

## BCCAT Theatre Articulation Meeting Minutes

Friday, May 10, 2019  
Douglas College  
Anvil Tower Room 911  
New Westminster

### Attending:

Thrasso Petras (Douglas) [thrassop@douglascollege.ca](mailto:thrassop@douglascollege.ca) Chair  
Christine Dewar (Douglas) [dewarc@douglascollege.ca](mailto:dewarc@douglascollege.ca)  
Gillian Barber (Capilano) [gbarber@capilano.ca](mailto:gbarber@capilano.ca)  
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Meg Stainsby [stainsbym@douglascollege.ca](mailto:stainsbym@douglascollege.ca)

### Guests:

Jay Solman, Manager, Student Support and Conduct  
Anuschka Naidoo, Counseling Office, DC  
Heather Harty-Scott, DC, Interim Associate Dean, LLPA

Regrets: KPU

**Call to Order** at 10:04 am from Thrasso Petras, Chair

He introduced Heather Harty-Scott, Interim Associate Dean of LLPA, who welcomed the group to Douglas College and read the Territorial Acknowledgement after which she departed the meeting.

**Introductions** of the attendees

**Approval of Agenda** Thrasso Petras

**Approval of Previous Minutes** of the Articulation Committee meeting of May 18, 2018

**Business Arising** from Previous Minutes

Thrasso shared that we have implemented Not In Our Space practices regarding harassment, from last year's presentation by Jane Heyman (Canadian Actor's Equity Association), into the Douglas College existing policies, with emphasis on de-escalating instead of immediately going on the offence.

**Review Purpose of Meeting** Meg Stainsby explained that articulation meeting system is to foster relationships

level. Meg added that the meetings are to check in regularly on topics like learning outcomes, safety in the classroom and developments in the field that aren't necessarily discussed in the classroom. Meg gave a brief overview of shared chart of pending articulation requests and discussed the following:

- Every institution has a BCAAT liaison who can answer questions about transfer credits – names are listed at the bottom of the form.
- Thrasso presented an example of a request and Meg explained how to close a request
- Unassigned credits are only for elective purpose when swapping out
- Institutions can now check for transfer credits without requesting permission from another institution, but it is always the receiving institution's decision to make – reciprocity is not assumed

## **New Business**

### **Changes to Curriculum/New Programs**

- Increasing course options to provide greater choice to students
- Embedding literacies and competencies in the future requirements for all curriculum
- Indigenous knowledge and perspectives learned across all subjects and grades
- Adding new career course to the graduation years
- Establishing continuous improvement cycle to keep curriculum current

## **Incomplete Articulation Requests**

Thrasso asked if anyone had concerns regarding requests before moving on.

## **Presentation of Institutional Reports**

Members in attendance gave institutional reports that are attached at the end of these minutes.

Thrasso informed the attendants that KPU does not have a theatre program but does offer some theatre courses, and that he will extend an invitation to them for the meeting next year. He read aloud the following email from Fred Ribkoff of the Department of English & Interdisciplinary Expressive Arts, Kwantlen Polytechnic University:

KPU does not have a theatre department, but we have offered one first-year theatre course--Theatre in Context 1--and we have three other yet to be taught theatre courses on the books. In addition, we have run two other theatre courses out of our Interdisciplinary Expressive Arts (IDEA) department--IDEA 1400: Explorations in Expressive Arts through Drama and Theatre and IDEA 3200: Theatre for Social Change. I designed and taught the two IDEA courses, IDEA 1400 for the last four years, and IDEA 3200 in its first iteration this Spring, 2019. Theatre in Context 1 was taught by a sessional instructor for the first time in Fall, 2019.

## **BCAAT Report**

Meg Stainsby gave a presentation of 2019 spring updates.

QAPA (Quality Assurance Process Audit) – increasing focus on quality assurance

## **1:25 LUNCH**

**2:25 we reconvened. Robin and Courtney left the meeting. Jay Solman and Anuschka Naidoo joined us.**

## **Discussion of Student Mental Health: Balancing Compassion and Accommodation in the Studio/Rehearsal Space**

Presentation from Jay Solman, MSW: Manager, Student Support and Conduct, and Anuschka Naidoo.

Jay introduced his role and described how the landscape of mental health has changed over the years – we've seen more openness in discussions about mental health, as well as challenges that these changes bring, with the main one being addressing and serving the needs of growing mental health concerns.

Anuschka explained the three areas of counselling that DC focuses on and the varying needs, such as how to identify what type of cases are characterized as an urgent crisis/risk of harm and when to refer a student to counselling.

Thrasso went on to talk about the nuances of providing adequate support and the challenges of being overly compassionate or taking on more than you can help with. Jay elaborated on this by emphasizing the importance of determining each individual's comfort zone and the necessary support that they need. There is no one-size-fits-all strategy. If there is any uncertainty, he advises to come to him with questions.

Anuschka suggested using active listening and having conversations about self-care. More positive outcomes usually arise from students who initiate asking for counselling help. This opened up further questions and discussion from the attendees about their experiences. Jay clarified the ethics of confidentiality and that while it is important to be careful with language, putting the students' well-being first is the main priority. Be considerate, keep it simple and avoid using diagnostic language or labels.

This led to a discussion about the politics of language in the classroom such as the use of pronouns, particularly for transgender students. Jay reminded the group to be mindful of the variations in development and use of language in the younger generation. Anuschka recommended creating a plan ahead of time to deliver at the beginning of the semester that addresses potential triggers and what to do in different types of situations.

