in identifying our strengths and weaknesses. The information received on surveys from our students, graduates, faculty/staff and industry professionals is helping us assess changes we need to consider. Currently the focus is on examining our small Production Program and how it might improve. There are expected to be retirements of key staff members in the next several years which will also affect Studio 58 moving forward.

BCCAT Meeting
UBC Department of Theatre and Film Report
May 18, 2018

Dear colleagues,

So sorry to be missing today's meeting. On behalf of my department colleagues, I send good wishes and hopes for a prosperous gathering. I hope to see you all next year.

This year has been a very productive year for Theatre and Film at UBC. We have all been kept very busy.

- We welcomed the first crop of "first year admit" students to our BFA programs in acting, design/production and film production. The department is planning a new omnibus course in story-telling that will be required for all three BFA degrees. This course will launch in 2019.
- We continue to see impressive enrolment interest in our three BFA degrees. Our Film Production applicant numbers reached 350 this year!
- Two current PhD students were successful at the doctoral SSHRC competition receiving the full four-year funding packages of \$35,000/year.
- Our new PhD in Cinema and Media Studies passed the Degree Quality Assessment Board and the new degree will have its first intake of students in September 2019.
- We heralded the creation of the fourth iteration of the department film in the series *Naked Cinema*, spearheaded by Tom Scholte. (Feature length film created with students of the film production program, featuring the graduating year BFA actors following the tenets of the Dogme 95 manifesto.) This year the premiere screening was held at the Vancity Cinema in downtown Vancouver.
- Our theatre season opened with a brand new adaptation of the Elizabeth Gaskell novel, *Wives and Daughters*, created by our colleague, Jacqueline Firkins (the second of her 19th century novel adaptations). It was directed by MFA directing grad, Courtenay Dobbie. We returned to the Telus Studio with Qui Nguyen's *She Kills Monsters*, directed by another MFA directing graduate, Keltie Forsyth, and featuring 20 full minutes of stage fighting, huge puppets and major mask work. We closed with an MFA thesis production directed by Jessica Nelson of Arthur Miller's timely saga, *The Crucible*.
- Along with our theatre season of three fully produced plays, the department presented a series of culturally diverse play readings called "Enacting Cultures" with presentations in the Dorothy Somerset Studio Theatre and led primarily by graduate students.
- We hosted an alumni production of Beckett's *Happy Days* in September, and welcomed back the PuSH International Festival to the Frederic Wood Theatre with the NeWorld Production of *King Arthur's Night*, by Niall MacNeill.
- The department made its second foray into the Go Global Program with a group of students studying theatre in Ancient Greece this May.

- Borja Brown joined the department as our Facilities and Production Manager following the retirement of Jay Henrickson.
- In the summer of 2017, our department hosted our first iteration of the Vancouver Summer program, offering a program called "The City and the Stage". Thirty-four students from around the world came to UBC and spent part of their days studying theatre texts and attending productions of these plays, and the other part of the day documenting Vancouver on film.
- We welcomed our first student into the new MFA in Technical Direction headed by Professor Brad Powers.
- The department hosted the National Film Directors Certification Program in April and will host a week with the Canadian National Voice Intensive in June.
- The department presented POV28, our student film festival featuring 21 student created films from third and fourth year BFA students. April was screening month as, along with POV, we showed the results of our documentary class, as well as the final projects of the Rogers Multicultural Film project screened on National Canadian Film Day.
- The Undergraduate Film Students Association held their second annual conference and symposium featuring five scholarly papers delivered by undergraduates.
- The department has taken on one MFA student in Acting this year.
- The department welcomed new faculty member, Patrick Rizzotti, specialist in Scenic Design for the stage and Production Design for film and television. We also held a search for a new faculty member in Film Production and will be welcoming independent filmmaker Igor Drljaca to the department in July.

All the best,



Stephen Heatley
Department Head, Theatre and Film

BCCAT NOTES FOR INTRO OF NOT IN OUR SPACE! May 18, 2018

Where we are now and how we got here:

