



## AGENDA

### 1. CALL TO ORDER AND TERRITORIAL ACKNOWLEDGEMENT

With the intention of holding a safe, caring, and orderly meeting for all we pledge: To do our best to maintain a respectful and inclusive working environment. We will hold this meeting to the highest standard of civility and appropriate conduct so that we may attend to our business effectively and productively.

### 2. ADOPTION OF AGENDA

### 3. APPROVAL OF MINUTES

- (a) Minutes of the Special Board Meeting, Public Session held 2025 11 12 ([attachment](#))
- (b) Minutes of the Regular Board Meeting, Public Session held 2025 11 12 ([attachment](#))

### 4. IN-CAMERA SUMMARY

- (a) Summary of In-Camera Meeting held 2025 11 12 ([attachment](#))
- (b) Summary of Special In-Camera Meeting held 2025 12 10 ([attachment](#))

### 5. DELEGATIONS

### 6. CORRESPONDENCE

### 7. CHAIRPERSON'S REPORT

- (a) BCSTA Academy **K B U D**
- (b) Committee Appointments ([link](#)) **K B U D**

### 8. SUPERINTENDENT'S REPORT

- (a) Student Council **K B U D**
- (b) District Update **K B U D** ([attachments & link](#))
- (c) BAA course ([attachments](#)) **U D**  
Motion: *that the Board approve Board/Authority Authorized Course: Improv Theatre 11.*
- (d) IEC Update **K B U D**
- (e) Outer Island programming ([attachments](#)) **B U D**
- (f) New Administrative Practices ([attachment](#)) **D**

### 9. SECRETARY TREASURER'S REPORT

- (a) Monthly Financial Report ([attachment](#)) **D**
- (b) Draft Amended Budget 2025/2026 ([attachment & link](#)) **D**
- (c) Educational Program Review, Phase 3 ([attachment](#)) **U D**



## AGENDA

### 10. COMMITTEE REPORTS

- (a) Committee of the Whole – no report
- (b) Education Committee – 2025 12 10 Summary (attachment) **B U D**
- (c) Finance, Audit & Facilities Committee – no report
- (d) Policy Committee – 2025 12 10 Summary and Briefing Note (attachments) **U D**
  - i. *District Emergency Protocols AP Manual*  
Motion: *that the Board repeal the following policies and procedures in favour of Administrative Practices Manual:*
    - Procedure 3050 Emergency Management and Response (and forms 3050-1, 3050-2),
    - Procedure 3051 Fire Management and Response,
    - Procedure 3052 Earthquake Management and Response,
    - Policy and Procedure 3056 Unwelcome Visitors/Intruders, and
    - Policy and Procedure 3550 First Aid and Accident Reports.
  - ii. *Policy and Procedure 4260 Student Illness and Injury*  
Motion: *that the Board repeal Policy and Procedure 4260 Student Illness and Injury in favour of and administrative practice.*
  - iii. *Draft Policy 4.60 Unexpected Health Emergencies (attachment)*  
Notice of Motion: *to adopt new policy 4.60 Unexpected Health Emergencies. The policy will be circulated for feedback. Feedback and adoption will be considered by the Board at the February 11 meeting in public.*

### 11. TRUSTEE REPORTS

- (a) BCPSEA –
- (b) Provincial Council –
- (c) Health and Safety –
- (d) Other –

### 12. OTHER BUSINESS

### 13. QUESTION PERIOD

### 14. NEXT MEETING DATES

- (a) Finance, Audit & Facilities and Education Committee Meetings- January 28, 2026, online
- (b) Regular Board Meeting – February 11, 2026, School Board Office

### 15. ADJOURNMENT



<b>Present:</b>	Chaya Katrensky	Chair
	Deborah Loporini	Vice Chair
	Tisha Boulter	Trustee
	Jeannine Georgeson	Trustee (virtually)
	Gregory Lucas	Trustee
	Nancy Macdonald	Trustee
	Rob Pingle	Trustee
	Jill Jensen	Superintendent of Schools
	Jesse Guy	Secretary Treasurer
	Boe Beardsmore	Associate Superintendent
	Lori Deacon	Director of Corporate Services
	Shauna Klem	Executive Assistant
<b>Guests:</b>	Shelly Johnson	GIPVPA Chair
	Andrew McPhee	GITA President
	Angela Thomas	CUPE President
<b>Absent:</b>	Adrian Pendergast	District Principal
		DPAC Representative

**1. CALL TO ORDER**

The meeting was called to order at 11:36 a.m. by Secretary Treasurer Jesse Guy. Jesse Guy spoke to the privilege and gratitude for living on the sacred traditional territory of the Coast Salish communities, specifically the Hul'qumi'num and SENĆOŦEN speaking peoples – huy tseep q'u.

Secretary Treasurer Guy read the opening statement: With the intention of holding a safe, caring, and orderly meeting for all, we pledge to do our best to maintain a respectful and inclusive working environment. We will hold this meeting to the highest standard of civility and appropriate conduct so that we may attend to our business effectively and productively.

**2. ADOPTION OF AGENDA**

The agenda for the Special Board Meeting, Public Session held 2025 11 12 was adopted by consensus.

**3. BOARD ELECTIONS**

**(a) Chairperson / Vice Chairperson**

Secretary Treasurer Guy called for nominations for the position of Board Chairperson. Chaya Katrensky was nominated. Chaya Katrensky accepted the position of Chairperson by acclamation.



Chair Katrensky assumed the role of chair for the meeting. She called for nominations for the position of Vice Chairperson. Trustee Luporini was nominated. Trustee Luporini accepted the position of Vice Chairperson by acclamation.

(b) **BCSTA**

Chair Katrensky called for nominations for the position of the BCSTA Representative. Vice Chair Luporini was nominated. Vice Chair Luporini accepted the position of BCSTA Representative by acclamation.

Chair Katrensky called for nominations for the position of BCSTA Alternate. Trustees Georgeson and Boulter were nominated. Trustee Georgeson declined the nomination. Trustee Boulter accepted the position of BCSTA Alternate by acclamation.

(c) **BCPSEA**

Chair Katrensky called for nominations for the position of BCPSEA Representative. Trustee Lucas was nominated and accepted the position of BCPSEA Representative by acclamation.

Chair Katrensky called for nomination for the position of BCPSEA Alternate. Trustees Georgeson and Chair Katrensky were nominated. Trustee Georgeson declined the nomination. Chair Katrensky accepted the position of BCPSEA Alternate by acclamation.

(d) **Indigenous Education Council**

Chair Katrensky called for nominations for the position of Indigenous Education Council Representative. Trustees Georgeson and Boulter were nominated. Trustee Boulter declined the nomination. Trustee Georgeson accepted the position of Indigenous Education Council Representative by acclamation.

Chair Katrensky called for nominations for the position of Indigenous Education Council Alternate. Trustees Boulter and Luporini were nominated. Ballots were cast and counted. Vice Chair Luporini was elected to the position of Indigenous Education Council Alternate.

Moved and seconded that the election ballots be destroyed.

CARRIED 71/25

4. **ADJOURNMENT**

Moved to adjourn at 11:50 a.m.

CARRIED 72/25





GULF ISLANDS  
SCHOOL  
DISTRICT 64

Board of Education, School District No. 64 (Gulf Islands)  
MINUTES OF THE SPECIAL BOARD MEETING, PUBLIC SESSION  
School Board Office  
2025 11 12

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Date: \_\_\_\_\_

\_\_\_\_\_  
Chairperson

Certified Correct:

\_\_\_\_\_  
Secretary Treasurer



<b>Present:</b>	Chaya Katrensky	Chairperson
	Deborah Luporini	Vice Chairperson
	Gregory Lucas	Trustee
	Tisha Boulter	Trustee
	Nancy Macdonald	Trustee
	Rob Pingle	Trustee
	Jill Jensen	Superintendent of Schools
	Jesse Guy	Secretary Treasurer
	Lori Deacon	Director of Corporate Services
	Boe Beardsmore	Associate Superintendent
	Marc Wright	Information Technology Manager
	Shauna Klem	Executive Assistant
<b>Guests:</b>	Andrew McPhee	GITA President
	Angela Thomas	CUPE President
	Shelly Johnson	GIPVPA Representative
<b>Absent:</b>	Jeannine Georgeson	Trustee
		DPAC Representative

### 1. CALL TO ORDER

The meeting was called to order at 1:00 p.m. by Chair Katrensky. Trustee Nancy Macdonald spoke to the privilege and gratitude of living on the sacred traditional territory of the Coast Salish communities, specifically the Hul'qumi'num, and SENĆOŦEN speaking peoples – huy tseep q'u.

Chair Katrensky read the opening statement: With the intention of holding a safe, caring, and orderly meeting for all, we pledge to do our best to maintain a respectful and inclusive working environment. We will hold this meeting to the highest standard of civility and appropriate conduct so that we may attend to our business effectively and productively.

### 2. ADOPTION OF AGENDA

Addition 7. (c) Employee Recognition

The agenda for the Regular Board Meeting, Public Session, held 2025 11 12 was adopted, as amended, by consensus.

### 3. APPROVAL OF MINUTES



Moved and seconded that the minutes of the Regular Board Meeting, Public Session held 2025 10 08 be approved as presented.

CARRIED 73/25

**4. IN-CAMERA SUMMARIES**

The Summary of the Regular In-Camera Meeting for 2025 10 08 was adopted as presented by consensus.

**5. DELEGATIONS**

**6. CORRESPONDENCE**

**7. CHAIRPERSON'S REPORT**

**a. Trustee Annual Commitment of Code of Conduct **K D B U****

Trustees reaffirmed their commitment to the Trustee Code of Conduct as declared in Board Policy 1.30 Trustee Code of Conduct. Chair Katrensky reminded Trustees of the requirement to advise the Chair if they will be absent from a Board meeting.

**b. Election Result Summary **K D B U****

Chair Katrensky announced the results of the Board elections that took place earlier at a Special Meeting of the Board:

Board Chairperson	Chaya Katrensky
Vice Chairperson	Deborah Luporini
BCSTA Provincial Council	Deborah Luporini
BCSTA Alternative	Tisha Boulter
BCPSEA Representative	Gregory Lucas
BCPSEA Alternate	Chaya Katrensky
IEC Representative	Jeannine Georgeson
IEC Alternate	Deborah Luporini

**c. Employee Recognition**

Chair Katrensky acknowledged and expressed appreciation for the long-term service of district employees, and extended thanks to all staff for their dedication.

**8. SUPERINTENDENT'S REPORT**

**a. IEC Update **K D B U****

A summary of the November 3, 2025 Indigenous Education Council (IEC) Meeting, held at the Quw'utsun' Heritage Center, was presented. The IEC has amended their Terms of Reference to include six (6) representatives from W̱SÁNEĆ School Board, collectively representing the communities of Pauquachin, Tsartlip, Tsawout and Tseycum. The Council expressed appreciation to Indigenous



Education Principal Lorna Fraser for the good work being undertaken by the district. The next IEC meeting will be held on February 2, 2026.

b. **Day for Truth and Reconciliation K D B**

Superintendent Jensen highlighted meaningful school activities held in recognition of the Day for Truth and Reconciliation. Students and staff across the district engaged in thoughtful learning experiences that deepened their understanding and reinforced their ongoing commitment to the principles of Truth and Reconciliation.

9. **SECRETARY TREASURER'S REPORT**

a. **Monthly Financial Report D**

The Board reviewed the Monthly Operating Expenditure Report for October which shows expenses are slightly over expected annual budget levels by 0.29%.

b. **Annual Budget Update D**

Secretary Treasurer Guy provided an update on the Annual Budget for the 2025-2026 fiscal year. The district's total FTE has decreased to 1448, compared to 1470 FTE in the previous year. The Indigenous student population remains steady at 11%. A detailed snapshot of spending to date for the year 2025-2026 was presented.

c. **Pay Transparency Report D**

School District 64 is committed to pay transparency and addressing the gender pay gap. The 2024 to 2025 Pay Transparency Report covers the period from July 1, 2024 to June 30, 2025 and includes data for 379 employees. Of these, 259 are women and 120 are men. Data for employees identifying as Non-binary or Prefer Not to Say/Unknown has been excluded to protect privacy, as their numbers fall below the minimum reporting threshold of 10. Of the approximately 20 million dollars in ordinary pay distributed, women earned 13 million dollars and men earned 7 million dollars. On average, women earned 7 percent more than men in hourly wages, with men earning 93 cents for every dollar earned by women. The median hourly wage gap was more pronounced, with women earning 35 percent more than men. Women held 68 percent of all positions in the district and received 65 percent of the total ordinary salary.

d. **TASK program Outdoor Classroom Expansion D B U**

Secretary Treasurer Guy shared the Board decision to approve the TASK program's request to expand its outdoor classroom space.

e. **Policy and AP Website Navigation K D B U**

Secretary Guy acknowledged the tremendous amount of work completed by Director of Corporate Services, Lori Deacon, in updating the Policy and Procedure section of the district website. Lori



Deacon provided an overview of the changes, highlighting improvements in accessibility and search functionality.

## 10. COMMITTEE REPORTS

- a. **Committee of the Whole** – no report
- b. **Education Committee** – no report
- c. **Finance, Audit & Facilities Committee** - no report
- d. **Policy Committee**

- i. *Policy 5.65 Naming of Facilities*

The draft policy was circulated for feedback on October 9, 2025. No feedback was received.

Moved and seconded that the Board adopt new Policy 5.65 Naming of Facilities

CARRIED 74/25

- ii. *Policy 2.30 Anti Racism*

The draft policy was circulated for feedback on October 9, 2025. No feedback was received.

Moved and seconded that the Board approve amendment to Policy 2.30 Anti-Racism

CARRIED 75/25

## 11. TRUSTEE REPORTS

- a. **BCPSEA**

Trustee Greg Lucas reported that he attended the on-line BCPSEA symposium, which was held virtually this year as a cost-saving measure. The symposium included a session on Facilitating Workplace Conflict, the Board's Role as an Employer, Physiological Health and Safety, and Artificial Intelligence.

- b. **Provincial Council**

Vice Chair Loporini participated in an online meeting focused on trustee priorities, with the overarching goal of supporting students. During the meeting, the Standing Provincial Committee for Indigenous Education emphasized the importance of flexibility in attendance policies to support Indigenous students participating cultural events. The new shared motion-tracking date base was highlighted.

- c. **Health and Safety** – no report

- d. **Other**

Trustee Tisha Boulter shared her positive impression of Walking Together Day.

## 12. OTHER BUSINESS



**13. QUESTION PERIOD**

**14. NEXT MEETING DATES**

- a. Education and Policy Committee – December 10, 2025, on-line
- b. Regular Board Meeting – January 14, 2026, School Board Office

**15. ADJOURNMENT**

Moved to adjourn at 1:57 p.m.

CARRIED 76/25

Date: \_\_\_\_\_

\_\_\_\_\_  
Chairperson

Certified Correct:

\_\_\_\_\_  
Secretary Treasurer

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BOARD OF EDUCATION, SCHOOL DISTRICT NO. 64 (GULF ISLANDS)

Reference Section 72 (3) of the *School Act*

Record of Proceedings of the Regular In-Camera Meeting held  
at the School Board Office

2025 11 12

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<b>Present:</b>	Chaya Katrensky	Chair
	Deborah Luporini	Vice-Chair
	Tisha Boulter	Trustee
	Jeannine Georgeson	Trustee (virtually)
	Gregory Lucas	Trustee
	Nancy Macdonald	Trustee
	Rob Pingle	Trustee
	Jill Jensen	Superintendent of Schools
	Jesse Guy	Secretary Treasurer
	Boe Beardsmore	Associate Superintendent
	Lori Deacon	Director of Corporate Services
	Shauna Klem	Executive Assistant

The meeting was called to order at 11:02 a.m.

The agenda for the Regular Board Meeting, In-Camera session held 2025 11 12 was adopted, as amended, by consensus.

The minutes of the Regular Board meeting, In-Camera Session held 2025 10 08 were approved as presented.

**Items:**

1. HR Update

Trustee Pingle left the meeting at 11:12 a.m.

2. Superintendent of Appeals

Trustee Pingle returned to the meeting at 11:25 a.m.

3. Freedom of Information Request

The meeting adjourned at 11:26 a.m.

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BOARD OF EDUCATION, SCHOOL DISTRICT NO. 64 (GULF ISLANDS)

Reference Section 72 (3) of the *School Act*

Record of Proceedings of the Special In-Camera Meeting held  
Via Microsoft Teams

2025 12 10

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<b>Present:</b>	Chaya Katrensky	Chair
	Deborah Luporini	Vice-Chair
	Tisha Boulter	Trustee
	Jeannine Georgeson	Trustee
	Nancy Macdonald	Trustee
	Rob Pingle	Trustee
	Jill Jensen	Superintendent of Schools
	Jesse Guy	Secretary Treasurer
	Shauna Klem	Executive Assistant
<b>Guest:</b>	Jan Unwin	Education Consultant
<b>Absent:</b>	Gregory Lucas	Trustee

The meeting was called to order at 1:00 p.m.

The agenda for the Special Board Meeting, In-Camera session held 2025 12 10 was adopted by consensus.

**Items:**

1. Administrative Personal Update

Jan Unwin joined the meeting at 1:08 p.m.

2. Superintendent Review

Superintendent Jensen left the meeting at 1:28 p.m. Jan Unwin left the meeting at 1:45 p.m.

The Board reviewed and accepted the Superintendent's Capacity Building Performance Review.

Superintendent Jensen returned to the meeting at 1:54 p.m.

The meeting adjourned at 2:08 p.m.



# PROFESSIONAL STANDARDS FOR BC EDUCATORS

## 1 | Educators value the success of all students. Educators care for students and act in their best interests.

Educators have a privileged position of power and trust. Educators are responsible for the physical and emotional safety of students. Educators respect and value the diversity in their classrooms, schools and communities, inclusive of First Nations, Inuit and Métis, and other worldviews and perspectives. Educators foster students' positive personal identity, mental and physical well-being, social and personal responsibility, and intellectual development. Educators engage students in meaningful participation in their own learning. Educators treat students equitably with acceptance, dignity and respect. Educators understand the importance of confidentiality, and protect student privacy, unless disclosure is required by law. Educators do not abuse or exploit students or minors for personal, sexual, ideological, material or other advantage.

## 2 | Educators act ethically and maintain the integrity, credibility and reputation of the profession.

Educators are role models. Educators are held to a higher standard and are accountable for their conduct on duty and off duty. Educators understand the law as it relates to their duties. Educators' individual conduct contributes to the perception of the profession as a whole. Educators know and recognize the importance of the Professional Standards for BC Educators.