In the case of severe mental illness/suicide where the student is disrupting the classroom and affecting the wellbeing of the other students and faculty, they may need to be involuntarily dropped from the program. There is also the issue of self-harming behaviour that occurs outside of the classroom/school setting. Thrasso explained that students should be reminded of boundaries that need to be drawn and the consequences that certain behaviours entail. Jay explained that every institution has a different procedure, but the intention is and should always to help the student succeed and get through their current struggles.

Denise talked about the difference between a "safe space" and a "brave space" and how she uses this terminology. She provided an article in PDF regarding this concept (From Safe Spaces to Brave Spaces: A New Way to Form Dialogue Around Social Justice, by Brian Arno and Kristi Clemens) that was subsequently distributed to the committee members.

Brad discussed his current research and Thrasso requested that he send a summary for inclusion in these minutes. Thrasso recommends that the committee invite Brad to next year's meeting to give a short report on his research. From Brad:

The work I am exploring is how to increase the safety and efficacy of actor training by improving educators' (and students') understanding of the neurobiology of emotions and nervous system function. I have developed and am in the process of disseminating specific tools and practices for teachers and students towards increasing actors' mental health and wellness in training, and over the lifetime of their careers. The scope of this training includes identification (student and teacher) of nervous system dysregulation in hopes to avoid events, and skills to recover if an event occurs, including working with preexisting trauma and or anxiety patterns. The goal is to identify where an individual's personal capacity lies and how to safely create more capacity and range. At the end of the day this is our job as acting teachers; to invite the student to discover a large range of emotional access and have the resilience to manage it. This work allows our training to achieve those goals with more clarity, safety and ultimately more depth and range.

## **Next Meeting**

Gillian Barber will chair 2020 meeting at Capilano, and UFV will host the 2021 meeting.

2020 meeting date TBD.

## **Other BCAAT Business**

Thrasso advised that if there were any topics of interest, attendees should send them out.

Meeting adjourned at 4:00.

Adjournment – members welcomed by Thrasso to tour DC Theatre/SET Facilities

After the meeting, Thrasso received the following email from Claire Fogal, DC Contract Instructor and PhD Candidate at UBC. As it pertains to the conversation above he distributed it to the committee members in includes a copy here:

June 13, 2019 via Email

Hi Thrasso, Deborah and Christine,

I attended a wonderful workshop at the Congress for the Humanities and Social Sciences at UBC last week entitled "Authority Under Attack" (basically about dealing with challenges from students in class) given by Dr. Aftab Erfan, Director of Dialogue and Conflict Engagement at UBC's Equity and Inclusion Office. She was tremendous and I just wanted to share a few key thoughts that she articulated, that felt valuable in the Douglas College context.

- In areas such as Theatre, where identity is at play, we will see even higher issues of conflict/challenge from students than is average.
- Conflict (disagreement) is not abuse; the people who can't make this distinction are the highly traumatized and the very privileged. Our role as teachers is to try to urge people into the middle ground between these two categories where rational thought can occur.
- Some students weaponize the language of disability to justify bad behaviour. ("you're discriminating against me or violating my human rights by demanding I cease my necessary disruptive behaviour").
- Wendy Smith, an English teacher at Kwantlen in Surrey mentioned they have an Early Alert system where teachers who are concerned about a student can log in and write notes within their system and this triggers a support person to check in with that student. She also said she was encouraged by the Mental Health team to not be shy about bringing people with Mental illness to discipline when warranted, as they **need** to become responsible and this will never happen when teachers just look the other way.
- Aftab said she values conflict because it reveals what's broken in any system, and therefore can prompt transformation. If we can anticipate conflict and spin it to be productive, that's ideal. Conflict can be a sign that students care and want to engage. The point of going through conflict is to learn.
- The trick of dealing with group conflict is to structure how the conversation will happen: the simplest is a talking circle with an object passed around to indicate who speaks. Aftab also uses a debate format where collectively they express all the info on both sides of the debate (each person can be on both sides!)

I have more detailed notes I'm happy to share, but just wanted to pass along these thoughts while they're fresh! Some may be useful in terms of developing more detailed statements of policy.

All the best,  
Claire

Claire Fogal  
THEA & PEFA Instructor

Contacts for next year's meeting:

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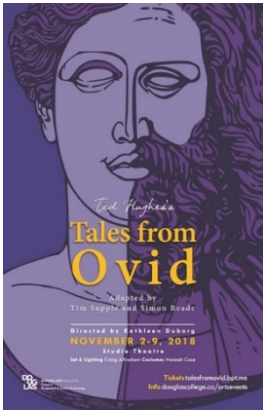
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REPORTS FOLLOW ON THE NEXT PAGES



**DOUGLAS COLLEGE**  
Theatre  
Stagecraft & Event Technology

## 2018/19 SEASON PRODUCTIONS



*Ted Hughes's*  
***Tales from Ovid***  
adapted by Tim Supple & Simon Reade

November 2 – 9, 2018  
Black Box - Studio Theatre  
Direction Kathleen Duborg  
Set & Lighting Craig Alfredson  
Costumes Hannah Case



***Heritage***  
by Nicola McCartney

November 9 – 16, 2018  
Mainstage - Muir Theatre  
Direction Deborah Neville  
Set Brian Ball  
Costumes Tamara Unroe  
Lighting Michael K. Hewitt