1. Equity established its first anti-harassment policy in the late 1990's – we thought it would change everything ...
2. But nothing much changed – and many of us kept hearing rumours of inappropriate behaviour in rehearsal rooms, on stage, auditions etc. – scapegoating, bullying, inappropriate sexual stuff ... but hardly anyone was complaining, so there didn't seem to be anything we could do.
3. In 2012 a number of Councillors expressed concern about stories we were still hearing about harassment, we had a sense that a lot was being covered over, so we formed a Task Force and started to chip away at the problem.
4. Step One: educate ourselves and consult with Equity members – in later 2014/early 2015 we sent out a survey to the membership – we received over 1000 responses – out of nearly 6,000 possible – that's a 20% return and immediately told us that what we felt anecdotally was true.
5. Key survey results:
 - 50% of female and 37% of males reported being on the receiving end of bullying or sexual harassment
 - 50% reported witnessing these kinds of incidents – most of these were never reported because of fear of reprisal.
 - Most of the bullying took place during rehearsals, directors were usually the harassers and sexual harassment was usually performer to performer.
 - Men were bullied more than sexually harassed – and not surprisingly, women were more often sexually harassed.
 - The main reason why nothing was being done: FEAR ...of reprisal, of “rocking the boat” in an already stressed situation with insufficient time, etc.
6. We used the information derived from the survey, together with other research and consultation with an HR Professional, Douglas Stewart with the result that Council & the Executive Director created a new policy that among other things:
 - put the focus on stopping harassment
 - gave staff more options for helping members who are experiencing difficulties in the workplace.
 - negotiated stronger anti-harassment clauses in our collective agreements
 - devised an educational outreach campaign called *Not in Our Space!*
 - changed by-laws to include the possibility of a restorative justice process in addition to punitive measures when complaints are lodged
 - hired a Senior Project Manager to oversee all the work (Kristian Clarke)
 - trained 6 senior staff as Respectful Workspace Advisors, including Jennifer Riedle, Senior Business Rep in the Vancouver office.

7. Synopsis of the major differences from how things used to be:

- Management (PACT) is partnering with Equity – an in law, they are the ones responsible.
- We've created a joint statement to be read on the first day of rehearsal by a representative of Equity (S.M.) or another senior Equity member and a senior member of the theatre's management team
- The focus is on stopping harassment before it happens – and nipping incidents in the bud if they start
- Witnesses are empowered – we're all responsible – if one person is being bullied, the workspace becomes toxic for us all – and we can't do our best work. Besides, if we all request for something to stop, reprisal might become less of an issue
- Empowering action by individuals through multiple reporting options, including easy access to Equity support networks
- Workspaces are defined much more broadly than in the past – to include any space where artists work under an Equity contract; extensions to formally contracted workspaces, including auditions, interviews, etc. as well as (in some circumstances) interactions that occur outside of those spaces, where the interactions or their repercussions have a strong potential to impact the workspace (i.e., social events for cast members).

TIMELINE:

- February 2017 – Equity in partnership with PACT launched Pilot Project for Not in Our Space with 10 companies across Canada – including distributing materials and delivery of a joint first day of rehearsals statement by reps from PACT (theatre manager) and Equity (usually the S.M.) Most of the feedback we received was positive and we made changes based on reactions; the office started receiving phone calls and RWA's were able to help a few members solve problems as they occurred.
- September 2017 – program launched across Canada with all CTA and ITA theatres as well as dance and opera companies. To date nearly 300 joint statement packages have been sent out.
- And then Weinstein and Soulpepper happened – so now things are moving much faster.
- January 2018 – we've started reaching out to professional theatre training programs – inviting them to partner with us and better prepare their students for the culture shift by delivering a version of the joint statement for their rehearsals and classes; integrating elements of the campaign into their curriculum, etc. In Vancouver – Studio 58, UBC and Arts Umbrella have already responded positively

It's a health and safety issue: in the 1960's and '70's we all smoked: on stage, in the rehearsal space, the dressing rooms and green room, the lobbies. Suggestions to change this were laughed at as impossible. Well, we don't smoke in any of those places any more – or most places in our part of the world. The culture changed and it wasn't all that hard – once everyone got involved. Harassment is also a health and safety issue. Sexual harassment isn't about sex – it's about misuse of power. So is bullying. And while it's not as easy to see the connection between health and safety – it's there: it's about mental/emotional health and safety – so that we can safely take the creative risks demanded by our work. And our training institutions are a key part of making this change. We want you to work with us to change the culture of our profession and better prepare young artists to enter the professional world. By better defining what we can do, we can create more safety in which to do our best work.

That is why I'm delighted to be speaking with you today. I hope that all the post-secondary theatre training institutions in BC will be willing to look at and implement some, if not all of the following ideas over the next year:

THE ASK:

- The centrepiece of Not in OUR Space! is the anti-harassment first day talk that mirrors the Equity/PACT joint statement. We've already found that once it becomes a regular practise to deliver it on the first day of rehearsals of a new production, first day of class, etc. all sorts of positive effects start to flow as students feel empowered to speak up and awareness is raised (*copies of a sample version were distributed*)
- Display and distribute materials – Equity could provide print-ready versions of our brochure if your print shop would print what you need. (*copies of the current NiOS! Brochure were distributed*)
- Work with the HR department in your institution (or whichever department develops policy) to make sure the anti-harassment policies are specific to the kind of intimate work demanded by theatre
- Provide specific training for your faculty, visiting directors, instructors, etc. on anti-harassment
- Educate your students about the anti-harassment policies in place in your institutions
- Examining your current casing and audition policies to see if they require updating
- Examine your curriculum with the possibility of introducing units on:
 - Scene protocol when rehearsing scenes of intimacy
 - Intimacy direction
 - Leadership training o better prepare your future directors and stage managers and performers for working effectively in groups without resorting to bullying, etc. to get results and learning effective problem solving methods

Jane Heyman
Equity Councillor, BC/Yukon
Former Associate Director, Studio 58

Not in OUR Space!