## 3 | Educators understand and apply knowledge of student growth and development.

Educators are knowledgeable about how children and youth develop as learners and social beings. Educators demonstrate an understanding of individual learning differences and needs. Educators recognize the importance and connection of cultural identity, ways of being and worldviews to student learning. Educators use this knowledge to inform decisions about curriculum, instruction and assessment. Educators work to create a positive, safe and inclusive learning environment to best meet the diverse needs of students.

## 4 | Educators value the involvement and support of parents, guardians, families and communities in schools.

Educators understand, respect and encourage the participation of families and communities in student learning and development. Educators consider the perspectives of parents/guardians regarding their children. Educators communicate effectively and in a timely manner with parents/guardians.

**5 | Educators implement effective planning, instruction, assessment and reporting practices to create respectful, inclusive environments for student learning and development.**

Educators have the knowledge and skills to facilitate learning for students, including learning experiences that reflect individual contexts and local environments. Educators value collaborative practice. Educators recognize and understand the interconnectedness of all aspects of teaching and learning and employ a variety of instructional and assessment strategies. Educators communicate effectively in either English or French. Educators know when to seek support for their practice and for students.

**6 | Educators demonstrate a broad knowledge base and an understanding of areas they teach.**

Educators understand the curriculum and methodologies of areas they teach. Educators teach curricula from Canadian, First Nations, Inuit, Métis, and global perspectives. Educators build upon student capacity for intercultural understanding, empathy and mutual respect. Educators cultivate the values, beliefs and knowledge of Canada's democratic and inclusive society.

**7 | Educators engage in professional learning.**

Educators engage in professional learning and reflective practice to support their professional growth. Educators recognize and meet their individual professional needs through various learning opportunities. Educators develop and refine personal philosophies of education, teaching and learning that are informed by research, practice and the Professional Standards for BC Educators.

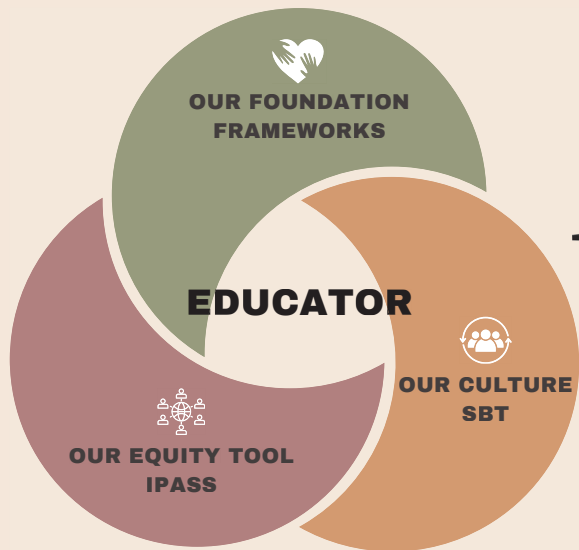
**8 | Educators contribute to the profession.**

Educators honour the profession by supporting, mentoring or encouraging other educators and those preparing to enter the profession. Educators contribute their expertise in a variety of ways, including opportunities offered by schools, districts, school authorities, professional organizations, post-secondary institutions and communities. Educators contribute to a culture of collegiality.

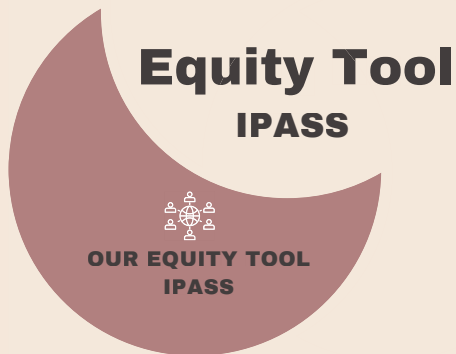
**9 | Educators respect and value the history of First Nations, Inuit and Métis in Canada and the impact of the past on the present and the future. Educators contribute towards truth, reconciliation and healing. Educators foster a deeper understanding of ways of knowing and being, histories, and cultures of First Nations, Inuit and Métis.**

Educators critically examine their own biases, attitudes, beliefs, values and practices to facilitate change. Educators value and respect the languages, heritages, cultures, and ways of knowing and being of First Nations, Inuit and Métis. Educators understand the power of focusing on connectedness and relationships to oneself, family, community and the natural world. Educators integrate First Nations, Inuit and Métis worldviews and perspectives into learning environments.

# Theory of Action



Through the **Theory of Action**, SD64 is ensuring equity of experiences and opportunities for all students. The three elements (Frameworks, School-based Teams, and IPass) **make the educational process and journey of each student VISIBLE.**



- Communicates the students' stories.
- Provides information to help educators understand the learners' experiences and to know with greater accuracy where the learner is on their educational journey.
- Situates educators in proximity to the data that informs evidence-based planning and decision-making to provide targeted instruction, supports, and interventions.
- Creates possibilities through collaboration, inquiry and dialogue.
- **Makes the learning visible.**

**One Tool  
Every Student  
Shared Success**

- Makes each student's learning visible
- Informs decisions with in real-time evidence
- Enhances collaboration through school-based teams
- Supports inclusive, strength-based practice
- Aligns classroom work with district strategic plan, district Frameworks, and the Provincial Professional Standards

# INCLUSIVE EDUCATION

## Parent Information Sheet



### Commitment

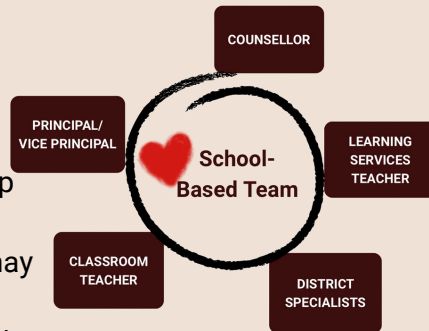
- To ensure the equity rights of all students

### Core Mandate

- To improve outcomes for all learners, particularly our priority students - Indigenous students, children/youth in care and students with disabilities /diverse abilities

### School-Based Team (SBT)

- The HEART of each school
- Formal role in supporting classroom teachers to develop and implement classroom strategies for students who may be experiencing barriers that interfere with their educational experience

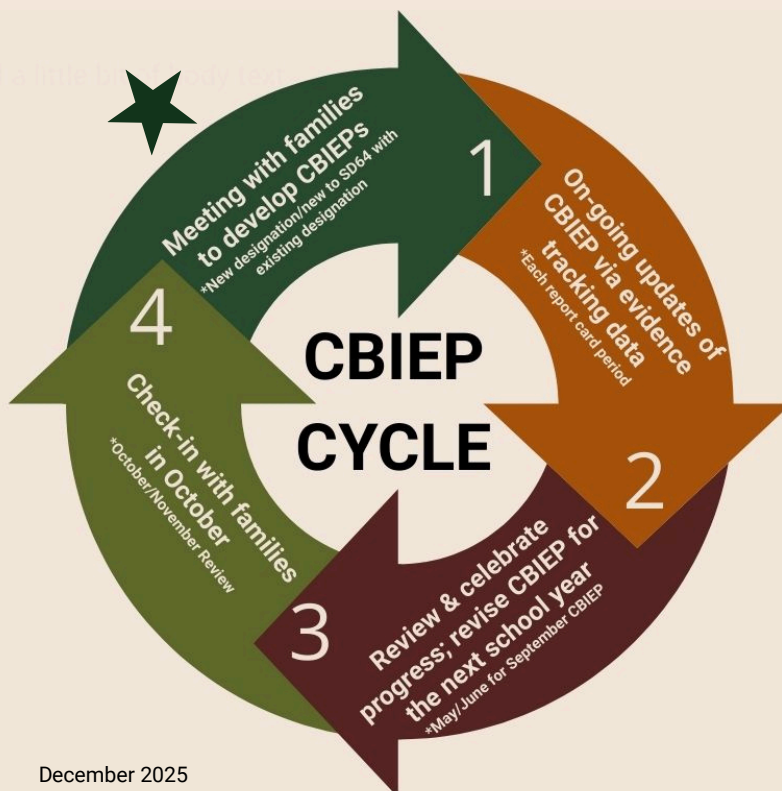
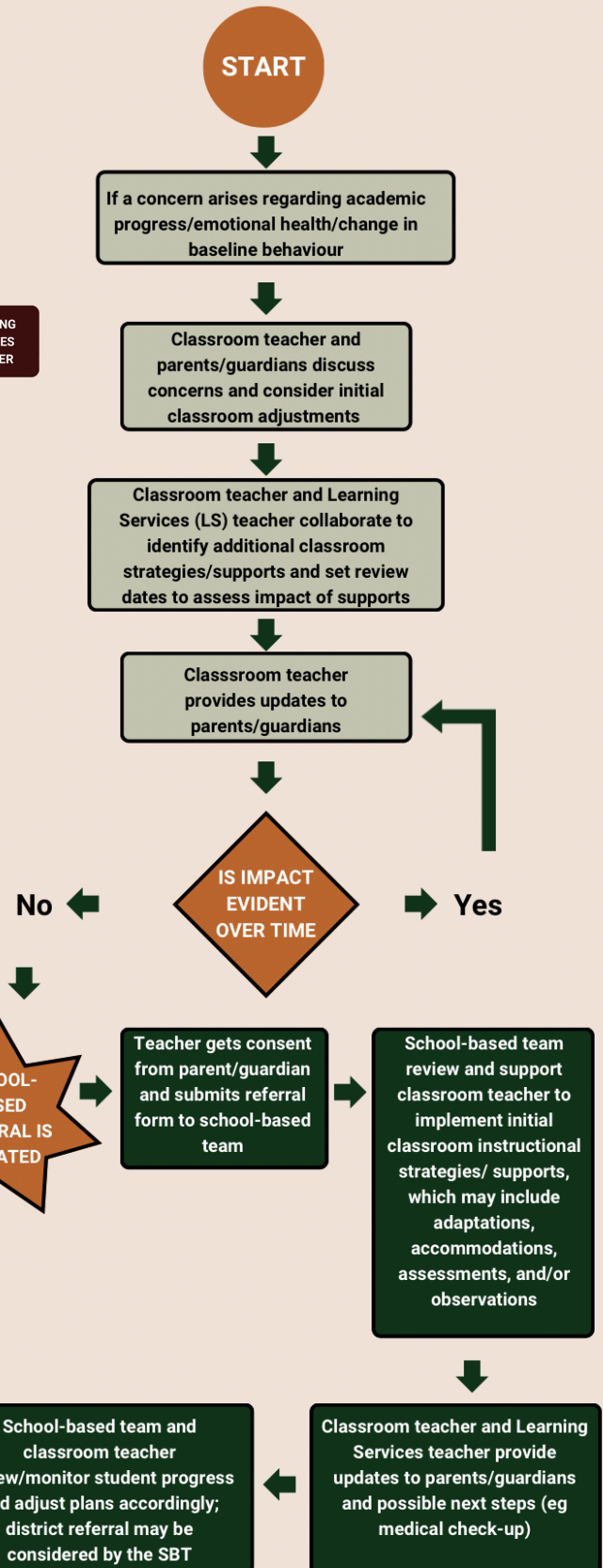


### Competency-Based Individual Education Plan (CBIEP)

Process for students with new designations or new to SD64 with existing designations:

- Documented plan developed for students with disabilities or diverse abilities
- Roadmap of strategies and supports for students who are encountering barriers to their educational experience and growth

### Support Pathway for Parents / Guardians Classroom Level (Teacher - Family)





December 17, 2026

**RE: GISS Improv BAA proposal**

232 Rainbow Rd.  
SaltSpring Island, BC, V8K 2K3  
T 250 537 9944 X253

jdonaldson@sd64.org

I am writing to request approval for a BAA course, Improv Theatre 11.

For the past 25 years I have coached an Improv Theatre team and participated in the Canadian Improv Games. In that time I have qualified for the National Tournament nine times, and in recent memory have represented our school and district with two golds, a silver and a bronze; we are the most decorated team in GISS history and in some circles Improv excellence is what we are known for.

Of all the things I love about my job, coaching Improv is my favorite part. I have always said that nobody is getting paid for it, nobody is getting credit for it, and everybody is doing it for the love of getting to do it again. There has indeed been an increasing creative tension between my expectations and reality. Therefore, I would now like to bring this level of intrinsic motivation and deep learning to more of our students, while creating a more sustainable workload and maintaining my professional integrity.

I have attached a course outline and a curriculum document to support this proposal and to demonstrate my alignment and consideration of BC's Core Competencies, of valid, reliable and authentic unit and assessment plans. I have also include a select bibliography.

Improvisation is defined by creating with what is at hand. This course offers a framework of playful curiosity, the most transferable and employable skillset one could possibly acquire.

Thank-You for your consideration,

A handwritten signature in black ink, appearing to read "JD Donaldson", written over a horizontal line.

Jason Donaldson  
GISS Theatre



## Board/Authority Authorized Course Framework Improv Theatre 11 BAA

<b>School District/Independent School Authority Name:</b> Gulf Islands	<b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b> SD64
<b>Developed by:</b> Jason Donaldson	<b>Date Developed:</b> Nov. 17, 2025
<b>School Name:</b> Gulf Islands Secondary School	<b>Principal's Name:</b> Ryan Massey
<b>Superintendent Approval Date (for School Districts only):</b>	<b>Superintendent Signature (for School Districts only):</b>
<b>Board/Authority Approval Date:</b>	<b>Board/Authority Chair Signature:</b>
<b>Course Name:</b> Improv Theatre	<b>Grade Level of Course:</b> 11
<b>Number of Course Credits:</b> 4	<b>Number of Hours of Instruction:</b> 120+

### Board/Authority Prerequisite(s):

Jr arts completion, Grade 10 Theatre credit, or teacher recommendation

### Special Training, Facilities or Equipment Required:

GISS Drama room N208

## **Course Synopsis:**

This course has been designed to help students develop the 1) spontaneous creativity, 2) collaborative problem-solving, and 3) performance skills essential to Improvisational Theatre.

Students will explore foundational Improv principles including listening, making and accepting offers, commitment, status, characterization, environment building, story structure, ensemble work, and play.

Through physical and vocal work, short-form and long-form improvisation, reflective practice and research, students will strengthen confidence, adaptability, communication, performance skills and emotional intelligence.

Improvisation is both an artistic discipline and a life skill. By engaging in embodied, experiential learning, students deepen their ability to take risks, build trust with others, solve problems and generate narrative, character and theme work spontaneously. The course culminates in improvised performances, a final reflection and a dramaturgical research paper/presentation.

## **Goals and Rationale:**

Improvisational theatre is an important artistic practice that encourages creativity, discovery, empathy, critical thinking, and social awareness - while balancing individual impulses with the needs of the group.

Rooted in traditions ranging from Commedia dell'Arte to Viola Spolin & Paul Sills, from Keith Johnstone and Del Close to Upright Citizen's Brigade and the Groundlings, the TheatreSports movement and freestyle poetry, improvisation continues to shape modern theatre, comedy, media, and collaborative arts practices.

Improvising is the most transferable skill there is, across practical and inspired domains, and throughout life.

A directed, focused study of improvisation enables students to explore the foundations of ensemble building, narrative creation, and embodied communication. It offers students insight into how stories emerge through relationships, emotional truth, and responsiveness to the environment. Improv helps students develop personal and social responsibility, creative and critical thinking, and collaborative communication (core competencies that are increasingly crucial in contemporary society). Further, this Improv Theatre course involves thematic discovery and collective creation, with depth and variety in content and form.

**Improv Theatre 11** students will develop and employ personal awareness and responsibility and articulate their personal and cultural identity. Students will engage individually and collectively, learning to embrace uncertainty, take risks, and support one another in creative exploration, impulse evolution and playful collective creation.

This course also encourages students to understand the cultural and historical context of improvisational theatre (from its global influences to its emergence as a modern performance form) and recognize its applications in leadership, wellness, education, and community arts.

### **Indigenous Worldviews and Perspectives:**

Improvisation, as a practice grounded in attentive listening, communal responsibility, and relationship to place, aligns strongly with many First Peoples Principles of Learning. The collaborative and responsive nature of improv reflects a wholistic, cyclical understanding of learning, one rooted in connection to community, self, land, and story.

Improvisational theatre recognizes that knowledge emerges from relationship and shared experience. This complements Indigenous perspectives that emphasize learning through story, observation, lived experience, and accountability to others.

In considering ways to embed First Peoples Principles of Learning and integrate Indigenous content into this BAA course:

### **The Principles are as follows:**

- Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.
- Learning is wholistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).
- Learning involves recognizing the consequences of one's actions.
- Learning involves generational roles and responsibilities.
- Learning recognizes the role of Indigenous knowledge.
- Learning is embedded in memory, history, and story.
- Learning involves patience and time.
- Learning requires exploration of one's identity.
- Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations.

Improvisation encourages students to listen deeply to one another, respond with awareness, and collaborate ethically, skills that align closely with these principles. Ensemble agreements, reflective practice, and community-building exercises provide space to consider reciprocity, respect, and the impact of individual choices within a group. Both these principals and the core of improvisation are relational.



## Course Name: Improv Theatre 11

### BIG IDEAS

• Improvisation is built on trust, acceptance, and collaborative creativity.

• Spontaneity and adaptability strengthen performance and life skills.

• Stories emerge from relationships, environments, and emotional truth.

• Reflective practice deepens artistic growth and ensemble awareness.

Impulse evolution heightens awareness, encourages playful curiosity and leads to Discovery

## I. Thinking

### Creative Thinking

Students will be able to:

- Generate and develop ideas through spontaneous offers, impulses, and collaborative play.
- Develop narrative structures—including plot patterns, thematic connections, and character arcs—in real time.
- Transform prompts, suggestions, themes, images, and stimuli into coherent scenes, stories, and sustained improvisations.
- Experiment with and adapt ideas within constraints (genre, structure, time, theme), using limitations to support creative growth.

### Critical Thinking

Students will be able to:

- Analyze emerging scenes and storylines to identify narrative needs such as stakes, conflict, escalation, balance, and resolution.
- Evaluate the effectiveness of personal and ensemble choices in relation to story clarity, character development, and audience understanding.
- Recognize patterns, motifs, and themes across scenes and use this awareness to make intentional narrative decisions.
- Reflect on individual and group decision-making through debriefs, journaling, rehearsal notes, and peer feedback.

## **II. Communication**

### **Collaborative Communication**

Students will be able to:

- Listen actively and respectfully to identify offers, subtext, emotional cues, and ensemble needs.
- Contribute verbal and non-verbal communication that supports partners and advances shared meaning.
- Use physical, vocal, and spatial choices that are clear, purposeful, and responsive to others.
- Build shared understanding through gesture, proxemics, tone, rhythm, and physical storytelling.