***Cinderella Waltz***  
by Don Nigro

March 8 – 15, 2019  
Mainstage - Muir Theatre  
Direction Claire Fogal  
Set Heather Kent  
Costumes Inez Ortner  
Lighting Bryan Kenney



***7 Stories***  
by Morris Panych

March 15 – 22, 2019  
Black Box - Studio Theatre  
Direction Thrasso Petras  
Set Omanie Elias  
Costumes Tamara Unroe  
Lighting Darryl Strohan

## 2019/20 SEASON PRODUCTIONS Pending

### THEATRE

**Coordinator Thrasso Petras**

No NEW COURSES implemented in 2017/18

#### Faculty

- At the end of Summer 2019 we will bid adieu to David MacMurray Smith, a long-time faculty member. David is a master of movement and clown. His expertise has been at the core of our program and he will be sorely missed.
- Cheryl Swan, who retired in 2017, was awarded Emerita status this past Fall Term.

#### Regular Faculty

Christina Dwyer Theatre History, Performing Arts (DEAN) Liaison

Thrasso Petras                      Acting, Voice, Speech, & Text, Movement, Director, Theatre Department Coordinator

### **Contract Faculty / Directors**

Kathleen Duborg	Director
Claire Fogal	Director, Acting, PEFA Acting
Alana Hawley Purvis	Voice
Samantha Taylor	Voice
Scott Malcolm	Acting, Movement, PEFA Acting

## **STAGECRAFT & EVENT TECHNOLOGY (SET)**

**Coordinator    Greg Yellenik**

Our program filled to 130% capacity this past year. The 2019/2020 year is looking good as well, with high retention and strong interest. Greg Yellenik will be retiring this summer and the department is currently seeking candidates for replacement. This will cause a shuffle in course load for various instructors and possibly a minor restructuring in the coordinator's role.

### **Regular Faculty**

Danica West	Production, Drafting, CAD, Lighting, Properties, Paint, Costumes
Vacancy	Production Manager, Production, Carpentry, Rigging, Lighting, Film

### **Contract Faculty**

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

Johanna Karlen, has returned as Costume technician from maternity leave

## **PERFORMING ARTS (PEFA)**

**Liaison                      Christine Dewar**

In PEFA (Performing and Fine Arts) there are annually four open-enrolment Intro to Acting (PEFA 1120) sections fully enrolled at twenty-six students plus one annual section of 2nd level Acting (PEFA 2220) also drawing full enrolment of twenty-six. We also offer PEFA 3020, focusing on theoretical and historical aspects of directing. PEFA 1101, Arts and Culture in Canada, includes attending seven live works of theatre each semester, and is offered as an open enrolment course each Fall, Winter, and Summer.

## **FACILITIES**

The Muir Theatre has been approved for phase three of the huge video upgrade to include a large screen and high output projector. The Muir upgrade to LED went seamlessly and we have approval to go forward with LED upgrade in the Studio Theatre. Our shop facilities will be undergoing some minor upgrades of walls and counter tops.

# CAPILANO UNIVERSITY 2018 – 2019

Submitted by Gillian Barber

SHOWS: Sense and Sensibility, adapted by Michelle Deines

The Learned Ladies

9 to 5, the Musical

STUDIO SHOWS:

Betty Blue Eyes

Comedy of Errors

NEXT SEASON: Macbeth, Seven Stories and A Chorus Line on Mainstage

Spring Awakening and three other shows in the Studio

We spent the year in Program Review, and in-depth look at the department and how the financial, educational and community outreach developed between 2012 and 2017. The report has been finished and distributed to our External Committee, with site visits happening on May 22<sup>nd</sup> and 23<sup>rd</sup>. The main outcome of the report is that we will be developing a degree. We are discussing having Majors, and inviting other areas – mainly Arts and Entertainment Management – to come under our BFA banner.

Auditions have gone well over the past two weeks, as well as our Reading Week auditions last February. Our programs are now full, with waiting lists. TECT has had a banner two years, growing from 12 students to 18 students per cohort – we hope we can fit them in.

We have a new Acting Dean, Ted Gervan, who has spent the year helping every area to grow. He has argued for a new studio and practice rooms, as well as added sections to create a second cohort of ASAS in second year. Next year, we will add a second cohort to ASAS in third year, and add another show to our Mainstage season.

We are also in the process of changing all of our course outlines to reflect a delivery change. We have, for years, been teaching 6 hours for one section of workload. We are cleaning this up and moving to 4 hours for 1 section, and 2 hour classes for .5 section. We still have to fix the workload issue of 2 instructors per Musical Theatre class – it's a great teaching model, but is a lot of work for those individuals.

New hires this year: Dr. William Dow, Bob Fraser, Cathy Wilmot and Shawn Henry, who came to us from Dalhousie to replace Kevin Michael Cripps.

Grad Showcase was held at the Cultch on April 24<sup>th</sup>. Many agents were in attendance, and the success of our grads was exciting to see. About 50% got agents from the show. About 60% are already working – at TUTS, Bard, Green Thumb, Gold Fever Follies, Barkerville and at Bravo in Toronto.