SUGGESTED RESPECTFUL WORKSPACE STATEMENT – TO ADAPT AS APPROPRIATE BY EACH SCHOOL

(name of institution) is committed to adopting the professional standards set out by Equity and The Professional Association of Canadian Theatres (PACT) in the area of Respectful Workspace behaviour. Those organizations have two options for delivering messaging as part of Equity's Not In OUR Space! anti-harassment campaign. Below is a checklist to be covered in an informal discussion, followed by scripted statements which can be part of a more formal presentation.

FIRST DAY TALK – Checklist for professional training institutions

***Make sure these points are covered in the presentation.**

- Allow about 10 minutes for the head of the department and senior production person (or equivalent) to address the cast, director and designers (it's important that they be in the room together with the students when the talk is presented), including time for questions and discussion. It is important that wherever possible, the presentation be made by two people.
- Determine the points that each person wants to cover.
- **Explain that *Not in Our Space!* is an anti-harassment campaign supported by both Equity and the Professional Association of Canadian Theatres (PACT), which emphasizes collective responsibility.***
- Discuss the need to look out for each other as witnesses and subjects.
- **Encourage people to approach senior Faculty or Staff when there is a concern. They can provide an objective second opinion and assist in resolving any issues quickly so that everyone can continue to work in a safe atmosphere.***
- **Point out where the Institution's anti-harassment policy is located.***
- Suggest that everyone check out *Not In OUR Space!* on the Equity website at www.caea.com
- Ensure that poster, bookmarks, and Equity's Respectful Workspace Policy are prominently displayed.

Not in OUR Space!

SUGGESTED RESPECTFUL WORKSPACE STATEMENT – TO ADAPT AS APPROPRIATE BY EACH SCHOOL

SCRIPTED STATEMENT

HEAD OF DEPARTMENT/ARTISTIC DIRECTOR or someone with a similar position:

(name of institution) is committed to the pursuit of respectful workspaces, and we support anyone who witnesses or experiences inappropriate behaviours. Conduct that undermines the dignity or self-esteem of an individual, or that creates an intimidating, hostile or offensive environment is unacceptable and will not be tolerated.

Students, faculty, staff, and visiting professionals must speak up against harassment, and stand together in addressing problems if they arise. Since ours is a training program that mirrors the profession, we are choosing to adopt the professional standards set out in Equity's anti-harassment campaign, developed to stop harassment before it starts.

PRODUCTION MANAGER (or some other senior staff person)

Not in OUR Space! is a national anti-harassment and respectful workspace campaign developed by Equity and fully supported by the Professional Association of Canadian Theatres. *Not in OUR Space!* seeks to ensure healthy and productive working conditions for all professionals working in live performance across the country.

By looking out for each other within our work and learning environments, we can tackle uncomfortable situations when they arise, and change unprofessional behavior before it becomes toxic. Developing awareness at the training stage gives it a chance of becoming ingrained in all theatre-making culture.

(name of institution) already has policy that relates to a respectful learning environment. You can find it (insert locations – i.e. website, etc.) You can also find Equity's *Not in OUR Space!* poster and pamphlets (insert locations – callboard, etc.) and there's more material available on the Equity website: www.caea.com Just look for the *Not In OUR Space* Logo.

HEAD OF DEPARTMENT/ARTISTIC DIRECTOR or someone with a similar position:

(name of institution + list of appropriate senior faculty and staff) are here to support and protect you under our school's anti-harassment policy. Please reach out to us if you experience or witness questionable behaviour. We can provide an objective second opinion and assist in resolving any issues quickly so that everyone can continue to work in a safe atmosphere.

The following are not considered to be harassing behaviours:

- expressing differences of opinion;
- offering constructive feedback, guidance, or advice about work related behaviour and performance;
- making legitimate complaints about someone's conduct through established procedure;
- providing productive/constructive direction to an individual in order to have the person improve their performance

Thank you for being an integral part of this cultural shift. Together we will make our production workspaces—both at name of institution and in our profession—respectful, creative spaces.