### **Expressive Communication**

Students will be able to:

- Express character, identity, and point of view using physicality, voice, status, intention, and focus.
- Communicate ideas, emotions, and themes through metaphor, symbolic action, and narrative framing.
- Use silence, pacing, rhythm, and stillness to enhance communication and audience engagement.
- Organize and shape ensemble stories with discernible beginnings, middles, and endings.

## **III. Personal & Social Awareness**

### **Personal Awareness**

Students will be able to:

- Recognize personal strengths, challenges, habits, and patterns in creative risk-taking.
- Reflect on experiences to develop confidence, adaptability, and self-regulation in performance.
- Demonstrate awareness of personal boundaries and consent to support emotional and physical safety on stage.

## **Social Responsibility & Cultural Awareness**

Students will be able to:

- Demonstrate respect for diverse identities, lived experiences, and perspectives.
- Apply ethical and responsible approaches to storytelling, avoiding stereotypes, harm, and misrepresentation.
- Contribute positively to an inclusive ensemble culture based on trust, generosity, accountability, and shared responsibility.
- Recognize how stories reflect and influence social contexts, power relations, and community values.

## **Content (Improv-Related Knowledge)**

Students will explore the following content to develop disciplinary understanding in short- and long-form narrative improvisation.

### **Foundations of Improv**

- Principles of acceptance, extension, and offer recognition (“Yes, And” as a collaborative practice)
- Status theory (Keith Johnstone), character masks, and relationship dynamics
- Improvisational ethics: consent, care, representation, and audience relationship
- Awareness of emotional, physical, relational, and narrative impulses

### **Narrative & Thematic Structures**

- Elements of story: character, relationship, objective, stakes, conflict, escalation, and resolution
- Story patterns and forms: hero’s journey, cyclical narratives, ensemble weaves, parallel and multi-threaded arcs
- Genre conventions and expectations (comedy, tragedy, mystery, documentary, science fiction, etc.)
- Thematic development: motifs, symbols, tone, atmosphere, and central questions
- Long-form improvisation structures and formats (e.g., Harold, Armando, Montage, Story-Weave)

## **Character & Identity**

- Character development through objectives, tactics, emotional truth, and physical specificity
- Identity-aware performance that centres humanity rather than stereotype
- Multiplicity in performance: archetypes, shadows, internal voices, and symbolic characterization
- Representing personal and community stories with respect, care, and nuance

## **Ensemble Practice**

- Group awareness, shared focus, and collective authorship
- Listening, mirroring, and pattern recognition
- Building and sustaining clear stage pictures
- Collaborative risk-taking and emotional attunement

## **Performance Techniques**

- Stagecraft for improvisers: blocking, sightlines, pacing, and directing audience attention
- Vocal presence, breath, articulation, and modulation
- Physical storytelling, gesture, mime, and spatial awareness
- Transition techniques: edits, wipes, tags, transformations, and time shifts

## **Reflective & Analytical Skills**

Students will learn to:

- Identify and clarify problems or tensions in scenes and narratives.
- Analyze causes and consequences of story and character choices.
- Use evidence from rehearsal, performance runs, and post-mortems to revise approaches.
- Draw conclusions about narrative effectiveness and ensemble cohesion.
- Assess and justify artistic choices using reasoned language.
- Accurately reference improv theory, readings, and artistic influences.
- Communicate reflections through journals, discussions, written responses, or performance-based demonstrations

## **Units of study**

**Unit 1 Process Drama:** Improv Games and giving each other permission to participate and to care, Yes let's...YES AND

**Unit 2 Impulse evolution:** Action sound repeat, give and take and "we get it; time for an edit", open viewpoints river play

**Unit 3 Ball Games:** Keepy-uppy seeing and being seen, 6 basic human emotions, share it with your friends

**Unit 4 Story Structure:** 7 basic plot types, Joseph Campbell's Monomyth, 5 Elements and Save the Cat

**Unit 5 Character work:** Jungian Archetypes, SuperHero origin stories, mythology, history and Elements of Fiction

**Unit 5 Theme work:** genre & style, zoom in zoom out, depth and variety in content and form, if this is true what else is true, aphorisms

**Unit 6 Accept the accusation:** Be changed by what is said and make change with what you say - confide, confess, confront, comfort

It's Tuesday, More Specific. Oscar Moment

**Unit 7 Short Form:** Canadian Improv Games, TheatreSports - Keith Johnstone centered

**Unit 8 Long Form:** Harold, Armando, La Ronde, The Deconstruction - Del Close centered

**Unit 9 Performance:** Solo, pair, ensemble and large group for a variety of audiences

**Ongoing:** Journaling, reflective discussions, inquiry research project and essay/presentation, photo essay & postcards, peer assessment, self assessment, presentations and performances

**Unit 10 Final Reflection**

## **Assessment Components: aligned with the Principles of Quality Assessment**

### **Formative Assessment:**

- Observation and feedback during scenes and activities
- Journals, self-reflections, class discussions, reading salons, postcards, and peer review

### **Summative Assessment:**

- Participation & Ensemble Skills – 30%
- Scene Work & Skill Application – 30%
- Reflection & Documentation – 20%
- Culminating Improv Performance – 20%

### **Recommended Instructional Components:**

- Direct instruction, including video examples of performances
- Collaborative ensemble work
- Structured improvisation exercises
- Short- and long-form improvisation
- Partner and group scene work
- Reflective and creative writing (journals, postcards)
- Viewing and analysis of live or recorded improvisation
- Guest artist workshops and clinics

Collaborative Projects in a variety of ensembles

### **Experiential Learning**

- Live performance (you don't learn to swim in a library)
- possible extension through participation in the Canadian Improv Games

Assigned Readings (see attached sources)

Reflective and Creative Writing

## **Learning Resources (see also excerpt bibliography attached):**

### **Core Texts:**

- *Impro, Impro for Storytellers, Don't be Prepared* — Keith Johnstone
- *Truth in Comedy, Art by Committee* — Halpern, Close & Johnson
- *Free Play, The Art of Is* - Stephen Nachmanovitch
- Loose Moose Theatre Company archives
- GISS Improv and Canadian Improv Games archival footage and scene work
- The Second City and Chicago IO
- Canadian Improv Games & TheatreSports
- Podcasts: *Improv4Humans, The Backline, Off Book*

### **Foundational Skills:**

- **Ensemble building, listening, acceptance**
- **Status, focus, physical theatre basics**

### **Scene Development:**

- **Character, environment, relationship work**
- **Narrative arcs (platform/tilt/resolution)**

### **Improv Styles & Forms:**

- **Short form, long form (TheatreSports, CIG, Harold, Armando)**
- **Genre exploration**
- **Narrative & musical improv (optional)**

### **Cultural & Historical Context:**

- **Commedia dell'Arte roots and branches**
- **Spolin and Sills**
- **Keith Johnstone and Del Close**
- **Augusto Boal - Theatre of the Oppressed and David Diamond - Theatre for Living**
- **Canadian Improv Games and TheatreSports**



### **Elaborations and Extensions:**

- Improvised performance is both spontaneous and structured, drawing on rehearsed skills to create narratives in real time.
- Story emerges from relationship, pattern, and shared attention, not from pre-planned ideas.
- The ensemble is the primary storytelling organism, with individual performers contributing to a collective whole.
- Theme and narrative coherence deepen audience engagement, giving improvised scenes layers of meaning.
- Physical choices, images, and staging elements shape the emotional and symbolic world of a scene as much as dialogue.
- Improvisation strengthens adaptability, risk-taking, listening, creativity, emotional intelligence, and collaboration.
- Students will generate thematic questions to guide long-form improvisation (e.g., power, justice, belonging, identity, conflict).
- Before and after improvised runs, students will isolate narrative problems, character dilemmas, or thematic tensions and discuss possible strategies.
- Inspired by Johnstone, Spolin, and Boal, students learn to spot the “problem of the scene” in real time and respond truthfully.
- Through debrief, dramaturgical reflection, and journaling, students interpret the decisions made in performance.
- Using tools from Booker, McKee, and Frantic Assembly, students assess narrative arcs and thematic clarity.
- Students draw conclusions about how improvisation illuminated or complicated the issue being explored.
- Ensemble debrief circles require students to articulate and defend artistic choices.
- Students consider multiple perspectives — character, ensemble, audience, thematic lens — before deciding on adjustments.
- Clown and Lecoq-based processes support examining positions through physical commitment and embodied argumentation.

## **Elaborations and Extensions – Improv 11 (BAA)**

Improvised performance is a paradoxical discipline: at once spontaneous and highly structured, intuitive and rigorously trained. Students draw on rehearsed ensemble skills to create unscripted narratives in real time. Story emerges not from pre-planned ideas but from relationship, pattern, impulse, and shared attention. The ensemble is understood as the primary storytelling organism, with each performer contributing to a collective, living narrative intelligence.

Improvisation deepens adaptability, risk-taking, listening, creativity, emotional intelligence, and collaboration. Long-form improvisation invites students to create thematic coherence and narrative depth, giving scenes emotional layers and symbolic resonance. Physical choices, imagery, staging, and gesture become as important as dialogue for shaping the emotional world of a story.

Students will:

- Generate thematic or philosophical questions to guide long-form improvisation (e.g., justice, power, belonging, identity, conflict).
- Explore narrative problems, character dilemmas, and thematic tensions before and after improvised runs.
- Draw on methods from Johnstone, Spolin, Lecoq, Frantic Assembly, Boal, UCB, Capozzoli, and other practitioners to identify the “problem of the scene,” respond truthfully to impulse, and sustain narrative coherence.
- Use debrief, dramaturgical reflection, and journaling to interpret choices made in performance.
- Apply analytical frameworks from Booker, McKee, and Viewpoints/Composition to assess narrative arcs, ensemble dynamics, and thematic clarity.
- Evaluate how improvisation illuminates or complicates the central issue of an exploration.
- Participate in ensemble debrief circles to articulate, test, and defend artistic decisions.
- Consider multiple lenses – character, ensemble, audience, theatrical form, and theme – when adjusting performance strategies.
- Use clown logic and Lecoq-based processes to interrogate position, reveal status, and explore identity through embodied argumentation.

**Students are expected to be able to do the following:**

**1. Assess the development and impact of new ideas, ensemble structures, and improvisational advances on narrative, identity, and character creation**

Improvisation is shaped by evolving approaches to ensemble collaboration, spontaneous storytelling, and performer-audience relationships. Students examine how foundational theories – status, “Yes, And,” viewpoint work, clown logic, impulse training – shape contemporary narrative improv and the construction of performance identity.

**Key Questions**

- How have improvisational theories (Spolin, Johnstone, Lecoq, Boal, Capozzoli, UCB, etc.) influenced modern story-building in ensembles?
- What are the consequences of different ensemble structures (democratic ensemble, side-coaching, game-based forms, narrative long form) on character development and thematic clarity?
- How do new ideas such as impulse evolution, trauma-informed artistic practice, and embodied listening shift how performers express identity?
- In what ways do ensemble power dynamics influence whose stories are told and how characters are portrayed?

**2. Analyze the cultural, artistic, psychological, and social impact of improvisation on narrative, identity, and ensemble storytelling**

Improvisation reflects cultural values, social tensions, community histories, and aesthetic movements. It inherits traditions from clown, Commedia, ritual, hip-hop cyphers, dance composition, and collaborative storytelling. Students investigate how improvisers challenge stereotypes, resist colonial frameworks of representation, and create more ethical and equitable approaches to character and identity.

**Key Questions**

- Which improvisational principles have remained constant over time, and which have evolved (e.g., equity in storytelling, trauma awareness, anti-oppressive practice)?
- How do contemporary performers confront stereotyping or implicit bias in improvised narratives?

- How has improvisation served as a tool for connection, empowerment, and community-building across different cultural contexts?

### **3. Identify improvisational forms, scenes, and character choices and analyze their significance in narrative and identity development**

Students examine live or recorded scenes and identify elements such as emotional truth, the “game of the scene,” thematic patterns, impulse-based discoveries, and character transformation. They analyze how physical choices, gesture, spatial relationships, and vocal dynamics help construct identity and narrative meaning.

#### **Key Questions**

- What distinguishes short-form and long-form structures in terms of character arc, thematic depth, and narrative momentum?
- How do stylistic approaches (clown, Viewpoints, Action Theater, Johnstone narrative work, Lecoq physicality, UCB game) reveal deeper cultural, philosophical, or psychological influences?
- How does ensemble storytelling rely on moment-to-moment evidence – offers, emotional shifts, patterns – to build coherence?

#### **Sample Activity**

Students select and/or perform several improvised scenes and analyze:

- how identity was constructed, revealed, or transformed,
- how impulses evolved into story beats,
- which thematic elements emerged,
- how ensemble behaviours shaped narrative outcomes,
- and which improvisational techniques were present (status, pattern recognition, game, physical storytelling).

#### **4. Explain improvisational developments by considering prevailing norms, values, beliefs, and ensemble cultures**

Improvised theatre responds to and is shaped by the social, cultural, and ethical contexts of its practitioners. Students examine how values – trust, generosity, consent, cultural humility, bravery, humour, and ethical awareness – inform character development, storytelling choices, and ensemble dynamics.

##### **Key Questions**

- How do personal values, lived experiences, and cultural identities shape an improviser's choices?
- How do ensemble norms (listening, generosity, inclusion, playfulness) influence narrative direction and impulse evolution?
- How do structural inequities or cultural biases appear – or get challenged – in improvised stories?
- How do improvisational traditions (Boal's Theatre of the Oppressed, clown vulnerability, Viewpoints composition, Lecoq's physical poetics) express deeper philosophical or ethical beliefs?

**Excerpted readings from the following titles:**

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Madson, Patricia Ryan. *Improv Wisdom Don't Prepare, Just Show Up*. Bell Tower, 2005.

Morgan, N. & Saxton, J. *Asking Better Questions: Models, techniques & Classroom Activities for Engaging Students in Learning*. Markham, Ont.: Pebroke Publishers. 1994.

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## AP A5 Student Registration and Placement

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Legislative References: *School Act* (section 74.1, 75, 75.1, 76.1, 82)

Policy Reference: 3.20 Residential Catchment Areas

Collective Agreement References: None

Date: DRAFT

### 1. New Registrations

- 1.1. Parents or guardians of children new to the district must register them at the school in their residential catchment area, commonly known as the neighbourhood school.
- 1.2. Children are generally enrolled in kindergarten in September of the calendar year in which they turn five (5), provided their fifth birthday falls on or before December 31<sup>st</sup>.
  - 1.2.1. Parents/guardians are required to have their children registered for school or homeschooling by the calendar year in which they turn six. If the parent/guardian chooses to delay school enrolment for their five-year-old, they should discuss with the school principal the best placement for their child.
- 1.3. Schools will invite families to register their child(ren) for kindergarten prior to February 15<sup>th</sup> for enrolment in September to support enrolment projections and the determination of available space and facilities.
- 1.4. Parents will provide sufficient documentation at the time of registration, including:
  - 1.4.1. Verification of date of birth
  - 1.4.2. Citizenship
  - 1.4.3. Legal guardianship
  - 1.4.4. Residency in order to determine ordinarily resident in B.C.
- 1.5. Parents, including those with shared child custody agreements or who reside in separate and/or multiple dwellings must, at the time of registration, identify a primary residence and provide documentation to support their primary residence, for the purpose of the establishing residential catchment area for their child(ren).
- 1.6. Copies of documents provided will be kept on file.



## **2. French Immersion**

- 2.1. Students wishing to enrol in Late French Immersion within their residential catchment area are required to complete an application specific to the French Immersion Program. The application form is available on the district website.
- 2.2. Applications must be submitted to the school no later than February 15<sup>th</sup> for enrolment in the program commencing September of that year.
- 2.3. Space will be filled on a priority basis.
  - 2.3.1. Placement will be given first, in no order of priority, to:
    - Students currently enrolled in a French Immersion Program
    - SD64 students with an older sibling who is currently enrolled in or has completed the SD64 French Immersion Program
    - SD64 students with a Francophone speaker living in the household
  - 2.3.2. Remaining spaces will be given to students in the following priority order:
    - a. All other SD64 catchment students
    - b. All other non-SD64-catchment students
- 2.4. All registration applications received by February 15<sup>th</sup> will be considered in the priority order established in 4.b. In the event that all applicants cannot be accommodated, a lottery will be held to determine placement. Spaces will be filled in priority placement order, proportionally by island of residence (Galiano, Mayne, Pender, and Saturna are considered one region). Proportion is calculated as the number of students in the cohort from the region out of the total number of students in the same cohort registered in the school district.
  - 2.4.1. The school will compile a waitlist of any remaining applications received on or before February 15<sup>th</sup> in order of lottery selection.
  - 2.4.2. Applications received after February 15<sup>th</sup> will be placed on the waitlist in the order they are received.
  - 2.4.3. The school will contact families of the students not accepted and communicate where they are on the waitlist.
  - 2.4.4. The school will ensure that wait-listed students are registered at their catchment school.

## **3. Out of Catchment Requests (Cross Boundary Requests)**

- 3.1. Requests for placement outside of the residential catchment area:



- 3.1.1. are to be submitted annually to the requested out-of-catchment school using the Cross-Boundary Request Form; and
- 3.1.2. require the signature of the catchment school principal.

#### **4. Determination of Available Space**

- 4.1. The determination of available space and facilities in a school to enrol an out-of-catchment student will be made based on reasonable projected enrolment and program capacity, and in consideration of the following:
  - 4.1.1. the operating capacity of the school as defined by the Ministry of Education and Child Care;
  - 4.1.2. staff assigned to the school;
  - 4.1.3. the physical space in which instructional programs operate in the school;
  - 4.1.4. the ability of the school to provide appropriate educational programs for all residential catchment area students;
  - 4.1.5. the needs of other programs located in the school.

#### **5. Cross-Boundary Enrolment (for out-of-catchment area requests)**

- 5.1. A request for cross-boundary enrolment:
  - 5.1.1. is approved by the principal;
  - 5.1.2. may be granted by June 30<sup>th</sup> for requests received prior to February 15<sup>th</sup> of any calendar year and dependent upon the predicted availability of space and facilities in each school;
  - 5.1.3. will not be granted for requests received after February 15<sup>th</sup> until after the first week of September and no later than September 30<sup>th</sup> when actual available space and capacity of facilities have been determined. Notification to parents will be provided as soon as possible.
- 5.2. The principal will only approve an out-of-catchment student if the following conditions are met:
  - 5.2.1. For requests received after February 15<sup>th</sup>, enrolment of the student shall not cause the class to exceed 90% of capacity in order to allow for the enrolment of new catchment students.
  - 5.2.2. Enrolment of the student shall not cause reconfiguration of the school;
  - 5.2.3. Class size and composition must be appropriate for student learning as determined by the school principal.
- 5.3. Students who have applied for enrolment into the late French Immersion program do not require cross-boundary application.