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

**May 10, 2019**

**INSERT** Institution/Campus Location: KPU/Surrey  
Kwantlen Polytechnic

**INSERT** Name: Fred Ribkoff    email: fred.ribkoff@kpu.ca

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## **1. Institutional Update**

- General: Kwantlen Polytechnic University does not have a theatre program or department, but it has created four Theatre courses (THEA), one of which (Theatre in Context 1) was offered in its first iteration in Fall, 2018. KPU has offered two Interdisciplinary Expressive Arts (IDEA) theatre courses since Spring, 2016: IDEA 1400: Explorations in Expressive Arts through Drama and Theatre (three iterations, Spring 2016, 17, 18); IDEA 3200: Theatre for Social Change (one iteration, Spring, 2019).
- Budgets/Facilities
- Students/Enrollment
- Staffing: Fred Ribkoff, a regularized faculty member in the KPU English and IDEA departments, has taught the two IDEA theatre courses over the past four years. The one THEA theatre course was offered in Fall, 2018 and taught by a sessional instructor.
- Instruction/Open Education Resources

## **2. Program/Course Update**

- Curriculum Developments  
KPU Theatre (THEA) courses:
  - Theatre in Context 1**
  - Acting for Stage and Screen 1**
  - Theatre Performance 1**
  - Acting for Stage and Screen 2**KPU Interdisciplinary Expressive Arts (IDEA) theatre courses:
  - IDEA 1400: Explorations in Expressive Arts through Drama and Theatre**
  - IDEA 3200: Theatre for Social Change**
- Transfer Credit Applications or Alterations
- Issues
- Research/Projects

## **3. Other Items of Interest**

## STUDIO 58 – LANGARA COLLEGE

### ENROLMENT:

70 students registered for the Fall Term 2019 (9 Production) in Theatre Arts. The students come from across Canada, and include International Students from Mexico, Brazil, and South Korea.

### 2018-19 SEASON:

#### ***Incognito Mode: A Play About Porn* - September/October**

Directed by Chelsea Haberlin and devised by Marcus Youssef,

\* Explored the complex relationship people have with porn in the digital age.

#### ***Mortified* - November/December**

by Amy Rutherford and Directed by Anita Rochon,

\*A commentary reflection in the era of the #metoo revolution.

#### ***The Way Station* - September/October**

A web pilot shot in a police-station morgue downtown

\*Featuring the sixth-term students of Studio 58.

#### ***Cabaret* - January/February**

Music by John Kander, Lyrics by Fred Ebb, Book by Joe Masteroff,

Directed by Josh Epstein, Choreographed by Shelley Stewart Hunt, Musical Direction by Chris King

\*Cabaret was a record-breaking Studio 58 box office production.

#### ***Hot House* - February/March**

8 plays written by, directed by, designed by, and starring the students of Studio 58

\**Hot House* was a mainstage production that showcased our senior Acting and Production Students in a new light. For the first time in Studio 58's history, the project allowed our students to complete the entire production cycle by themselves, with expert feeding and watering from a team of dedicated mentors throughout the process. Students had the opportunity to focus on areas that excite them including acting, playwriting, directing, designing, stage managing, and flexing their technical muscles. The project was overseen by Vancouver director Fay Nass, with support from professional mentors in all areas including: set, props, costume, lighting, sound and video design.

### **Risky Nights Series**

Project #1 - October/November 2018 - ***I Know What I Saw***

Directed by Rachel Aberle, starring the Fourth Term students of Studio 58

Project #2 - January/February 2019 - ***SEEN***

Directed by Tara Cheyenne Friedenberg, starring the Fourth Term students of Studio 58

### 2019-20 SEASON:

For our 54th season of 2019-2020 we have continued challenging the students with a variety of plays and approaches.

#### ***ANTONY AND CLEOPATRA* by William Shakespeare**

September 26 – Oct 13, 2019

Directed by Cameron Mackenzie

Set and Prop Design – Lauchlin Johnson

Costume Design – Sydney Cavanaugh

Lighting Design – Jergus Oprsal

Sound Design – Heather Kempinski

Choreographer TBA

November 14 – December 1, 2019

Directed by Carmen Aguirre

Set and Prop Design TBA

Costume Design TBA

Lighting Design Alan Brodie

Video Design Candelario Andrade

Sound Composition and Musical Direction TBA

Choreographer TBA

**URINETOWN** by Mark Hollmann and Greg Kotis

January 30 – February 16, 2020

Directed by Courtenay Dobbie

Everyone else TBA

### **FOURPLAY**

March 25 – April 5, 2020

All TBA

A popular Studio 58 tradition, this mini-festival presents four one-act plays in two exciting programs. Featuring original work by Studio 58 students and recent grads, FourPlay is under the tutelage of award-winning playwright (and Studio 58 writing instructor) Aaron Bushkowsky. Playing in repertory, and directed by four different professional directors, FourPlay presents four distinct playwriting styles for an adventurous public.