- 5.4. Transportation of cross-boundary students is the responsibility of parents/guardians and will only be provided consistent with board policy regarding student transportation.
- 5.4.1. Water taxi transportation services may be provided, space permitting, to grade 6 and 7 students from Mayne and Galiano Islands who are cross-boundary enrolled at Pender Islands School. Water taxi transportation services may be extended in the order of courtesy access defined in *AP T5 Student Transportation* and in priority established in section 5.5.3 to 5.5.6 of this administrative practice. If additional selection criteria become necessary, the date of annual cross-boundary application submission will serve as the determining factor.
- 5.5. Each year, all registrations and transfer/cross-boundary requests will be handled in the following priority order:
- 5.5.1. a catchment area child who, in the previous school year, attended the school at which the educational program is made available;
  - 5.5.2. a catchment area child who did not attend the school in the previous year;
  - 5.5.3. a non-catchment area child who attended the school in the previous year;
  - 5.5.4. siblings of students from outside the catchment area who are currently attending the school;
  - 5.5.5. a non-catchment area child;
  - 5.5.6. a non-school district child.
- 5.6. Mid-year registrations and cross-boundary requests (anytime after September 30<sup>th</sup>) will be assessed on a case-by-case basis and placed dependant on available space.
- 5.7. Should an enrolled out-of-catchment student wish to return/transfer to their catchment area school mid-year, the request will be treated as a cross-boundary request (non-catchment area child).

**Appended to this Administrative Practice:**

- Cross Boundary Request Form
- Student Registration Form



## AP T5 Student Transportation

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Legislative References: *School Act*, Section 83 (1)a

Policy Reference: 5.10 Student Transportation

Collective Agreement References: None

Date: September 11, 2025

### **Definitions**

**Standard** means priority student rider

**Courtesy** means non-priority rider

**Counterflow** means when standard ridership is less than 50 per cent of vessel capacity for a given section of a route

### **Processes**

#### **1. Bus Operations**

- 1.1. The transportation department will establish and maintain a Transportation Operations Manual for the purpose of:
  - 1.1.1. student bus registration
  - 1.1.2. determining standard and courtesy bus ridership
- 1.2. Provisions should be made for driver training on an annual basis in addition to driver training for all new drivers entering the system.
- 1.3. A student safety orientation will be conducted at the commencement of each school year.
- 1.4. The Secretary Treasurer or designate will:
  - 1.4.1. ensure that up to date passenger lists are maintained;
  - 1.4.2. review all bus routes each year during the summer break and revise as necessary;
  - 1.4.3. advise the Board of significant changes to the Student Transportation Operations Manual.

#### **2. Bus Routes**

- 2.1. Bus routes may be established, continued, or extended on any island in the District where the following general conditions can be met:



- 2.1.1. Road conditions are determined to be safe for vehicles and for buses by the Secretary Treasurer.
- 2.1.2. Roads are wide enough to allow buses to safely pass other large vehicles.
- 2.1.3. Roadways have satisfactorily paved or gravel surfaces.
- 2.1.4. Adequate visibility of other vehicles is available; in particular at all stops and turn arounds.
- 2.2. Bus routes may be:
  - 2.2.1. established provided satisfactory schedules can be maintained and there is an adequate number of students (usually 15) to use the service;
  - 2.2.2. extended provided that satisfactory schedules can be maintained and that there are a significant number of students (approximately four students per extra kilometer travelled) to use the service.

### **3. Transportation Assistance**

- 3.1. For catchment students who reside beyond the walk limits set to the school or to the nearest bus stop, the District may, in lieu of providing school bus service, provide transportation assistance. Transportation assistance may be provided based on the distance traveled to and from school or the nearest bus stop whichever is the less and the return trip to the family home. Walk limit restrictions will not apply for determining transportation assistance for students with special accessibility requirements.
- 3.2. Parents may apply for transportation assistance using the forms available at each school.
- 3.3. The principal will confirm the registration of the student(s) named and forward the request to the Secretary Treasurer to approve the distance claimed.
- 3.4. The rates for transportation assistance are based on:
  - 3.4.1. Roads: \$0.40/km plus \$0.10/any additional children (not per child) to a maximum family limit of \$15.00/day; and
  - 3.4.2. Water: the allowance for transportation over water is 150% of the roads rate to a maximum of \$22.50/day.
- 3.5. Transportation claims must be received within thirty (30) days of claim date to be honoured. Claims older than thirty (30) days will be paid at the discretion of the Secretary Treasurer.



- 3.6. By claiming transportation assistance parents:
  - 3.6.1. undertake to arrange transportation of their children from the home to the school by means of motor vehicle or other equivalent means;
  - 3.6.2. accept full responsibility for safe transportation and insurance coverage rests with the vehicle owner;
  - 3.6.3. agree that transportation allowances will apply **only** when the primary purpose is transportation of such students.

#### **4. Student Water Taxi**

- 4.1. The primary purpose of the district student water taxi system is to support catchment area attendance by providing standard ridership service to:
  - 4.1.1. grade 10 to 12 students from Mayne, Galiano, Pender and Saturna Islands to attend Gulf Islands Secondary School (GISS).
  - 4.1.2. grade 8 to 12 students from Mayne and Galiano Islands and grade 6 to 12 students from Saturna Island to attend Pender Island Elementary Secondary School (PIESS).
  - 4.1.3. students from Pender, Mayne, Saturna, and Galiano Islands who require Inclusive Education services on Salt Spring Island as indicated in their Individual Education Plan.
  - 4.1.4. grade 6 to 9 students from Pender, Mayne, Saturna and Galiano Islands who are registered in French Immersion within their designated catchment area.
- 4.2. The secondary purpose of the district student water taxi system for which standard water taxi passes will be issued (on routes designed for the transportation needs identified in 4.1) is to provide access to specific programs of choice:
  - 4.2.1. grade 10 to 12 students to attend Saturna Ecological Education Center.
  - 4.2.2. grade 8 to 12 Salt Spring Island students to attend PIESS.
- 4.3. Standard ridership will not be extended beyond vessel capacity. Should the number of standard riders exceed vessel capacity in any given year, student access will be prioritized in the order listed above (sections 4.1 and 4.2) and an existing standard pass may be revoked.
- 4.4. Provision of standard ridership will be determined by the student's primary residence as registered in the school's electronic student information system.



- 4.5. Courtesy water taxi transportation services may be extended, based on available space, in the following order:
- ~~4.5.1.~~ priority student rider whose standard pass was revoked due to over-capacity (as per 4.3)
  - ~~4.5.1.~~~~4.5.2.~~ grade 6-7 out of catchment students from Mayne and Galiano Islands who are cross-boundary enrolled at Pender Islands School
  - ~~4.5.2.~~~~4.5.3.~~ approved student field trips
  - ~~4.5.3.~~~~4.5.4.~~ staff
  - ~~4.5.4.~~~~4.5.5.~~ trustees
  - ~~4.5.5.~~~~4.5.6.~~ parents for the purpose of school/district activities
  - ~~4.5.6.~~~~4.5.7.~~ student social passes
  - ~~4.5.7.~~~~4.5.8.~~ others in their role as regulated health care professional and/or local government
- 4.6. Courtesy access may be extended beyond those identified in 4.5 during counterflow periods only. Riders less than twelve years of age must be accompanied by an adult.
- 4.7. Social passes may be provided to students who reside on Pender, Saturna, Mayne or Galiano Islands and hold a valid standard or courtesy water taxi pass, so that they may travel to another Gulf Island for a social purpose. (see AP T2 Student Social Passes).
- 4.8. A fee may be charged for counterflow access not related to school/district activities and to others in a regulated health care profession and/or local government (4.5.7.) for courtesy ridership not related to school/district activities. No fee will be charged for student social passes.
- 4.9. Access to courtesy ridership cannot be guaranteed on any given day or route until after the needs of standard riders have been met.
- 4.10. Student courtesy riders, travelling on student social passes, in the evening to another island other than their home island for social purposes, are advised that there may not be sufficient seating on the morning run to ensure their return to their home island. If there is not sufficient room on the water taxi on the requested date of travel based on the order set out in 4.5 transportation will be denied up to the point of departure.
- ~~4.11.~~ Should the water taxi be cancelled due to inclement weather, a secondary student may be permitted to attend school on their home island only for the purpose of writing scheduled Provincial assessments.





[4.11.](#)



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## Briefing Note

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**Title:** New APs: Governance (G1 and G2), Learning, Students and Instruction (L8)

**Date:** January 14, 2024

**From:** Superintendent of Schools/CEO

**Audience:** Public

### Purpose

The purpose of this briefing note is to share newly published Administrative Practices that will have a broad effect across the District. These APs has been published to the [District website](#) and can be found on the homepage menu, under District < Policies and Admin Practices (APs).

### Recommendation

For information only

### Background

1. New APs – G: Governance

[AP G1 Organizational Structure](#) provides guidelines for documenting and communicating the districts organizational hierarchy through visual representation. By establishing a clear organizational chart, AP G1 supports effective governance and helps staff, students, and community members understand how various functions and leadership positions interconnect within the district. The organizational structure of the school district falls under the delegated authority of the Superintendent.

[AP G2 Board Annual Workplan](#) outlines the Board’s annual planning framework. The workplan identifies core priorities, anticipated actions, and ongoing responsibilities for each month, ensuring accountability, and setting clear expectations for governance throughout the school year. The Board reviews and updates the workplan each year to reflect emerging needs and to support effective district leadership.

2. New AP – L: Learning, Students, and Instruction

[AP L8 Scholarships, Bursaries, and Awards](#) establishes clear procedures and responsibilities for the administration, selection, and distribution of scholarships,



bursaries, and awards offered by the local community. It outlines eligibility criteria, application and selection processes, and provides guidance for communicating available awards to students and families and supports transparency and fairness throughout the awards process.

This AP replaces previously repealed Board Policy/Procedure 5400 Scholarships, Bursaries, and Awards (repealed Nov 13, 2024).

<b>Expenditures</b>	<b>Actual July</b>	<b>Actual August</b>	<b>Actual September</b>	<b>Actual October</b>	<b>Actual November</b>	<b>Actual December</b>
Monthly						
Instruction	698,329	679,222	1,543,550	1,563,176	1,469,874	1,444,123
Administration	172,259	109,170	141,861	130,237	126,930	128,971
Operations	268,449	299,370	316,959	312,785	383,201	297,592
Transportation	27,744	30,668	210,542	189,103	211,028	164,356
<b>Total</b>	<b>1,166,781</b>	<b>1,118,430</b>	<b>2,212,912</b>	<b>2,195,301</b>	<b>2,191,033</b>	<b>2,035,042</b>

<b>Expenditures</b>	<b>Actual January</b>	<b>Actual February</b>	<b>Actual March</b>	<b>Actual April</b>	<b>Actual May</b>	<b>Actual June</b>
Monthly						
Instruction						
Administration						
Operations						
Transportation						
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

<b>Expenditures</b>	<b>Expenditures to Date</b>	<b>Annual Budget Sch 2</b>	<b>Portion of Budget Spent</b>	<b>Portion of Year Complete</b>
Annual				
Instruction	7,398,274	16,451,229	45%	45%
Administration	809,428	1,655,186	49%	50%
Operations	1,878,356	3,585,037	52%	50%
Transportation	833,441	1,948,750	43%	40%
<b>Total</b>	<b>10,919,499</b>	<b>23,640,202</b>	<b>46%</b>	<b>46%</b>

Over budget -0.5%

DRAFT- Each monthly report may vary from the prior month(s) due to late invoices or timing items.

May 14, 2025, Board Meeting

# SD64 Draft Annual Budget 2025-2026 Discussion



GULF ISLANDS  
SCHOOL  
DISTRICT 64

# Strategic Direction

The Annual Budget is the “Do” of the Strategic Plan. It represents the Board’s commitment to act responsibly and with integrity.

The Annual Budget is a measure of sustainable practice that helps align our goals and actions.

It serves as the foundation for allocating resources to directly support Board priorities and achieve District strategic goals. Almost every strategic decision the Board makes has financial implications, impacting both current and future budgets.



# 2025-26 Annual Budget Discussion

The 2025-26 Annual Budget is categorized as a status quo budget, except for reductions in revenue and expenses from the cessation of the International Program. Consistent with the school staffing process, schools have been configured for teaching based on their projected class sizes. Learning Services support staffing has remained stable. The most significant staffing change will occur at Gulf Island Secondary School, due to a larger graduating class compared to the incoming grade eight class and the removal of the International Student Program.

Budget pressures are due to inflation in materials and supplies, as well as three years of partially funded and unmatched labor settlement agreements. This means that this district's budget, similar to most school districts across the province, is working to find reductions. When building this budget, staff considered six specific areas for potential reductions or inclusions and One time funding investment options (pages 19-21).

# Function 1 Instruction (Operating)

## Total **Instruction** Costs per Student FTE

Total Cost:	\$16,451,229
Cost per Student FTE:	\$11,668
% of Total Operating Expense:	70%

## Elements of Instruction Expense

Regular education costs that occur in school budlings:

- Teachers
- CUPE supports
- Indigenous Education
- Learning Services
- Books
- Curriculum Resources
- Principals/ Vice-Principals
- Field Trips
- Counselling
- Paper / Supplies
- Student Tech
- School Flex Budgets



# Function 4 District Administration (Operating)

## Total District Administration Costs per Student FTE

Total Cost:	\$1,655,186
Cost per Student FTE:	\$1,174
% of Total Operating Expense:	7%

## Elements of District Administration Expense

District work occurring in the board office and at the School Board Table that unifies the District, connects to the Ministry of Education and Child Care and provides oversight, to the whole District:

- School Board
- Human Resources
- Policy
- Legal
- Education Reporting
- Financial Reporting
- Insurance
- Communication
- Website
- Payroll
- Accounting
- Privacy
- Compliance
- Indigenous Education Council (New 2024/25)

# Function 5 Operation & Maintenance (Operating)

## Total **Operation & Maintenance** Costs per Student FTE

Total Cost:	\$3,585,037
Cost per Student FTE:	\$2,543
% of Total Operating Expense:	15%

## Elements of Operations & Maintenance Expense

The maintenance and safe operations of our buildings and grounds:

- Custodial Services
- Grounds
- Health and Safety
- Building Repair
- Capital Projects Management
- Technology Infrastructure
- Hydro
- Water and Sewage
- Heating Fuel
- Garbage & Recycling
- Building Security
- Machine Repair

# Function 7 Transportation & Housing (Operating)

## Total Transportation & Housing Costs per Student FTE

Total Cost:	\$1,948,750
Cost per Student FTE: (all students <b>NOT</b> just riders)	\$1,382
% of Total Operating Expense:	8%

## Elements of Transportation & Housing

The operation of a safe transportation system for students from their home region to school:

- Bus Drivers
- Mechanic
- Radio Administration
- Notifications
- Bus Fuel
- Bus Parts
- Water Taxi Contract (and fuel surcharges)
- Student Boarding
- Student Manifests and Digital Tracking
- Travel Assistance
- Commercial Repair Services

# Operating Budget Four Functions By Object

## Total Operating Expense By Object (Type)

Total Salary and Benefit	\$19,612,122	83%
Total Services and Supplies	<u>\$4,028,080</u>	17%
Total Operating Expense	\$23,640,202	

## Elements of Salary & Benefits and Service & Supplies

Salary & Benefits	Service & Supplies
<ul style="list-style-type: none"><li>Teacher, CUPE, Principals and Exempt Staff Wages, Trustees</li><li>Health Benefits (Private) (Blue Cross)</li><li>CRA (Federal) Employment Remittance (EI and CPP)</li><li>Employer Health Tax (Provincial)</li><li>Worker’s Compensation Board (Provincial)</li></ul>	<ul style="list-style-type: none"><li>Student Transportation (water taxis and buses (except bus driver wages)</li><li>Utilities (Hydro, propane, water, sewage, garbage, paper recycling, vehicle and bus fuel)</li><li>Employee training and travel</li><li>Service Contracts (learning services, board, Indigenous Education, photo copiers, legal, audit)</li><li>Supplies (paper, toilet paper, cleaning products etc.)</li><li>Insurance (Buses, vehicles, and annual premium)</li></ul>

# Revenue and Discretionary Transportation Per Student FTE

## Total Operating Revenue per Student FTE

Total Operating Revenue: \$23,015,086

Revenue per Student FTE: \$16,323

## Total Operating Discretionary Transportation Expense Student FTE

Discretionary Transportation Expense: \$1,620,486  
(with removal of \$328K in supplemental revenue)

Per Student FTE: \$1,149

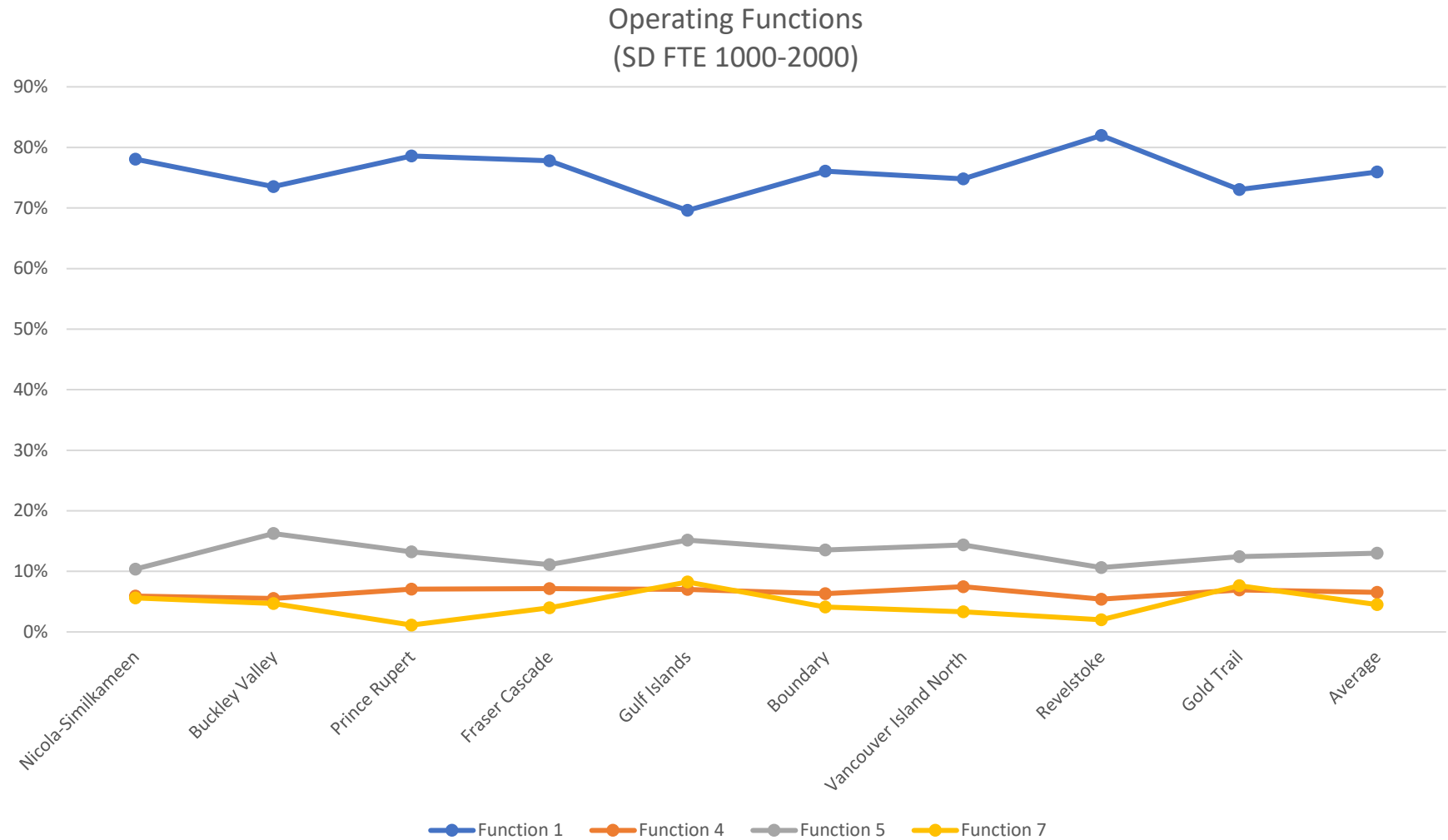
# Comparative Districts

Function percentages (1000-2000 Student FTE)