### **RISKY NIGHTS SERIES 2019-20**

Project #1 October 7 -13, 2019

Directed by Sharon Bajer

Project #2 February 10-16, 2020

Directed by Kayla Dunbar & Anton Lipovetsky

### **COMINGS AND GOINGS:**

- Artistic Director, Kathryn Shaw, was on Educational Leave for the Spring semester of 2019. She was replaced by Studio 58 Associate Director, David Hudgins. Studio 58 Instructor and professional director, Courtenay Dobbie, took on the role of Acting Associate Director
- Studio 58 is still undergoing a Program Review. Significant changes will be made to our Production Program. At present, we're looking to launch the new Production Program in the Fall of 2020
- Long-time Studio 58 Technical Director, Bruce Kennedy, retired in the Spring of 2019
- Long-time Communications Director, Sherri Sadler, will be retiring in the Spring of 2020

## INSTITUTIONAL REPORT

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

May 10, 2019

Simon Fraser University, School for the Contemporary  
Arts - Vancouver

Kyla Gardiner and Ben Rogalsky  
[kylag@sfu.ca](mailto:kylag@sfu.ca), [brogalsk@sfu.ca](mailto:brogalsk@sfu.ca)

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#### 4. Institutional Update

- General – SFU Theatre continues its rigorous approach to devised theatre with strong foundations in performance and design.
- Budgets/Facilities – School for the Contemporary Arts Lobby is currently being renovated to expand gallery space, student access and increase wayfinding in the building.
- Students/Enrollment – Student enrollment is steady with small increases in enrollment in the Production and Design.
- Staffing – We have a temporary one-year event coordinator position which we hope will expand into a more permanent much needed staff role. We have recently hired a new tenure track research faculty position in Production and Design.
- Instruction/Open Education Resources

#### 5. Program/Course Update

- Curriculum Developments – This past spring professors Cole Lewis and Peter Dickinson piloted a successful upper division course integrated with the PuSh festival including a master class with Bertrand Lesca and Nasi Voutsas. Our courses continue to explore interdisciplinarity, bringing together students from across the School. In the fall, limited term instructor Ian MacFarlane lead a course on Poor Theatre making which culminated in a workshop and performance with Bread and Puppet Theatre.
- Transfer Credit Applications or Alterations
- Issues
- Research/Projects – Alumnx Pedro Chamale and Derek Chan of Rice and Beans Theatre directed the fall mainstage performance of “They Won’t Pay? We Won’t Pay!” Steven Hill directed a new production of South Coast Theatre’s production of “The Book of David” at the

alumnx and current undergraduate students perform in Toronto at the Theatre Centre in Cole Lewis' show "1991". Kyla Gardiner is co-creating a new serialized musical "Mermaid Spring" which will workshop at the In Tune Festival.

## **6. Other Items of Interest**

- Alumnx - June Fukumura is the first ever Assistant Dramaturge at the Banff Festival. Milton Lim debuts in the Art's Club's presentation of The Great Leap. Sophie Tang won a Jessie award for lighting Titus Boufonius for Rumble Theatre. Robert Leveroos' show "Between Two Rocks" with scenography by Robert Leveroos and lighting design by Kyla Gardiner will be showcased at the Prague Quadrennial.

## INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

May 10, 2019

Trinity Western University, Langley, BC

Kate Muchmore Woo, [kate.muchmore@twu.ca](mailto:kate.muchmore@twu.ca)

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### 7. Institutional Update

- **General:** TWU continues to experience increased enrolment, although not the 3-4% they were expecting this year. We are still on a positive trajectory, however. Two new dormitories have been built in the last two years, and groundbreaking will occur in Spring 2020 on a new building for our Business School and Global education initiatives. Our beloved President, Bob Kuhn, retires in June 2019. A new President, Dr. Mark Husbands, joins us in July.
- **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-\$26,000 depending on the show. We are in dire need of rehearsal and studio facilities. TWU Administration is openly discussing with our Dean the prospect of creating a dedicated rehearsal/acting studio for our program, as we currently rehearse in a convertible classroom space when we are not rehearsing in the theatre.
- **Students/Enrollment:** Our program is quite small right now, with about 15 majors and several minors. Our Intro to Theatre and Acting I courses pull students from across the university for Core curriculum requirements. Next year's incoming class looks quite good.
- **Staffing:** We added an Assistant Technical Director to our staff this year, who works roughly 20 hours a week. She assists our Technical Director/Production Manager/Design Faculty Kris Dietrich, a new hire from the 2018-2019 year. Lloyd Arnett retires in June 2019 after almost 30 years of service to our department. Kate Muchmore Woo and Angela Konrad continue as full time faculty.
- **Instruction/Open Education Resources:** None at this time.

### 8. Program/Course Update

- **Curriculum Developments:** We are in the process of revising our technical theatre curriculum. The first phase is underway – replacing a catchall Technical Theatre course with two Stagecraft courses for first year majors. Plans are in the works for revising the required courses of all of our majors and minors and creating a tech stream within our BA degree.
- **Transfer Credit Applications or Alterations:** None

- **Issues:** None
- **Research/Projects:** Angela Konrad continues to build steam with her company, Dark Glass Theatre, with a remounted production of *The Amish Project* at The Nest last February. Kate regularly directs for Gallery 7 Theatre in Abbotsford.

## 9. Other Items of Interest

### 2018/19 PRODUCTIONS

#### ***The Game of Love and Chance***

By Pierre Carlet de Chamblain de Marivaux

Translated, Adapted, and Directed by Kate Muchmore Woo

Set by Kris Dietrich, Costumes by Kaitlin Williams, Lights by Lora-Lynne Hanley

October 23-November 3, 2018

#### ***Upside-Down Christmas***

Collaboratively created by the ensemble

Directed by Angela Konrad

Set & Lights by Kris Dietrich

November 20-December 1, 2018

#### ***Anne of Green Gables: The Musical***

Music and Lyrics by Norman Campbell & Donald Harron

Directed by Angela Konrad

Musical Direction by Allan Thorpe

Choreography by Joel Ballard

Set by Ross Nichol, Costumes by Kerri Norris, Lights by Jonathan Kim

March 12-30, 2019

#### ***The One You Feed***

By Alexandria Bay & Keenan Marchand

April 11-13, 2019

Senior capstone project for BFA Acting student Alexandria Bay, who wrote this play integrating her experiences with body and cultural dysphoria with her indigenous heritage. She will be marketing this play to schools and Indigenous theatre festivals in the coming year.

### 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.

***The Ruby Sunrise***

By Rinne Groff

Directed by Angela Konrad

October 22-November 2, 2019

***The Snow Queen***

Adapted by Patricia Johnson-Brooke

Based on the fairy tale by Hans Christian Andersen

Directed by Kerri Norris

November 19-30, 2019

***New Generations***

Student written and directed one-act festival

January 28-February 1, 2020

***The Tempest***

By William Shakespeare

Directed by Kate Muchmore Woo

March 17-28, 2020



## INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

May 10, 2019

Thompson Rivers University, Kamloops

Robin Nichol rnichol@tru.ca

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### 10. Institutional Update

- Budget – less than nothing. Facility - same, but aging and little money for maintenance or upgrades.
- Enrollment - Total bums in seats = 311. Numbers down from last year, but because of faculty sabbatical we offered 3 less courses.
- 3 full time faculty, 1 Technical Coordinator (Leon Schwesinger – new this year) who also taught 2 tech courses

### 11. Program/Course Update

- Made an application for transfer credit for THTR 3700 (Effective Public Speaking) with UVic and SFU in Oct 2017, but never got a reply.
- 18/19 Season
  - a. She Kills Monster by Qui Nguyen
  - b. The Magnificent Voyage of Emily Carr by Jovelle Marchessault, translated by Linda Gaboriau
  - c. Mourning Becomes Electra by Eugene O'Neill, adapted by Heidi Verwey
  - d. 20<sup>th</sup> Annual Directors Festival – 5 one acts
- 19/20 Season
  - a. The Electric Baby by Stefanie Zadravec
  - b. Retreat by Kat Sandler
  - c. A Midsummer's Night Dream by William Shakespeare
  - d. 21<sup>st</sup> Annual Director's Festival
- We are planning a co-pro with Western Canada Theatre for the 20/21 Season

## THEATRE ARTICULATION COMMITTEE

### INSTITUTIONAL REPORT

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

May 10, 2019

UBC Okanagan

Denise Kenney

email: denise.kenney@ubc.ca

## 12. Institutional Update

- The BFA in Interdisciplinary Performance has been suspended and our minor now falls under the auspices of the newly named Visual, Digital and Performing Arts (see below).

### VISUAL, DIGITAL AND PERFORMANCE ARTS

The Bachelor of Fine Arts, Minor in Visual Art and the Minor in Theatre programs offer a perfect balance of studio work and academic study, immersing students in hands-on critical and contemporary art education. Students acquire the foundational skills, techniques, and theories needed to work in two and three dimensions in a variety of media such as drawing, painting, sculpture, digital arts, printmaking, photography, animation, studio theory, video and performance arts.

Students work closely with professors and are given ample studio space and time to fully explore their projects and ideas. Art history courses, visiting artists' presentations, and participation in art exhibitions and performances locally, nationally and internationally, as well as in the department-run FINA Gallery, also form integral parts of the curriculum.

Students in their final two years frequently work in a self-directed manner—always with the support from faculty supervisors and professors—which culminates in an exhibition of independently developed works. Art on the Line, the gala year-end exhibition for graduating students, attracts hundreds of people and is a signature cultural event on the UBC Okanagan campus.

Students can earn a UBC Bachelor of Fine Arts (BFA) degree with a Major in Visual Arts. Students also have the opportunity to study Visual Arts as a minor or study Theatre (BA) as a minor in combination with another discipline.

## 13. Program/Course Update

- Curriculum Developments: We are reinventing ourselves in the face of cutbacks and downsizing. Our Dean was tasked with cutting 2 million from the Faculty Budget and two smaller programs were suspended (including ours). We have discovered, in any case, that our students thrive in the area of Performance Art, Social Practice and hybrid forms of performance and media, so this is the area we will maintain, including positioning ourselves to interdisciplinary practice.
- With these changes, we have the following goals/strategies:

### Goal: Continue to foster visibility on campus and in the community.

Without a major, there is a real threat that the discipline of performance will lose visibility, students will not be able to "find" offerings, and Performance Faculty's inclusion in decision-making opportunities regarding research or curriculum might be compromised.

Strategy: Join Visual Arts so that the newly formed program would be called “Visual and Performing Arts” and continue with the Theatre Minor.

**Goal: Reconfigure performance courses to better complement other programs of study in Creative Studies and across campus.**

While students have not been committing to a BFA in Interdisciplinary performance, many international students and students from across campus are taking performance classes in tandem with other studies and leveraging their learning across disciplines.

Strategy: Old and new performance courses will be reviewed and configured so that their learning outcomes satisfy the Creative, Critical Thinking and Digital Literacy breadth requirements for the new BA.

Strategy: Old and new performance courses will be positioned so that students can take them in conjunction with other programs of study within FCCS (Cultural Studies, Art History and Visual Culture, World Literatures, Visual Art, Creative Writing), and beyond (Education, Management, Health, Psychology).