Enrollment	SD#	Name	Function 1	Function 4	Function 5	Function 7
1,997	28	Nicola-Similkameen	78%	6%	10%	6%
1,881	54	Buckley Valley	74%	6%	16%	5%
1,779	52	Prince Rupert	79%	7%	13%	1%
1,762	78	Fraser Cascade	78%	7%	11%	4%
1,410	64	Gulf Islands	70%	7%	15%	8%
1,245	51	Boundary	76%	6%	14%	4%
1,177	85	Vancouver Island North	75%	7%	14%	3%
1,117	19	Revelstoke	82%	5%	11%	2%
1,033	74	Gold Trail	73%	7%	12%	8%
		<b>Average</b>	<b>76%</b>	<b>7%</b>	<b>13%</b>	<b>5%</b>

# Comparative Districts

Function percentages (1000-2000 Student FTE)



# Operating Revenue Analysis

## Estimated Operating Grant Overview

### Schedule 2A Operating Revenue from MoECC

Total Enrollment Based Funding	12,664,382
Supplement for Enrolment Decline	194,450
Supplement for Unique Student	1,992,624
Indigenous Education Targeted funding	268,500
Indigenous Education Council	67,423
Supplement for Salary Differential	423,923
Supplement for Unique Geographic Factors	6,177,753
Curriculum and Learning Support Fund	<u>13,210</u>
<b>Subtotal</b>	<b>21,802,265</b>
Funding Protection	<u>748,659</u>
<b>Total Estimated Operating Grant</b>	<b>22,550,924</b>

### Additional Items From MoECC

Pay Equity	102,398
Student Transportation Fund	328,264
Support staff Benefits Grant	26,000
FSA Scorer Grant	<u>7,500</u>
<b>Total MoECC Revenue</b>	<b>23,015,086</b>
Local Items	
Miscellaneous	173,500
GISPA	20,000
Rentals and Leases	90,000
Investment Income	<u>125,000</u>
<b>Total Local Revenue Items</b>	<b><u>408,500</u></b>
<b>Total Operating Revenue</b>	<b>23,423,586</b>



SD64 Revenue Analysis (2025-26 Annual Budget Sch 3A)

# Special Purpose Fund Revenue

Estimated SPF Grant Overview

## Special Purpose Funds Revenue from MoECC SCH 3A

### Special Purpose Funds that Support Regular Operations

Annual Facility Grant	Capital	Repair/Maintenance/district capital projects	103,649
Learning Improvement Fund	Schools	Learning Services	79,855
Strong Start	Schools/Community	Early learning	128,000
Ready Set Learn	Schools/Community	Early Learning	19,600
OLEP	Schools	French Immersion	113,252
Community Link	Schools	Learning Services	164,268
Classroom Enhancement Funds	Schools	Classroom Teaches, Esa, Cleaning and OH	2,910,000
Mental Health in Schools	Schools	Learning Services	57,000
Seamless Day Kindergarten	Schools/Community	Early Learning / Daycare	55,400
SEY2KT	Schools/Community		13,000
Changing Results for Young Children	Schools/Community		4,725
Early Years to Kindergarten	Schools/Community	Early Learning	19,000
Early Care and Learning	Staff for early learning	Early Learning / Daycare	175,000
Feeding Futures Fund	Schools	Food, Supplies and Staff	<u>380,000</u>

**Total MoECC Special Purpose Funds 4,222,749**

# Operating and Special Purpose Expenses Combined

Operating and SPF Expenses		Budget Annual 2025-2026 Draft		
	Operating	SPF	Total Operating and SPF	%
Teachers	6,698,628	2,375,000	9,073,628	48% of Salary
PVP	2,474,566	120,000	2,594,566	14% of Salary
EA	1,637,006	390,000	2,027,006	11% of Salary
Support Staff	2,562,479	80,000	2,642,479	14% of Salary
Other Professionals	1,590,426	50,000	1,640,426	9% of Salary
Substitutes	819,879	180,000	999,879	5% of Salary
<b>Total Salary</b>	<b>15,782,984</b>	<b>3,195,000</b>	<b>18,977,984</b>	<b>100%</b>
Employee Benefits	3,829,138	611,922	4,441,060	19% of total Salary and Benefits
<b>Total Salary and Benefits</b>	<b>19,612,122</b>	<b>3,806,922</b>	<b>23,419,044</b>	<b>81% of total Expense</b>
Services and Supplies	4,028,080	1,294,246	5,322,326	19% of total Expense
<b>Total Expense</b>	<b>23,640,202</b>	<b>5,101,168</b>	<b>28,741,370</b>	

# Operating and Special Purpose Expenses Combined

	Operating and Special Purpose Combined for Regular Operations SCH 2B and SCH 3A					
	Annual Budget 25/26		Amended Annual Budget 24/25		Audited F/S 23/24	
	Oper. & SPF Exp.	%	Oper. & SPF Exp.	%	Oper. & SPF Exp.	%
Teachers	9,073,628	46%	9,676,758	50%	9,378,981	49%
PVP	2,594,566	13%	2,605,104	14%	2,309,156	12%
EA	2,027,006	10%	1,854,013	10%	1,740,691	9%
Support Staff	2,642,479	13%	2,567,876	13%	2,479,592	13%
Other Professionals	1,640,426	8%	2,057,829	11%	2,173,916	11%
Substitutes	<u>999,879</u>	5%	<u>994,500</u>	5%	<u>1,134,528</u>	6%
Total Salary	19,756,080		19,756,080		19,216,864	
	-		-		-	
Employee Benefits	4,441,060	18%	4,885,462	20%	4,425,187	19%
	-		-		-	
Total Salary & Benefits	<u>24,641,542</u>	84%	<u>24,641,542</u>	81%	<u>23,642,051</u>	80%
Services & Supplies	<u>5,322,326</u>	19%	<u>5,827,925</u>	19%	<u>6,051,084</u>	20%
Total Expense	<b>28,741,370</b>		<b>30,469,467</b>		<b>29,693,135</b>	

# Statement 2 Function Multi Year Analysis

Income Statement expense by Function for: Operating, Special Purpose Funds and Capital

	11/12 FS		12/13 FS		13/14 FS		14/15 FS		15/16 FS		16/17 FS		17/18 FS	
Function	Value	% of budget	Value	% of budget	Value	% of budget	Value	% of budget	Value	% of budget	Value	% of budget	Value	% of budget
Function 1	14,699,845	71%	15,678,955	71%	15,424,647	70%	15,678,955	71%	15,424,647	70%	17,617,865	73%	19,737,857	74%
Function 4	915,933	4%	1,055,236	5%	1,062,435	5%	1,055,236	5%	1,062,435	5%	1,153,462	5%	1,156,829	4%
Function 5	3,701,299	18%	3,845,236	17%	4,024,040	18%	3,845,236	17%	4,024,040	18%	3,851,735	16%	4,062,603	15%
Function 7	1,414,054	7%	1,490,734	7%	1,646,273	7%	1,490,734	7%	1,646,273	7%	1,633,848	7%	1,817,197	7%
	20,731,131		22,070,161		22,157,395		22,070,161		22,157,395		24,256,910		26,774,486	

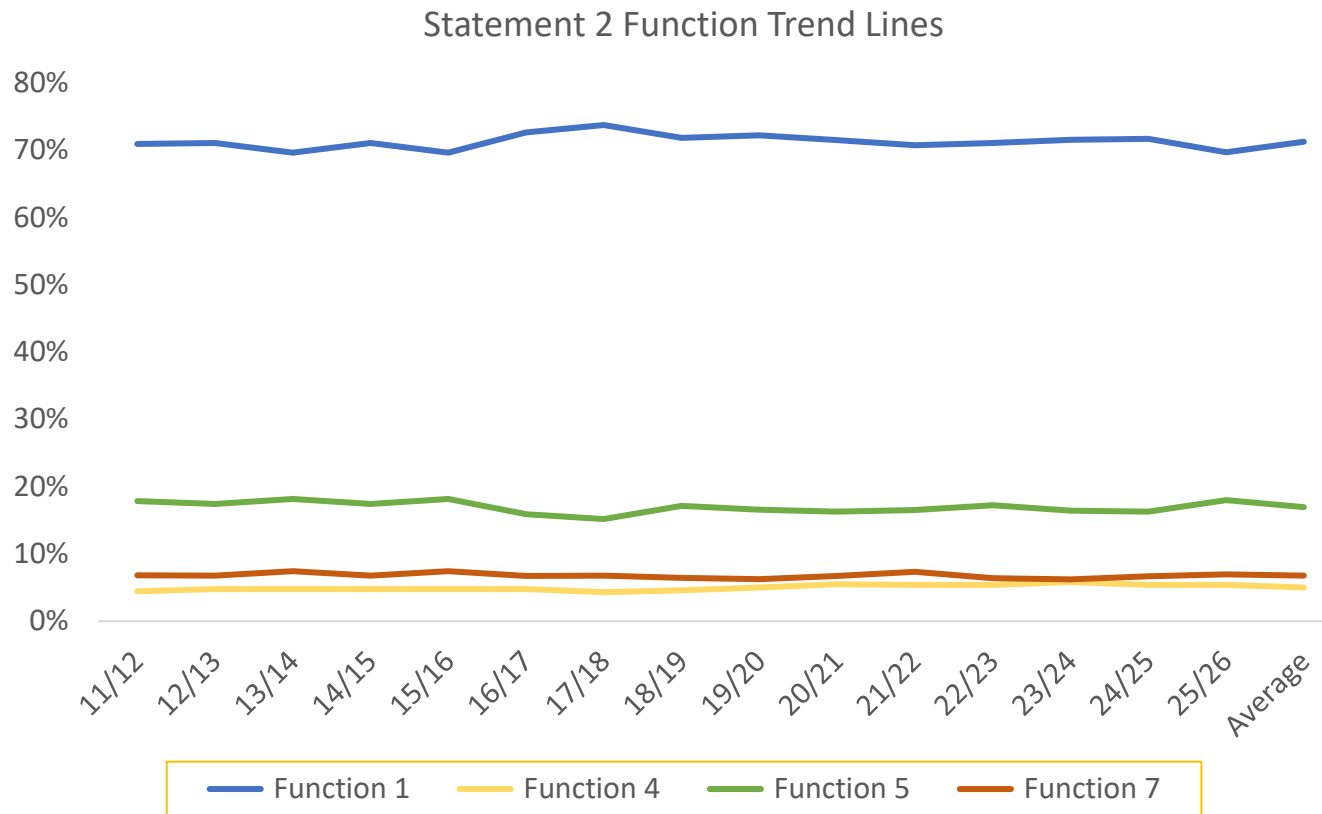
# Statement 2 Function Multi Year Analysis

Income Statement expense by Function for: Operating, Special Purpose Funds and Capital

Function	18/19 FS		19/20 FS		20/21 FS		21/22 FS		22/23 FS		23/24 FS		24/25 Amended Budget		25/26 Annual Budget	
	Value	% of budget	Value	% of budget	Value	% of budget	Value	% of budget	Value	% of budget	Value	% of budget	Value	% of budget	Value	% of budget
1	19,577,446	72%	18,436,671	72%	18,699,158	71%	19,346,153	71%	20,321,077	71%	22,349,110	72%	23,168,943	72%	21,448,748	70%
4	1,255,065	5%	1,282,074	5%	1,438,477	5%	1,479,914	5%	1,538,488	5%	1,818,641	6%	1,735,097	5%	1,655,186	5%
5	4,678,371	17%	4,223,511	17%	4,264,481	16%	4,512,921	16%	4,927,025	17%	5,129,899	16%	5,264,563	16%	5,538,686	18%
7	<u>1,759,319</u>	6%	<u>1,591,644</u>	6%	<u>1,765,010</u>	7%	<u>2,013,543</u>	7%	<u>1,822,923</u>	6%	<u>1,940,794</u>	6%	<u>2,150,865</u>	7%	<u>2,148,750</u>	7%
	27,270,201		25,533,900		26,167,126		27,352,531		28,609,513		31,238,444		32,319,468		30,791,370	

# Statement 2 Function Multi Year Analysis

Income Statement expense by Function for: Operating, Special Purpose Funds and Capital



Range for Each Function	2011-2026	Current Year	
	% Range	Average	Budget
Function 1	70-74%	71%	70%
Function 4	4-6%	5%	5%
Function 5	15-18%	17%	18%
Function 7	6-7%	7%	7%

## 25-26 Annual Budget Options/Considerations

**Maintenance and Supplies Budget (Function 5):** This budget has been reduced by \$95K, which is a 29% reduction. This reduction affects the material and supplies budget for maintenance. To compensate, AFG capital funding will need to be strategically used to replace this operating funding, resulting in less repair and maintenance work overall. The AFG amount this year is \$660K. AFG can be used for small discretionary capital projects and maintenance of facilities. Careful planning with the operations department is necessary to ensure this reduction is managed effectively.

**School Flex Funding (Function 1):** This budget has not been reduced from the prior year and follows the same FTE student rate at each school location. This discretionary spending is allocated for each school to manage their supplies budget and activities. The current year amount is \$300K. A 20% reduction would have resulted in \$60K less expenditure. While this area can be reduced, it directly impacts schools.

**Student Transportation (Function 7):** Student transportation is not required by the School Act and is not directly funded, except for the \$328K Student Transportation Funding that has been provided at the same rate for multiple years. The Gulf Island School District has been configured since the late 1970s to transport students from Galiano, Mayne, Penders, and Saturna Islands to Salt Spring for high school. Although there have been adjustments to routes and timing, the District's configuration has not significantly changed. Most of the District's discretionary spending is driven by this configuration in water taxi and bus service. The bus transportation costs approximately \$795K, the water taxi \$1.13M, and a boarding allowance of \$20K, totaling \$1.95M or 8% of the operating budget. The Board has extended the current water taxi contract for an additional two years.

## 25-26 Annual Budget Options/Considerations

**Exempt Staff Increases:** Exempt staff increases have not been included in the current budget. BCPSEA is currently negotiating collective agreements with BCTF and CUPE at the provincial level, determining all cost-based items (wage grids). It is unknown whether the funding mandate will be fully, partially, or not funded when settled. In previous years, an increase for excluded staff would normally be estimated inline with labour settlement increases. A 2% increase for exempt staff with corresponding benefits would have been \$100,000, but this has not been included in the budget. BCPSEA has indicated that the window for exempt raises will not be opened until the conclusion of collective bargaining, and the level and funding status have not been communicated.

**Learning Services (Function 1, Program 110):** This program supports all students with diverse learning needs. Funding is based on students designated at levels 1, 2, and 3, with Unique Student funding projected to be \$1.9M of the Operating Grant. We have budgeted \$3M in operating expense for this program. Additionally, we allocate the Learning Improvement Fund and Community Link Special Purpose Funding to Learning Services for additional Education Assistants and Child Youth Care Workers. The total expense amount is \$3.3M, which is 55% above the specific funding provided for learning services and the two Special Purpose Funds historically used for this purpose. The majority of this funding goes to Education Assistants and Learning Services Teachers to directly support students. We have maintained the program's hours from the prior year.

**Funding Protection: Funding Protection is projected to be \$750K:** This amount will decrease by 1.5% each year until the operating funding received is equal to the funding based on current enrollment. The MoECC does not allow the Operating Grant to drop more than 1.5% per year for districts. If more students enroll than the estimated 1410 this year, the total funding will remain the same, but the portion deemed Funding Protection will decrease. The full amount of Funding Protection is being used for ongoing operating expenses.



## 25-26 Annual Budget One Time Investment Options

Staff are recommending that the District continues to allocate funding from Accumulated Surplus towards One Time Investment items. This amount is greatly reduced from the past three years of capital and operations strategic utilization of built-up Accumulated Surplus from Funding Protection. Some projects are ongoing and continuing to invest in them is recommend:

### Local Capital Investments

SDS Modernization Software Accounting (ongoing)	\$	55,000	Local Capital
Tech renewal (network switches, student devices)	\$	50,000	Local Capital
Local Capital	\$	<u>75,000</u>	Local Capital
	\$	<b>180,000</b>	<b>A Total</b>

See Attachment 1 for One Time Investment Options and the Reconciliation to the Annual Budget Document.

## Schedule of Changes in Accumulated Surplus (Deficit by Fund) SCH1 in F/S

Schedule of Changes in Accumulated Surplus (Deficit by Fund) SCH1 in F/S			
	Operating Fund	Capital Fund	Total
Accumulated Surplus (Deficit) beginning of year	2,224,609	6,928,953	9,153,562
Prior Period Adjustments			
Accumulated Surplus Deficit, beginning of year, as restated	2,224,609	6,928,953	9,153,562
Changes for the year			
Surplus (Deficit) for the year	- 216,619	- 450,000	- 666,619
Inter fund transfers			
Tangible Capital Assets Purchased	- 180,000	180,000	-
Net Changes for the year	- 396,619	- 270,000	- 666,619
Accumulated Surplus (Deficit), end of year - (statement 2)	1,827,990	6,658,953	8,486,943

## Policy 5.11 Accumulated Operating Surplus

Annual Operating Surplus: is the difference between the current year's revenue and expenses. This is like your regular cash account.

Accumulated Operating Surplus: is all prior year's annual surplus (and deficits) combined. Like an investment account.

Policy 5.11 recommends that the School District hold a minimum of 2% and a maximum of 5% of Accumulated Operating Surplus.

Recommended range, in alignment with policy, for the 2025/2026 year based on draft Operating Total Revenue is: \$500,000 to \$1,200,000.

Actual accumulated surplus at the end of next school year (June 30, 2026), based on 2025/26 annual budget and projected current year spending: estimated \$1,800,000.

# Final Considerations

The District has Accumulated Surplus that is slightly above the recommended level. Labour settlement funding and regular inflation have resulted in expenses meeting revenue quicker than anticipated 3-4 years ago, leading to the use of Accumulated Surplus to maintain the current status quo. The additional labour settlement funding provided has not matched the increase embedded in collective agreements over the last three years.

There is solid funding for specific special purpose initiatives from the Ministry of Education and Child Care (MoECC). Senior staff, with the completion of the Strategic Plan, will be working on long-range plans, which will also be a component of sustainability planning.

Staff recommend that during the 2025–2026 and 2026-2027 school years, consultations occur within the District regarding adjustments that can be made to the current configuration and operation to reduce ongoing operational expenses. Many other districts are making cuts this year as they do not have a buffer of Accumulated Surplus.

SD64 Annual Budget 25/26 Discussion

## Final Considerations & Risks

This year's budget contains risks, and if those risks materialize, there will be additional pressure on the amended annual budget. Funding Protection is being fully utilized, and if we have an increase in Full-Time Equivalent student (FTE) enrolment above projected, we may need to add additional teaching time, which would be an increased expense without additional revenue.

Raises have not been projected into the budget. Depending on the outcome of bargaining and provincial direction, not funding wage increases excluded staff, in line with collective agreement outcomes, would create compression for our non-unionized staff and impact retention. Whether collective agreements and exempt staff raises are funded is uncertain.

Employee replacement costs have continued to rise across the province. This budget has worked to include those trends, but there is a level of unpredictability to this expense item.

Inflation has not been funded in the current funding formula, impacting all districts.

## 2025-2026 Annual Budget Analysis

### Attachment 1

#### Short-Term and One Time Investments and Reconciliation to Annual Budget Bylaw

##### District Investments

##### Local Capital Investments

SDS Modernization Software Accounting (ongoing)	\$	55,000	Local Capital
Tech renewal (network switches, student devices)	\$	50,000	Local Capital
Local Capital	\$	75,000	Local Capital
	\$	180,000	A Total

##### Reconciliation to Annual Budget Bylaw 24/25

Total Operating Revenues (without Funding Protection)	22,674,927	
Total Operating Expense (Functions 1-7)	23,640,205	
Budgeted Surplus/Deficit before Funding Protection	- 965,278	B
Add Funding Protection	748,659	C
Surplus/Deficit with Funding Protection	- 216,619	
Local Capital items per above	A - 180,000	
Budgeted Allocation (Retirement) of Surplus (Deficit)	- 396,619	
Agrees to Budget Schedule 2		

##### Reconciliation to current ongoing year expense impact on Accumulated Surplus

Surplus/Deficit without Funding Protection	B - 965,278	
Add back prior year required carry forward items in Operating Expense	120,000	
Local Capital items per above	A 180,000	
Adjusted Deficit without one time investments (operating and capital) and prior year items	- 665,278	
Add Funding Protection	C 748,659	
Surplus/Deficit with Funding Protection and items added back for current year ongoing expense	\$83,381	

### Reconciliation to Annual Budget Bylaw 25/26

Total Operating Revenues (without Funding Protection)		\$23,423,586
Total Operating Expense (Functions 1-7)		<u>23,640,205</u>
Budgeted Surplus/Deficit before Funding Protection	-	216,619
Local Capital items per above	A -	<u>180,000</u>
Budgeted Allocation (Retirement) of Surplus (Deficit)	-	396,619

Agrees to Budget Schedule 2

### Reconciliation to current ongoing year expense impact on Accumulated Surplus

Surplus/Deficit without Funding Protection	B -	965,278
Add back prior year required carry forward items in Operating Expense		120,000
Local Capital items per above	A	<u>180,000</u>
Adjusted Deficit without one time investments (operating and capital) and prior year items	-	665,278
Add Funding Protection	C	<u>748,659</u>
Surplus/Deficit with Funding Protection and items added back for current year ongoing expense		\$83,381

DISTRICT PROGRAM REVIEW FALL 2025

# GISPA

**TRANSFORMATIVE ARTS.  
INSPIRED FUTURES.**



GULF ISLANDS SCHOOL DISTRICT NO 64



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# Transformative Arts. Inspired Futures.

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Welcome to our GISPA District Program Review Report, a showcase of the artistry, growth, and deep learning that define this unique and powerful program.

*“I would go so far as to say that GISPA was the single most transformative educational experience of my life.”*

— Fiona Pirie, GISPA alumni; professional actor

# Igniting Creativity – Strengthening Community

*Dear Review Committee,*

The Gulf Islands School of Performing Arts (GISPA) is a signature program of the Gulf Islands School District, known for its innovation, creative excellence, and student-centered approach. For more than two decades, it has offered an integrated, ensemble-based education in dance, music, and theatre that reflects the community's core values of creativity, learning, and connection. GISPA stands as both an educational program and a cultural institution, contributing meaningfully to the artistic life of Gulf Islands Secondary School, Salt Spring Island, and the surrounding Gulf Islands.

Students perform at high academic and creative levels, demonstrating initiative, collaboration, and leadership, and many graduates go on to advanced studies or professional arts pathways. Feedback from families, alumni, and community members consistently reinforces the transformative nature of the GISPA experience. Year after year, performances at ArtSpring Theatre and other community venues highlight not only students' technical skill and artistry, but also the confidence, empathy, and sense of purpose developed through sustained collaborative creation.

Research increasingly identifies participation in the performing arts as a "health-promoting" pursuit, with school-based programs supporting artistic growth alongside emotional resilience, social connection, and overall wellness. This is evident in the friendships and strong relationships that develop through the immersive work of a GISPA production. Many students continue to engage in artistic endeavours for years afterward, whether in GISS arts courses or within the broader Gulf Islands community.

GISPA embodies this health-promoting potential: it is a place where students build identity, community, and well-being through meaningful creative work.

This report provides an overview of GISPA's purpose, reach, and implementation; examines student impact and overall effectiveness; and outlines commitments to equity, inclusion, and fiscal responsibility. It also reviews resource allocation, long-term sustainability, and community engagement, concluding with program-specific responses and a summary of themes identified in supporting testimonials. While the program's strengths are clear, the report also considers the realities and implications of delivering a specialized, fee-based, small-enrolment program of choice within a small secondary school.

Throughout the document, you will see student, family, alumni, and community testimonials woven into each section, alongside images that bring the learning to life. Together, these voices and visuals provide authentic evidence of a program that is relevant, impactful, and deeply aligned with the Gulf Islands School District's strategic direction and GISS's goal of Deepening Learning.

Sincerely,



Ryan Massey  
Principal  
Gulf Islands Secondary School



*"GISPA, and the performing arts as a whole, holds the power to carry us forwards through even the most grueling of life's trials... it was a fundamental pillar in my development as a human being."*  
— Corbin Roome, GISPA alumni

# Program Overview



# Part One - Program Overview

## Purpose and Primary Goal

The Gulf Islands School of Performing Arts (GISPA) is an integrated performing arts academy that provides advanced education in dance, music, and theatre for students in Grades 10 to 12 at Gulf Islands Secondary School. The purpose of the program is to nurture creative expression, technical skills, and collaboration through a student-driven, ensemble-based approach.

GISPA emphasizes original creation, where students collectively devise and produce works that combine choreography, musical composition, and theatre performance. Student agency is at the heart of the program, as students are encouraged to take ownership of their learning while developing confidence, artistry, and leadership through authentic creative processes.

Students receive comprehensive, ongoing training in dance, music or theatre supported by discipline specialist teachers, master classes, and workshops with visiting artists. They gain exposure to regional professional performing arts productions in Victoria and Vancouver, and each year culminates in an original, student-created performance at ArtSpring Theatre.

The primary goal of GISPA is to cultivate creative, skilled, and self-aware students through the performing arts. Secondary goals include developing strong technical proficiency in specialized disciplines and, for those who aspire to it, preparing students for postsecondary studies and professional opportunities in the performing arts.

## Origins and Ongoing Relevance

GISPA was founded in 2003 as a district magnet academy in response to both declining enrolment and the community's strong artistic culture. Building on the success of earlier GISS productions such as *Grease*, *Little Shop of Horrors*, and *Swimmers*, the program emerged as a collaborative initiative led by educators and artists committed to creating an innovative, integrated performing arts experience.

Supported by then Principal Nancy MacDonald and a team including Bruce Smith, Sonia Langer, and Mitch Howard, GISPA positioned Salt Spring Island as a regional hub for advanced performing arts education.

The program quickly attracted families from across British Columbia, Canada, and internationally, drawn by its reputation for excellence and creativity.

Today, GISPA remains deeply relevant. The performing arts foster empathy, communication, collaboration, and self-expression, skills increasingly vital for student well-being in an age of digital fragmentation and social disconnection. The program continues to attract students from across the Gulf Islands, Vancouver Island and beyond, serving as both a magnet for enrollment and a cornerstone of the district's identity as a community that values creativity, learning, and connection.



*Most schools perform shows that have been done a thousand times... GISPA doesn't do this. From the concept to the costumes, from the songs to the stage, it is all fresh, exciting and new.*

— Tara MacLean, international recording artist & mentor

## Evolution of Program Delivery

GISPA's delivery model is flexible and adaptive, responding to the unique composition, interests, and strengths of each year's ensemble. While the structure and core values remain consistent, the specific areas of focus within the curricular goals, along with the final performance, evolve each year through an emergent, student informed process.

Key program features include:

- Integrated timetable combining one block of English Language Arts with one specialist performing arts block in music, theatre or dance
- Workshops and master classes with professional artists
- Learning experiences in Victoria and Vancouver
- Year-end original production at ArtSpring Theatre

Since its inception, the program has shifted from relying on early morning and after school rehearsals to being fully integrated into the regular school timetable. This transition has reduced, though not



# Part One - Program Overview

eliminated, the need for staff to contribute significant time outside the instructional day and has improved long-term sustainability for both students and educators. The addition of specialized instructors, such as ballet technique teachers, has further strengthened the program's technical depth.

## Alignment with the District's Strategic Direction

GISPA aligns with the district's strategic direction through its focus on creative expression, inclusion, collaboration, and reflection. The program embodies the principles of **KNOW, BE, UNDERSTAND**, and **DO**, giving students meaningful opportunities to learn about themselves, their community, and their world through the performing arts.

## KNOW

GISPA provides structure for students to explore truth and reconciliation through artistic inquiry. Collective creations examine identity, belonging, and justice, encouraging learners to question assumptions, listen deeply, and engage with multiple perspectives. The program recognizes the unceded territories of the Coast Salish Peoples and integrates learning from local knowledge systems, stories, and teachings.

Students study the cultural roots of the art forms they practice, including musical lineages, Indigenous worldviews in movement and storytelling, and the social histories that shape theatre. This strengthens awareness of representation, bias, and cultural responsibility.



# Part One - Program Overview

## BE

The ensemble model places belonging and connection at the centre of GISPA. Students build trust, develop empathy, and value each person's contributions as they work across music, dance, and theatre. The program creates a safe space for creative risk taking and supports students in developing identity and voice. This work aligns with district goals of fostering wellbeing, social justice, and inclusive learning communities.

## UNDERSTAND

GISPA immerses students in deep learning through creative inquiry. They analyze and interpret complex human experiences and transform their understanding into performance.

Teachers model reflection and invite students to take ownership of their learning, which strengthens agency and engagement. The collaborative process of sharing ideas, revising work, and responding to feedback develops curious, critical, and creative thinkers.

## DO

Students learn that artistic work carries responsibility. They practice reliability, discipline, and accountability as they bring original productions to life. Rehearsal processes emphasize care for one another, respect for resources, and strong community partnerships. In this way, GISPA brings purpose and action together, modelling integrity in student centred creative practice.

Alongside its alignment with SD64 strategic direction, GISPA is one of the school's strongest exemplars of the school goal of Deepening Learning. The program brings mastery, identity, and creativity together in meaningful and challenging learning experiences that reflect the core aims of the school plan.

GISPA's integrated structure allows students to develop deep expertise in dance, music, or theatre through sustained practice, mentorship, and authentic performance. Students refine technical skills, experiment with new techniques, and build confidence through disciplined effort, feedback, and continual growth.

Identity is central to the program. Through original creation and performance, students explore who they are, what they value, and how their voices contribute to the world around them.

The ensemble model fosters self-awareness, empathy, and a strong sense of belonging.

Creativity is a defining feature of the GISPA experience. Students choreograph, compose, devise, and design original work that responds to real world contexts. Their performances are collective acts of creation, blending movement, music, and theatre into new forms that emerge from inquiry, problem solving, and design thinking. The program reflects deepening learning by fostering a collaborative and reflective culture where students learn through experimentation, feedback, and refinement.



*"The GISPA program aligns with the Strategic Plan's aspirations to empower student agency, engagement, and voice and nurture curious, critical, and creative learners."*

— Aisha Balint, GISPA alumni, Indigenous Success Teacher SD72

## Program Outcomes

GISPA aims to graduate students who:

- Exhibit strong creative, collaborative, and reflective capacities as artists and learners
- Display confidence, empathy, and leadership developed through ensemble work and performance
- Contribute to their communities through creative expression and cultural participation
- Demonstrate advanced technical proficiency in Dance, Music, or Theatre
- Are prepared for postsecondary education or professional pathways in the performing arts

These outcomes align with BC's Core Competencies and the school's goal of fostering personalized, deeper learning that connects knowledge, identity, and creativity.

## Program Location and Reach

The Gulf Islands School of Performing Arts is based at Gulf Islands Secondary School on Salt Spring Island, serving students from Salt Spring Island, Galiano, Mayne, Pender, and Saturna Islands, as well as students from Vancouver Island and beyond.



*Since transferring high schools from the mainland to the small community island, I thought there wouldn't be opportunities for my passion... I was very wrong.*

— Christina Kennedy, GISPA alumni; recording artist

# Demographics





## Part Two - Demographics



### GISPA Student Enrollment

The program typically serves around 20 students each year, with some cohorts reaching up to 30 depending on interest and capacity. The enrolment for the current year is 17 students. This small and vibrant community forms an ensemble that supports close mentorship, strong collaboration, and personalized learning. Students are drawn from across the Gulf Islands and beyond, united by a shared commitment to creativity, performance, and artistic growth.

### Class Size and Structure

Students begin the year working in specialist classes in dance, music, and theatre, taught by discipline-specific teachers who help build strong technical foundations. GISPA has three teachers assigned to the GISPA teaching block, which creates a different instructional structure from the typical Grade 10–12 class model. With three teachers supporting a cohort of around 18–20 students, the effective ratio is approximately one teacher for every six students. This is notably smaller than the district's average secondary class size of about 22 students per teacher and reflects the program's integrated, multi-disciplinary design.

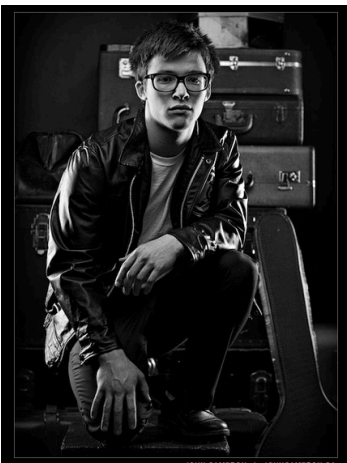
As students progress through the year, the structure shifts toward collaborative groups and full-cast rehearsals, allowing them to combine their learning and prepare the culminating production. Smaller groupings support a cohesive ensemble culture, and multiple teachers working simultaneously support coaching, feedback, and rehearsal facilitation across the program's various spaces.

### Program Capacity

Enrollment is guided by both physical and instructional capacity. While there has been no formal cap, the program design functions well with 20 to 30 students but could expand to 45 with adequate space considerations. Larger company classes require flexible spaces for movement, music, and performance, along with appropriate instructional support. The focus has always been on maintaining an environment that balances high-quality learning, collaboration, and creative production.

### Grade Levels Served

GISPA currently serves students in Grades 10 through 12, and the faculty is open to exploring opportunities for younger learners in future years. Earlier exposure to ensemble-based learning can strengthen skill development and deepen artistic identity and providing opportunities for experienced performing artists in Grades 8 and 9 could support continuity, mentorship, and long-term vitality throughout the high school journey. At the same time, there is an understanding that expanding entry to younger grades carries implications for overall funding models and the sustainability of other programs and would require careful consideration within the broader timetable and resourcing context.



## Part Two - Demographics

### Student Populations Served

GISPA welcomes students with a passion for the performing arts and the desire and willingness to learn through creativity, collaboration, and self-expression. Students enter with diverse experiences and aspirations, and the learning environment nurtures both emerging and advanced artists. The program's inclusive culture emphasizes teamwork, empathy, and respect, ensuring that every student can grow in confidence and find their voice as part of a collective creative endeavour.

### Featured Parent - Tanis Beaver

*I have witnessed first hand how effective the program is for students. Two of our sons are GISPA Theatre alumni. In the first instance, our son was able to pursue his love for language and drama with a teacher and students who were equally enthused and were willing to expand their horizons, incorporating dance and music into their productions. The students made life long friendships, gained creative confidence and excelled in all they did. That student is now an English Teacher himself. In the second instance, our shy creative son was encouraged to find his feet, make friends and allow his creativity to flourish. He too, made life long friends, developed a confidence beyond belief and blossomed with the process that GISPA encouraged. That student is now a Theatre Technician and is well on the way to his ultimate goal of becoming a professional Theatre Set Designer. I would say the program has been extremely effective.*







*Standard issue Theatre and Music (and occasionally Dance) programs at the secondary level throughout the Province no doubt do good work, but what GISPA offers is more than an inventory of performance skills. It immerses students in the ecology of the living arts. “Here is a play, complex in form, by a contemporary Canadian playwright, that explores the question of how human relationships can adapt to social stress and the possibility of unexpected death. Now, what can we do with this and bring it to life on the stage?” Finding the answer to this must come from the students themselves. And we must trust that they can do so. As an educational experience, this is a far cry from yet another production of Grease, which one might expect from a conventional program.*

— George Sipos, Former ArtSpring Executive Director

# Program Implementation



## Part Three - Program Implementation

### Implementation Across the District

GISPA operates as a yearlong, integrated program within the regular school timetable at Gulf Islands Secondary School. Students earn both their English Language Arts credit and their specialized performing arts instruction within one block in each semester, and one of the GISPA specialist teachers also teaches the English component to ensure strong connection and continuity. The weekly schedule often alternates between English and arts-focused days, with flexibility to accommodate visiting clinicians, workshops, and creative production needs.