**Goal: Reconfigure performance courses to better “future-proof” them for the interests and needs of incoming students in the next ten years.**

Performance practice, like all art disciplines, evolves in tandem with the changing times. While course offerings should continue to deepen foundational practice and theory, they should also offer opportunities for new approaches to performance studies and practice. Courses are being developed in digital media and social practice to provide this opportunity.

**Goal: Increase Enrolments**

Strategy: Decrease the length of all performance courses so that they fit better within the standard timetable and thus make them more attractive for students taking courses as electives and publish a “skill set” menu for students.

## **14. Research**

- Denise Kenney continues her work in eco- art, finishing a project in Cyprus with a resulting catalogue publication. Her film work and community engagement work also continues with an Equity and Inclusion grant financing queer performance activities in the valley and an international project in development called *Homing Devices*.
- Virginie Magnat has another book called *The Performative Power of Vocality* coming out in 2019 through Routledge.
- Neil Cadger continues to produce *The Living Things Festival* which grows every year.
- Our students Peter Navratil and Chantel Snyder graduated this year and have received numerous awards and recognition for their thesis work.

## INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

May 10, 2019

University of British Columbia, Vancouver Campus

Name: Stephen Heatley email: [stephen.heatley@ubc.ca](mailto:stephen.heatley@ubc.ca)

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### 15. Institutional Update

- General

UBC Theatre and Film had its 60<sup>th</sup> anniversary this year. Celebrations included two alumni events, one in Toronto and one on campus in Vancouver. There is also a special birthday celebration at Congress 2019 in June.

- Budgets/Facilities

Working with UBC Development to underline facilities needs for a growing department.

Plans for creating 5 new offices in the Frederic Wood Building and two new offices in the Theatre-Film Production Building

- Students/Enrollment

Enrollments continue to improve, particularly because of first year admit in the three BFA programs

- Staffing

Two new faculty members in Theatre and Film, one in Film Production, one in Sound Design creating real linkage between Theatre and Film at UBC and the Centre for Digital Media.

Department has just searched two new faculty positions to start July 1. One in Cinema and Media Studies, one in Film Production.

Two theatre faculty members have retired as of June 30 – Cathy Burnett and Stephen Malloy.

One theatre technician, Jim Fergusson, will also retire in August.

- Instruction/Open Education Resources

Joint workshop with Studio 58 with Intimacy Director Siobhan Richardson in December

## 16. Program/Course Update

- Curriculum Developments

Department is working on an omnibus course for all BFA students in Theatre and Film to take in first year.

- Transfer Credit Applications or Alterations
- Issues
- Research/Projects

Professor Tom Scholte has created a program across campus funded by the VP HR using Forum Theatre methods to address conflict in the work place.

Faculty members involved in many creative and academic ventures.

## 17. Other Items of Interest

Theatre and Film at UBC are sponsors of the Canadian Association of Theatre Research and the Film Studies Association of Canada Conferences as part of Congress 2019 from June 1 to 7 on the Vancouver campus. Our department is presenting a studio production of Tremblay's *Hosanna* as part of the congress featuring MFA candidate Frank Zotter and guest artist Joey Lesperance.

Our season included *Much Ado About Nothing* directed by Lois Anderson, *Lion in the Streets* directed by MFA candidate Michele Thorne and *Goldrausch* by MFA candidate Jenny Larson. We also presented another series of Beckett shorts by UBC Theatre alumni and a host production of *Hamlet* as part of PuSH International.

The 5<sup>th</sup> iteration of *Naked Cinema* played at the Vancity Cinema on January 28<sup>th</sup>. This feature film created by the graduating BFA Acting class with members of the Film production program is supervised by adjunct faculty member Bart Anderson and follows the Dogme 95 manifesto.

Persistence of Vision 29 was presented at the Frederic Wood Theatre in April. It included 21 short films created by 3<sup>rd</sup> and 4<sup>th</sup> year Film production majors. We also presented National Canadian Film Day which featured the films of our Rogers Multicultural Filmmaking Program overseen by Alejandro Yoshizawa and Phil Lind Artist in Residence, Tarique Qayumi.

We welcomed Inuit Filmmaker Nyla Inukshuk as the Andrew Family fellow in January. She spent time with students and gave a public talk about her latest work.

The department will welcome its first PhD students in Cinema and Media Studies this September. This is a brand new degree that was 8 years in the making.



THEATRE ARTICULATION COMMITTEE

INSTITUTIONAL REPORT

BRITISH COLUMBIA COUNCIL on ADMISSIONS AND TRANSFERS (BCCAT)

University of Victoria

MAY 10, 2019

Fran Gebhard [fgebhard@uvic.ca](mailto:fgebhard@uvic.ca)

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**18. Institutional Update**

**General/Facilities:** There have been no substantial changes in our facility. However, we have identified the need to replace the seats in our two mainstage theatres as a priority.

**Students/Enrollment**

Our overall undergraduate enrolment this year was 200, down by 7% from the previous year.

There were 20 graduate students enrolled in our MA, MFA and PhD programs.

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**

This year we welcomed Dr. Sasha Kovacs in the focus area of Theatre History (replacing Dr. Jennifer Wise who retired in 2017). Linda Hardy retired after over 30 years with the Department and we welcomed Michael Elliott to replace her as our Voice teacher. The department received bridge funding to provide a faculty position bridging the retirement of Warwick Dobson in 2020, and while another of our colleagues in the Applied Theatre focus area is on a two-year leave. The search has been completed and we are anticipating a new colleague joining us in September. Dr. Allana Lindgren is stepping down from the position of Chair after serving five years in that capacity. The department is presently undergoing meetings to appoint the next Chair.

We have had some additions in the staffing as well this year. We have had a part-time appointment to assist our full-time secretary in the front office. We have also been able to provide greater support in the production areas by converting the props person (Bryn Finer) to a full-time position and by making the Assistant Technical Director (Simon Farrow) a renewable position with a 9-month contract.

**19. Program/Course Update**

**Curriculum Developments**

We restructured the theatre history courses returning to the previous distribution of courses over the four years. Our second year students were encouraged to take three theatre history courses this year to align with the revised distribution for the upper year theatre history courses. This proved to be a challenge for some students but returning to the old curriculum distribution is much sounder pedagogy.

We have returned to the higher standard of a minimum GPA requirement of 6 (77 – 79%) for all theatre courses to be admitted and advanced in all focus areas with the exception of Self-Directed

## 20. Mainstages and Other Activities

### 2018-19:

**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.

This year Nicole Nattrass opened our season with *Mamahood*.

### **Mamahood: Bursting Into Light**

**OCTOBER 10 – 20, 2018**

Written & Performed by Nicole Nattrass (BFA '91)

Directed by TJ Dawe (BFA '97)

**Attendance: 66%**



### **The Drowsy Chaperone**

**NOVEMBER 8 – 24, 2018**

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

Guest Director Jacques Lemay

**Attendance: 101% (with two holdover shows)**





## Trojan Women

**FEBRUARY 14 – 23, 2019**

By Euripides

Translation by Alan Shapiro

Director Jan Wood (faculty member)

**Attendance: 92%**



## 7 Stories

**MARCH 14 – 23, 2019**

By Morris Panych

Director Fran Gebhard (faculty member)

**Attendance: 98% (with one holdover show)**



The season was very well attended. With 1500 subscribers, all of our available season Passes were sold. Donations were once again record-breaking with a sharp increase after the phenomenal success of *The Drowsy Chaperone*.

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 6 shows, two of which were Applied Theatre creations. There were a number of activities generated within the department that found producing bodies outside the department. For example, two applied theatre pieces generated by undergraduate students (*Kansha* produced by Hannah Mariko Bell and *Between Translation* produced by Megan Chandler) were presented by Intrepid Theatre.

The season for 2019/20 has been announced as follows:

### **WEAKSAUCE AND OTHER STORIES (SPOTLIGHT ON ALUMNI SHOW)**



**October 10-19, 2019**

**Written and Performed by Sam Mullins (BFA '08)**



**November 7-23    Written by William Shakespeare and directed by Brian Richmond**

**COMIC POTENTIAL**



**February 13-22, 2020    Written by Alan Ayckbourn and directed by Conrad Alexandrowicz**



## CHILDREN'S HOUR



March 12-21, 2020    Written by Lillian Hellman and directed by Peter McGuire

### 21. Other Areas of Interest

Recognizing the need for sensitivity to sexualized violence and harassment, the department created a policy that, while firmly based in the policies of the University of Victoria, specifically addressed concerns and issues which may be encountered in a theatre department. Additionally, the staff and faculty attended two workshops this past term: *Consent in Theatre* presented by Lauren Frost, and the Amber Gender Diversity Consulting presented a workshop on promoting sensitivity to transgendered people in our community.

# Malaspina Theatre



## BC Articulation—2018/2019

### **Concord Floral**, by Jordan Tannahill

Dir: Ross Desprez

Set: Leon Potter

LX: Robinson Wilson

Costume: Crystal Hanson

Telling the story of an abandoned greenhouse and the secrets hidden within.



### **No Exit**, by Jean Paul Sartre

Dir/Set: Leon Potter

LX: Tatty Mitchell Faber

Costume: Michelle Dietrich

Sound: Maddie Mahon

Video: Ami MacFarlane

The first of the 'Studio Series' introduced into the season. Done in the round.



### **Oedipus Rex**, by Sophocles

Dir: Eliza Gardiner

Set: Margaret Hanford

LX: Nicole Lamb Costume:

Michelle Dietrich

The Greek tragedy told with a combination of modern and classical images



# Malaspina Theatre 2018 / 2019 Season Details

## Recruitment Initiatives:

### N.I.R.D Festival

Malaspina played host this year to the 2018 North Island Regional Drama Festival. An adjudicated competition for high school drama programs in the north island area from Duncan to Courtney. 250 high school drama students were on campus and were provided with swag, tours and workshops all over VIU.

## Student Opportunities:

Co-production with Crimson Coast Dance to provide an opportunity for our students to work with their artist in residence 'Plastic Orchid' in a one-week workshop/performance.

Malaspina Theatre continues to run as a cultural center and road house for VIU and the community.

Our student technicians are hired to work these events.

We also have partnerships arranged with the local theatres and theatre companies such as the Port Theatre, Chemainus Theatre, Theatre One, Crimson Coast and others as our students are given opportunities to work tech calls all over the island.

## Upcoming Season:

Fall Mainstage: SlugFest—a co-production with The Other Guys theatre to showcase a new musical comedy by Ross Desprez.

Spring Mainstage: William Shakespeare's: Land of the Dead 'The true and accurate account of the 1599 zombie plague', by John Heimbuch

## Enrollment:

2018/2019 had full enrollment with a waiting list