Learning extends beyond the classroom. Students regularly participate in professional workshops, master classes, and field experiences that connect them to the broader performing arts community. Each year, students attend live performances at ArtSpring and take part in trips to Victoria or Vancouver to collaborate with professional artists and attend major productions, expanding understanding of both craft and career pathways. Dancers also have the opportunity to train in classical Ballet technique twice a week after school, supporting technical development and enhancing ensemble work.

The program makes full use of specialized arts facilities, including the dance studio, music room, and theatre space, each equipped with appropriate instruments, lighting, and sound equipment. These shared resources enhance learning for all arts students and help maintain professional standards in training and production.

GISPA is supported by a highly skilled faculty of three specialist teachers in dance, music, and theatre, each contributing one block of instructional time as part of their assignment. Together, they form a cohesive team that brings deep expertise and a shared vision to the learning environment. Beyond their formal teaching roles, GISPA teachers regularly extend their work beyond the school day, dedicating significant time to rehearsals, field experiences, student mentorship, and professional collaborations, an ongoing commitment that enriches the program and its outcomes.

### Professional Development and Training

Professional learning is embedded within the GISPA model. Teachers engage in professional development

### Featured Artist - Fiona Pine

*GISPA's training expanded my capabilities beyond what I understood at the time. Through workshops with visiting artists, masterclasses, and field trips to major productions, I arrived at two of the world's top drama schools more prepared than most of my peers. I had not only studied the great practitioners of acting—I had workshoped their methods, applied their techniques, and collaborated with professional artists throughout my high school years. Much of my résumé and the opportunities that followed were made possible through the GISPA program.*

— Fiona Pirie, GISPA alumni; professional actor (Guildhall School of Music & Drama; Mountview Academy)

through collaboration with visiting artists, participation in master classes, and attendance at professional performances with students. These experiences provide exposure to current practices and innovations in the performing arts.

Faculty also participate in district and provincial professional learning initiatives, connecting their work to broader educational goals such as Deepening Learning and Compassionate Systems Leadership. The blend of professional artistry and educational inquiry ensures that GISPA's teaching remains current and reflective.

### Roles and Responsibilities

GISPA faculty operate as a coordinated team. Each teacher is responsible for their discipline, dance, music, theatre, or English, while also contributing to the overall creative and instructional design of the program. Collaboration is a defining feature of their work. Teachers plan and deliver learning experiences that intersect and overlap, ensuring a seamless integration of artistic and academic growth.

Although formal collaboration time within the timetable is limited, teachers have developed creative ways to coordinate planning, feedback, and rehearsal time. Their shared commitment is evident in the execution of productions and the quality demonstration of student learning.

# Student Impact and Outcomes



*I would say GISPA was at the heart of my high school experience... it shaped my confidence, creativity, and ability to collaborate with others.*

— Samara Sladen-Dew,  
GISPA Dance alumni





## Part Four - Student Impact and Outcomes



### Student Selection and Entry

Students join GISPA through an audition process that reflects both their skill development and their potential for growth within an ensemble-based environment. Auditions assess technical ability, creativity, collaboration, and commitment to the performing arts. Many students prepare for years to participate in GISPA, and acceptance into the program is seen as a meaningful milestone for young performing artists. While auditions have always reflected common practices in the performing arts, the process has evolved from earlier, more selective years to focus on interest, readiness, and fit for the ensemble-based learning environment, ensuring the program remains both aspirational and accessible.

Local music, dance, and theatre instructors often encourage their students to set GISPA as a goal, and many young artists in the Gulf Islands see the program as a natural next step in their artistic pathway. This reputation for excellence helps sustain a culture of dedication to the arts across the district.



### Assessing Student Progress and Success

Assessment in GISPA is authentic, ongoing, and connected to professional artistic practice. Each strand, dance, music, and theatre, uses performance-based assessment tools that mirror postsecondary and professional standards.

In music, students complete technical juries that include repertoire performance, skill demonstrations, and progress documentation through practice logs. They also prepare an Electronic Press Kit, compiling recordings, photographs, and written artist materials, an artifact they can use when applying for postsecondary programs or professional opportunities. Students are also marked based on their contributions to group compositions and collaborations as well as their overall participation in the final performance.

In theatre, assessment is integrated into daily and weekly creative work. Students are evaluated on performance quality, collaboration, design, and written reflections using rubrics that emphasize meaning, content, style, and form. The culminating year end production serves as a demonstration of learning, uniting all strands in a high-quality student-created performance.

In dance, much of the assessment is immediate and specific. During technique classes, dancers receive verbal feedback, teacher demonstrations, and video review to support improvement. This feedback often focuses on body alignment, connection of limbs to the core, use of turnout, and other technical elements within a movement sequence. Students are also assessed on their participation in group exercises, both within dance and in interdisciplinary work with actors and musicians. Choreographic contributions to the final production are evaluated using rubrics that consider clarity of movement and the effectiveness of conveying ideas, character, or plot. A final written reflection asks dancers to review their year in GISPA and self-assess their learning. Final grades often reflect the high standards students achieve, supported by strong focus, rapid growth, and the many hours they dedicate outside class to developing and rehearsing choreography.



## Part Four - Student Impact and Outcomes

### Impact on Student Engagement and Growth

GISPA has a strong impact on student engagement, confidence, and leadership. Students demonstrate high levels of motivation and accountability, and this positive momentum often carries into their other courses, where they continue to maintain strong academic standing. Expectations for professionalism, collaboration, and respect are woven into daily learning and further reinforce these habits across their school experience.

The impact is evident in personal development. Students build resilience, empathy, and communication skills as they take creative risks, manage complex projects, and perform for authentic audiences. The shared purpose of performance creates belonging and accomplishment, uniting diverse learners around common goals and shared expression.

Students learn real-world skills not just in the year-end production, but also in community performances throughout the year. For example, GISPA musicians learn how to put together two full-length sets for gigs at local festivals or venues, how to create a stage plot and communicate with audio engineers, and how to engage an audience. GISPA students also go on tour each year to perform at local elementary schools. They gain experience adapting performances to different spaces and audiences, set up scenery, sound and light equipment, develop confidence speaking and performing for younger students, and practice the teamwork and professionalism required to take a show on the road.

### Supporting Diverse Learners

GISPA is designed to meet diverse needs through its flexible, student-centered approach. Each year's ensemble shapes the application of the curriculum, allowing the program to adapt to unique strengths, interests, and learning styles. This provides a foundation for differentiation, where students contribute in ways that align with their skills and passions, whether through choreography, design, composition, or performance.

The inclusive culture attracts a wide range of students, including those who identify as neurodivergent or gender diverse.

The collaborative nature of the work allows each student to find meaningful ways to contribute and to be valued as part of the collective. Teachers work with learning support staff and individual education plans to ensure that all students thrive artistically and personally.

GISPA also has a history of supporting international and multilingual students. The arts provide a universal language through which students can express ideas, connect with others, and build confidence.

#### Featured Artist - Kahlila Ball

*On a career level, GISPA prepared me for hard work and independence. Since graduating GISS, I've studied at Studio 58's conservatory for acting in Vancouver. After graduating post secondary school, I've continued that work as an actor. Every step of my career has been informed by the exceptional training I received through the GISPA program on Salt Spring Island. It connected me with many industry professionals through workshops and field trips and introduced me to a wide range of performance styles. The program's focus on original work and collective creation is incredibly unique. I can honestly say that it helped hone my artistic voice much earlier than my peers in post secondary. I arrived at college ready to create my own work whereas my friends from different backgrounds were just beginning to fathom what that might look like. In an industry as competitive and challenging as acting, having the tools to make original work and self-produce is a skill that can set you apart and keep you working steadily. As an actor, I owe so much of my artistic success to the support and teachings of the GISPA program.*

—Kahlila Ball, GISPA Alumni; Professional Actor (Studio 58)



*Looking at the productions and outcomes from this program it is clear you have an amazing program... I have often thought it was such a beacon of how Fine Arts can be advanced in a secondary school setting."*

— Colin Plant, Secondary Drama Teacher, SD63

# Program Effectiveness





## Part Five - Program Effectiveness

### Evidence of Program Success

GISPA has a strong reputation for excellence in performing arts education. Over more than two decades, it has produced graduates who have gone on to study at prestigious postsecondary institutions and pursue careers in dance, music, theatre, film, and education. The program's success reflects its ability to combine rigorous artistic training with a supportive and collaborative learning environment.

Each year culminates in an original, student-created performance at ArtSpring Theatre. This showcase is a visible and celebrated measure of effectiveness, demonstrating growth in skill, creativity, and professionalism. Audiences that include families, community members, and arts professionals regularly remark on the sophistication, authenticity, and emotional impact of these performances.

Beyond technical achievement, students show growth in confidence, leadership, and collaboration. They become more articulate in expressing ideas, more resilient in the face of challenges, and more capable of working within a diverse team to achieve a common vision. These are lifelong skills that extend beyond the arts.

### Strengths of the Program


A key strength is the integrated and student-centered design. The program brings together dance, music, theatre, and English in ways that help students see connections across disciplines and understand the power of collaboration. The ensemble model ensures that learning is shared, relational, and meaningful.

Another strength is the quality of instruction and mentorship. Faculty members are practicing artists and experienced educators who model professionalism, artistic discipline, and lifelong learning, inspiring high standards of effort and excellence. Teacher student relationships are grounded in trust, authenticity, and shared purpose.

The program also benefits from deep community connections. Partnerships with ArtSpring, professional artists, and regional arts organizations provide exposure to real world performance opportunities and career pathways. These relationships reinforce the sense that GISPA is both a school program and a vital part of the Gulf Islands cultural landscape.

### Challenges and Opportunities for Growth

While GISPA has many strengths, the program also faces opportunities for growth that will support long term sustainability and broaden access. One ongoing challenge is the need for stronger feeder programs that engage students earlier in the performing arts and sustain interest as they move toward secondary school. Strengthening partnerships with arts educators and rebuilding pathways for younger learners will help sustain enrollment and foster early interest.

 *"I can say without a shadow of a doubt that I would not be getting my BFA in Dance if I had not been in GISPA."*

— Claire Whitelaw, GISPA alumni; SFU Dance

Expanding mentorship and outreach, particularly with middle years and elementary programs, can introduce more students to the creative process and create continuity across grades. There is also potential to increase collaboration with other departments, linking performing arts to areas such as media arts, social studies, and Indigenous education in ways that reflect deepening learning goals.

Looking ahead, the team sees value in deepening district support for performing arts education by strengthening elementary pathways and providing dedicated coordination and collaboration time. Additional resources for cross-school and interdisciplinary planning would help connect programs, support younger learners, and enhance continuity from elementary through secondary. Faculty remain committed to mentoring emerging artists, fostering cross-curricular connections, and nurturing the next generation of performers and creators.

### Overall Program Impact

GISPA's effectiveness is reflected in the achievements of its students, the strength of its alumni, and the ongoing support of the community. The program nurtures students to be technically skilled, intellectually engaged, and emotionally aware, helping them develop a strong sense of identity and a deep appreciation for collaboration. As one of the district's most distinctive programs, GISPA shows that when students learn through creativity, mentorship, and authentic performance, they grow not only as artists but as confident and capable young people.



*As a developmentally and behaviourally challenged student... the course was accommodating, safe, and challenged me to grow beyond what I believed possible.*

— Alex Kink, GISPA alumni

# Equity and Inclusion



## Part Six - Equity and Inclusion

### Promoting Equity and Inclusion

GISPA promotes equity and inclusion by design. The program attracts a diverse range of students who are drawn to its collaborative, expressive, and supportive environment. Many students who may not always feel a strong sense of belonging in traditional settings find connection, confidence, and purpose through GISPA and the performing arts. The ensemble model fosters empathy, teamwork, and mutual respect, ensuring that every student's contribution is valued and essential to collective success.

At the same time, the program recognizes that equity is not simply about who thrives once inside GISPA, but also about who feels welcome, informed, and able to participate in the first place. While GISPA draws students from a wide range of backgrounds, some learners may not initially see themselves reflected in the performing arts or may

assume the program is “not for them” due to cultural norms, confidence, or prior experience. This underscores the importance of sustained outreach, representation, and relationship-building to ensure that all students, especially those who may be hesitant or unsure, see GISPA as a space where they belong.

The program emphasizes individual growth within a community of shared purpose. Teachers model inclusive practices, encourage open dialogue, and celebrate the diversity of identities and experiences within each ensemble. By centring creativity and collaboration, students learn to appreciate differences, challenge assumptions, and build relationships across perspectives.

At the same time, GISPA continues to reflect on how well the program design supports students with a range of learning needs, cultural backgrounds, physical abilities, and lived experiences. Performing arts environments can involve sensory, physical, or emotional demands that may





## Part Six - Equity and Inclusion



### Featured Educator: Christina Knight

*...in a post-Covid world, in the midst of a significant mental health crisis among young people, Arts education is more important than ever. The Arts are what people reach for when they need comfort, or company, or an outlet for themselves. Being involved in a program such as GISPA brings people together in a supportive and nurturing space, and through creating art kids find themselves, they support each other, and often, they heal. Every single Drama educator in our province who has been at it for any number of years knows that theatre saves lives. Every single one of us has had a student (or two, or more) who have expressed those very words. This theatre saved my life.*

-Christine Knight ABCDE (BC Drama Educators Specialist Association) President

pose barriers for some learners, and the program remains committed to reducing these barriers wherever possible through thoughtful scaffolding, flexible participation structures, and ongoing consultation with families.

### Barriers to Access

GISPA welcomes students from across the Gulf Islands and Vancouver Island, and it continues to explore ways to make participation accessible to all interested learners. Transportation and scheduling can present challenges for students who live on outer islands or who must travel long distances to attend after-school rehearsals and performances. Families and community partners often work together to support participation. At the same time, these logistical barriers may disproportionately affect students with fewer financial resources or limited family availability, making transportation an ongoing equity consideration.

The program fee, while used responsibly to support key features of the program, can also create a perceived or real barrier for some families. Even with financial support options in place, some students may choose not to apply because they assume the program is unaffordable or feel uncomfortable asking for assistance. Additional costs such as meals during long rehearsal days or travel for workshops and performances may further contribute to inequitable access.

Finally, perceived limited capacity in the program and the audition process can unintentionally introduce barriers. When spaces are perceived as scarce, students who already feel confident or supported may be more likely to apply, while others opt out despite interest. Ensuring transparent selection processes, broad outreach, and inclusive messaging helps mitigate this dynamic and supports equitable access across the district.

### Cultural Competence in Program Design

Cultural competence is embedded in GISPA's curriculum and creative process. The performing arts explore and express culture, and annual productions often draw from diverse artistic traditions, historical contexts, and contemporary themes. Students learn to honour the origins and influences of the art forms they study, including the global and intercultural foundations of music, dance, and theatre.

Each year's creative work reflects exploration of identity, community, and belonging, encouraging critical thinking about whose stories are told and how they are represented. Faculty guide these discussions with sensitivity and awareness, helping students connect artistic work to broader understandings of social justice, equity, and inclusion. GISPA sets a standard of excellence and community that enriches the broader culture of Gulf Islands Secondary School and serves as a model for how the arts can lead equity work through empathy, shared creation, and authentic expression.



*It is necessary to charge the student fee, but I think it is good value for money... The educational soundness is clear to everyone.*

— Tanis Beaver, parent of two GISPA alumni

# Resource Allocation



## Part Seven - Resource Allocation

### Instructional Funding and Class Size Context

GISPA's primary district resource allocation is instructional staffing. The program is assigned three teachers for the GISPA teaching block, which differs significantly from the typical Grade 10–12 class funding model. Secondary classes in the district typically operate at an average of approximately 22 students per teacher, with very few courses running below 15. While small classes do occur, these are generally limited to a handful each year, most often required graduation courses or specialized university-entrance courses, where running them at lower numbers is seen as necessary to meet student pathways.

In contrast, GISPA's ensemble structure results in three staffed blocks serving cohorts of about 20 students, creating an instructional ratio of roughly one teacher for every six to eight learners. This level of staffing does not appear elsewhere in the timetable and carries an opportunity cost, as the same allocation could otherwise support additional courses or student supports. While this reflects the program's design rather than inefficiency, it is important to acknowledge the structural trade offs involved. In light of these realities, GISPA is open to exploring alternative funding approaches that could help balance these costs, reduce pressure on other programs, and support long term sustainability while maintaining the integrity of the learning experience.

### Funding Sources and Sustainability

GISPA's overall financial model combines district staffing, student tuition, and box office revenue from annual performances. Tuition contributes to enrichment opportunities such as workshops, master classes, and off-island field trips. Ticket sales significantly offset production-related expenses, including venue rentals, technical support, and performance materials.

The program also benefits from community fundraising, grants, and partnerships that enhance financial stability and help sustain high-quality programming from year to year. This diversified model reduces pressure on district operating funds while maintaining a robust learning experience.

### Main Program Expenses

Beyond instructional staffing, the program's major expenses include:

- Travel and accommodations for off-island learning experiences
- Professional workshops and artist residencies
- Production materials (costumes, sets, props)
- Theatre venue fees and technical equipment
- Rehearsal and performance supports

These costs are primarily funded through tuition, ticket revenue, and self-generated funds. Careful resource stewardship ensures that expenditures directly support student learning, artistic development, and performance opportunities.





# Sustainability and Improvement



*GISPA stands as a model of how the performing arts can transform education and empower youth... DWN wholeheartedly supports the continuation and growth of GISPA.*

— Debora Gordon, Dance West Network



## Part Eight - Sustainability and Improvement

### Long Term Plans for Growth or Expansion

GISPA aims to strengthen interdisciplinary collaboration and increase opportunities for students across the arts. There is interest in expanding partnerships within the school, with programs such as media and industrial design, and by expanding offerings in technical theatre, such as sound and lighting, costume and set design, and stagecraft. These collaborations would broaden learning pathways and support development of more school-wide productions.

The program also sees long-term potential in reconnecting with younger learners across the district. Increasing access for elementary and middle-years students and offering introductory performing arts experiences could build a strong K–12 continuum and deepen early skill development and interest.

### Current Challenges and Considerations

While GISPA is a valued and impactful program, there are several challenges and considerations that shape its long term sustainability. These reflect the realities of operating a specialized, small enrolment performing arts program within a small secondary school.

Enrolment can fluctuate from year to year, and even small shifts in student interest or grade level demographics affect cohort size. Sustaining steady numbers requires strong feeder pathways, consistent visibility across the district, and ongoing communication with younger learners and families.

GISPA also requires dedicated staffing and specific blocks of time, which influences the school's ability to run other courses and supports. Maintaining this balance within the broader timetable is an ongoing consideration. Considering alternative funding approaches could help sustain the program while reducing pressure on the school's overall timetable and course offerings.

Financial and perceived financial barriers remain a factor. Even with bursaries available, costs related to fees, travel, and production days can deter participation. Clear communication and proactive supports help ensure equitable access.

Equity and representation remain important considerations. Differences in early arts exposure, transportation barriers from outer islands, cultural

comfort with performance work, and financial realities can influence who sees GISPA as accessible. Intentional outreach and support remain essential.

Performance-based learning places significant demands on staff. Rehearsal cycles, production timelines, and community engagement require careful scheduling and ongoing attention to collaboration time and teacher workload.

The program benefits from strong community partnerships, but these relationships require ongoing nurturing. Continued collaboration with arts educators, feeder programs, and local artists strengthens pathways and ensures continuity.

Finally, long-term sustainability relies on stable staffing and leadership. Planning for instructor transitions, mentoring new faculty, and protecting program knowledge will help maintain consistency and quality over time.

### Opportunities for Improvement in the Next School Year

Short-term opportunities include strengthening feeder programs and expanding partnerships with local arts organizations. There is also interest in developing a technical and production arts strand that would involve students in lighting, sound, design, and stage management, creating new entry points for students.

### Alternative Delivery Methods

Several delivery approaches could increase flexibility and access, including evening or intensive block offerings, regional collaborations, and expanded mentorship opportunities with local and postsecondary arts organizations. Continued connection with ArtSpring and visiting artists would keep students engaged in current professional practices.

### Monitoring and Evaluation of Program Effectiveness

Program effectiveness is monitored through student performance quality, engagement levels, and community feedback. The annual collective creation at ArtSpring serves as a key measure, demonstrating growth in technical skill, collaboration, and artistic expression. Alumni achievements and ongoing community support also provide meaningful indicators of long-term impact.





*It was wonderful to speak with the class about my musical journey... it made me hopeful for the up-and-coming musicians on their way to becoming professionals themselves.*  
— Wesley Hardisty, professional musician & guest clinician

# Engagement



## Part Nine - Engagement

### Parent and Community Involvement

Parents and community members are integral to GISPA, contributing through mentorship, production support, and participation in events. Families volunteer during performances, assist with logistics such as concessions and transportation, and help with set-building, costuming, and promotion. These partnerships foster shared ownership and pride in student achievement.

The broader community plays an essential role as both audience and supporter. Performances at ArtSpring Theatre routinely sell out, reflecting a deep connection between GISPA and the cultural life of Salt Spring Island and the Gulf Islands. Outreach, workshops, and performances on neighbouring islands further strengthen ties among students, families, and residents through shared artistic experiences.

#### Featured Parents: Melinda and Stephen Ford

*GISPA, more than ever, is vital to our community. Not only has our family's experience with GISPA been wonderful, the program offers a meaningful opportunity for students—like our daughter—to explore who they are through the arts, to express themselves in movement, creativity, and teamwork. High school has the potential to emphasize grades and standardized paths, but GISPA stands out as a program where that path can be measured in an alternate setting, through a different lens. A program like this allows artistically driven students to bring their own subjective reality to school with them and keeps skilled and passionate teachers employed who want to nurture those perspectives. As we look ahead to an uncertain and shifting world, GISPA feels more vital than ever. In a time where technology and AI are advancing, the one thing that will remain uniquely human—and hardest to replicate—is true art. It is absolutely vital that GISPA remain funded, and even expanded if possible.”*

— Stephen & Melinda Ford, GISPA parents

### Communication of Program Results

GISPA communicates outcomes through both formal and informal channels. This report and potential regular reviews provide the opportunity to update the Board of Education and the District Education Committee on highlights of student learning, performance excellence, and community engagement.

Public performances provide compelling evidence of success, demonstrating depth of learning, technical proficiency, and creativity. High attendance and strong audience feedback consistently affirm program quality. News coverage, social media, and visual documentation further amplify student accomplishments. The annual production serves as both a culminating assessment and a celebration of achievement.

### Partnerships and Collaborations

GISPA maintains strong partnerships that connect students to the professional arts world. Relationships with performing artists, postsecondary programs, and arts organizations provide authentic mentorship and advanced learning opportunities.

A key partnership is with the Dance West Network, a regional organization linking emerging artists with established professionals. Through this collaboration, students have worked with choreographers and artistic directors such as Wen Wei Wang and Joshua Beamish. The Community Dance Connector role, currently held by Robbyn Scott in partnership with ArtSpring and formerly by GISPA alumna Aina Yasué, creates an active bridge between GISPA, Dance West Network, and the wider artistic community. Alumni such as Aina Yasué continue to contribute to professional dance networks in Vancouver and across the province.

ArtSpring is committed to supporting professional outreach by touring dance companies, especially when their funding includes community engagement components, and works closely with GISPA to facilitate this outreach.

In recent years, GISPA music students have also worked with a variety of producers, audio engineers, composers, arrangers, and performing artists. Past collaborators include Dawn Pemberton (vocalist), Mike W.T. Allen (saxophonist/composer/arranger),

## Part Nine - Engagement

Rodney Sharman (composer), Adam Iredale-Gray (producer; Juno-nominated band Aerialists), Zoe Guigueno (bassist; GISPA alumni), Christian Fabian (bassist/composer), Jamie Wollam (drummer for Tears for Fears/audio engineer), and Jacques Mindreau (violinist/composer).

Each year concludes for GISPA Musicians with a professional recording session in a studio, where students work with an audio engineer to create high-quality demo tracks. They prepare their pieces

in advance and record individually or in small groups to a metronome in an isolation booth, mirroring professional studio practice. Students also participate in post-production processes before tracks are released.

These partnerships ensure that GISPA remains deeply connected to its community while providing students with inspiring, real world artistic experiences. They affirm GISPA's role as both an educational program and a cultural institution that bridges school, community, and the professional arts.

### Featured Educator: Sonia Langer

*A career highlight was the Kidd Pivot Project 2014. Tour director Brent Belsher had worked with ArtSpring and GISPA a few times with regional outreach dance projects linking GISPA youth and several professional dance companies. Out of his work with GISPA, he connected Crystal Pite's company Kidd Pivot with GISPA for a 3-day event that included GISPA dancers, GISS dancers, young dancers from the local dance studio, and adult dancers from the Salt Spring and Victoria community. (Crystal Pite is pictured right, working in the GISS Dance Studio.) Company members from Kidd Pivot each worked with a group to convey a Pite choreography. The project culminated in over 40 dancers performing an original piece of choreography on the ArtSpring stage. Since Crystal Pite herself has one of the largest names in Contemporary Dance, this sure was a career highlight to have her and her dancers work with us for 3 days. What an experience!*







# Program Specific Questions



*GISPA does a great job of constantly wanting to better the curricular outcomes and make changes to help better the program any way they can... recognizing and acknowledging various historical events and contemporary issues within our work.*

— Xzana Nesbitt, GISPA alumni;  
SFU Theatre



## Part Ten - Program Specific Questions

### Enhancing Students' Knowledge of Diversity and Anti-Oppression

GISPA provides a learning environment where diversity, equity, and inclusion are living values rather than separate initiatives. The program attracts students from a wide range of backgrounds, identities, and experiences, creating a space where belonging, expression, and acceptance thrive. Many students who have felt marginalized in traditional settings find in GISPA a place where their voices, stories, and perspectives are celebrated.

Through collective creation, students explore themes of identity, justice, and empathy. The creative process encourages critical reflection on systems of privilege and power, while allowing students to express lived experiences through performance, composition, and choreography. Productions often include student-generated material that examines identity, resilience, and social awareness. A recent example is the production of *Billy Nothin*, which explored identity and transformation. One student, returning to a former elementary school as the lead performer, described the experience as healing and empowering.

The program also challenges traditional hierarchies in the arts. By creating original work rather than reproducing prescribed performances, students resist rigidity and exclusion often associated with classical training models. In doing so, they engage in a form of anti-oppression practice that values multiple ways of knowing, being, and creating. The program honours individuality, neurodiversity, and gender diversity, cultivating empathy and deep understanding through the shared creative process.

GISPA teaches that diversity is not simply represented on stage; it is lived in the ensemble, embedded in rehearsal, discussion, and performance. Students learn that inclusion is not an outcome, but a practice grounded in curiosity, respect, and authentic connection.

### Incorporating Indigenous Knowledge and Cultural Relevance

GISPA integrates Indigenous ways of knowing and being through pedagogy, creative process, and community connections. The program aligns with the First Peoples Principles of Learning, emphasizing reflection, interconnection, story, and the importance of learning through experience and relationship.

#### Featured Educator : Aina Yasué

*Despite the critical and overwhelming urgency to create tangible ways to incorporate and honour Indigenous protocol and worldviews, the tools we have access to are limited and in a developmental phase. One way education can take concrete steps towards decolonial (or at least anticolonial) curriculum design is to place embodied knowledge, including dance, music and theatre, as holding equal importance to the academic disciplines. From my experience as a SD64 student from K-12, I believe that commitment to non-Western pedagogies and ways of knowing is an intentional decision that can become the difference between a student feeling self-determined and pro-active about learning or not. Knowledge must be understood as located in the body and communicated in multi-faceted and diverse ways, including the dancing, singing and storytelling body. GISPA is a critical step toward embedding Indigenous worldviews into public education by understanding the performing arts as more than an extra-curricular activity but as an invaluable skill that non-Western value systems view as carriers of knowledge that cannot be substituted or replaced.*

— Aina Yasué, GISPA alumni; international scholar; PhD Student at World Arts Cultures and Dance program, UCLA

## Part Ten - Program Specific Questions

Circle practice, collective creation, and intergenerational mentorship are foundational elements that mirror Indigenous approaches to teaching and learning. Students explore creation stories, archetypes, and myths that highlight reciprocity, belonging, and the interconnectedness of people and place. Learning in GISPA is relational and holistic, engaging mind, body, and spirit, and emphasizing personal and communal well-being.

The program maintains active relationships with Indigenous students and families and values representation that exceeds school averages. Through collaboration, students learn to listen, share, and understand diverse worldviews. Productions often include work inspired by place, memory, and story, connecting the creative process to the lands and waters of the Coast Salish Peoples.

Faculty and students engage in ongoing learning about the local territories, languages, and histories of Coast Salish Peoples, and invite dialogue that deepens awareness and respect. These practices are not added to the curriculum but embedded within the way the program learns, teaches, and creates together. On a recent trip to the Canadian Music Centre, the director of the program, Sean Bickerton, spoke about the CMCs efforts in reconciliation, especially as the program has been rooted in western music practices for so long. They are connecting with local Indigenous composers and expanding their idea of performance practices, notation and composition. It is inspiring to see how a program so rooted in colonial practices is making significant changes to their overall structure.

### Additional Reflections

GISPA demonstrates the transformative potential of arts education in fostering empathy, belonging, and deep learning. It offers a model for how schools can create environments that honour individuality while strengthening community, inviting students to explore creativity, identity, and collaboration in

meaningful ways. The faculty remain committed to strong district relationships and welcome continued collaboration, visibility, and support from district and board leaders. Classroom visits and performances provide a clear window into authentic, student centered learning and highlight the program's confidence in its vision and contribution to public education.

### Featured Leader: Councillor Solomon Reece

*My people teach that the stars are the campfires of our ancestors, and in a similar way GISPA shines bright for many young artists. Having artists as parents taught me that the value of the arts is in how they ask us, challenge us, to view the world in different ways.*

*I understand, through my family's multi-media mask dance company, the importance of interdisciplinary practice. As the artist does for us, so do artists do for each other: expanding understanding, opening imagination, and deepening appreciation for the many forms of human expression.*

*In this spirit, I hope GISPA continues to shine for future generations. It is a bright star in our scholastic constellation, and a vital place where young people learn to see the world with curiosity, courage, and heart.*

— Councillor Solomon R. Reece, The Key First Nation; GISS Alumni

Looking ahead, GISPA continues to evolve with a clear awareness of the staffing, sustainability, and equity considerations that accompany a program of its scale. With thoughtful planning and continued attention to these areas, GISPA is well positioned to demonstrate what is possible when expertise, passion, and collaboration come together around a shared purpose, and to remain a model for integrated, experiential learning within the Gulf Islands School District.



*GISPA is a unique program that is nearly unmatched in British Columbia. Combining elements of music, dance, theatre and literary arts enabled me to gain a much deeper and holistic understanding of the performing arts.*  
— Junan Adam-Gordon, GISPA alumni, Environmental Leadership Canada

# Feedback Summary



# Part Eleven - Feedback Summary

## Feedback Summary

Feedback was collected by the School District as a part of this review process. Below is a summary of the themes found in the feedback, with representative quotes for each theme.

### Belonging, Identity & Safe Community

Students and families consistently describe GISPA as a place where young people feel valued, seen, and supported, especially those who struggle in traditional academic settings. GISPA offers a deep sense of community, emotional safety, and identity formation. The ensemble-based model cultivates acceptance, trust, and confidence, helping students develop strong social-emotional wellbeing.

Quotes:

*"GISPA was sometimes the only reason I would go to school... It gave me a reason to show up and to graduate."* — Jo Gaffney, alumni

*"GISPA provided him with an accepting, diverse, and supportive peer group... an opportunity to be welcomed and valued for who he truly is."* — Jo Twaites, parent

### Mastery, Rigour & Advanced Skill Development

Submissions highlight GISPA's high expectations, advanced training, and professional-level standards. Students develop strong technical proficiency in dance, music, and theatre, supported by expert teachers, feedback cycles, and authentic performance requirements. Alumni repeatedly attest that GISPA prepared them for post-secondary study at elite institutions.

Quotes:

*"GISPA was the single most productive course I took... the amount of information and how it's given allows for a remarkable increase in ability year after year."* — Mischa Emiliano, alumni

*"I arrived at one of the world's top drama schools more prepared than most of my peers... because of the depth of training in GISPA."* — Fiona Pirie, alumni

### Creativity, Original Work & Collective Creation

GISPA's defining feature is its emphasis on original, student-created work. Students collaboratively devise productions that integrate choreography, composition, and theatrical storytelling. The program nurtures artistic independence, creative risk-taking, and authentic expression, skills that alumni note are increasingly rare in traditional arts training.

Quotes:

*"Every aspect of the final performance... the concept, the costumes, the songs, the stage, the movement—was original."* — Tara MacLean, international recording artist  
*"GISPA teaches you how to create your own performances... to let the art become what it wants to be, not force it."* — Xzana Nesbitt, alumni (SFU Theatre)

### Collaboration, Teamwork & Leadership

GISPA's ensemble structure requires students to work across disciplines, negotiate ideas, develop shared visions, and build collective responsibility. These experiences develop leadership, communication skills, and adaptability. Submissions emphasize that the collaborative demands of devising original work mirror real-world artistic processes and workplace skills.

Quotes:

*"We had to work together with thirty young voices in one room... defending ideas, cooperating, compromising."* — Fiona Pirie, alumni

*"Working in such a team... negotiating personalities, visions, and motivations is excellent preparation for life in our modern world."* — John Whitelaw, parent

### Mental Health, Wellbeing & Confidence

Parents and students describe GISPA as a stabilizing force that supports wellbeing, confidence, and resilience. Many note that the program helped them or their children overcome anxiety, isolation, or disengagement from school. The safety and structure of the ensemble fosters emotional growth and self-belief.



## Part Eleven - Feedback Summary

### Quotes:

*"Through battling mental struggles... the only reason I showed up each day was the accountability and community in GISPA."* — Dashelle-Taylor DeBruin, alumni

*"It pushed her past her preconceived limits... she surprised herself with her strength of determination and personal growth."* — Emily and Ryan Hunwicks, parents

### Post-Secondary & Career Pathways

Dozens of alumni attribute their acceptance into competitive arts programs and their professional careers to GISPA. The program's mentorship, technical training, and professional exposure prepare students for diverse artistic fields, acting, dance, music, design, film, and beyond.

### Quotes:

*"I wouldn't be where I am today—on Broadway—without GISPA."* — Zoe Guigueno, GISPA alumni; professional musician (Hadestown)

*"These skills were practical assets in my career as an artist... GISPA was foundational to everything that came after."* — Alex Kink, alumni

### Community, Cultural Impact & Reputation

GISPA is widely described as a cultural cornerstone of the Gulf Islands. It enhances community life, attracts families to the region, strengthens ArtSpring's role in youth arts, and contributes to the island's artistic identity. Community leaders emphasize that the program enriches the cultural ecosystem far beyond the school.

### Quotes:

*"GISPA contributes to the cultural vibrancy of our entire community... to lose it would be to lose one of the most distinctive arts programs in BC."* — Howard Jang, Executive & Artistic Director, ArtSpring

*"GISPA is a great source of pride in the community... it brings families to the island."* — Tara MacLean, international recording artist

### Equity, Inclusion & Access

GISPA creates access for students who may not thrive in traditional academic environments, including neurodivergent learners, marginalized youth, and those from economically constrained backgrounds. The program reflects and advances inclusive practices, Indigenous ways of knowing, and cultural diversity.

### Quotes:

*"This program is critical in honouring Indigenous worldviews... performing arts are carriers of knowledge that cannot be replaced."* — Aina Yasué, alumni; MA (SOAS), PhD student (UCLA)

### Exposure to Professional Artists & Real-World Standards

GISPA immerses students in professional artistic environments through workshops, masterclasses, field trips, and collaboration with visiting artists. These experiences build confidence, discipline, and an understanding of industry expectations.

### Quotes:

*"Meaningful connections with professionals gave us opportunities we could never have on a small island... it opened up the world."* — Aina Yasué, alumni

*"Students rose to professional standards... treated like professionals, encouraged but no-nonsense."* — Zoe Guigueno, alumni, Broadway musician

### Program Uniqueness & Irreplaceability

GISPA is consistently described as unlike any other high school program in BC. Its interdisciplinary, original-creation model is considered rare, pedagogically innovative, and impossible to replicate within standard arts courses. Community partners emphasize that losing the program would mean losing a defining cultural asset.

### Quotes:

*"Nowhere else does a high school create original, interdisciplinary work of this calibre."* — Susan Bertoia, theatre artist & UBC adjunct professor

## Gulf Islands School of Performing Arts – Program Overview

December 10, 2025

### Program and Financial Information

	<u>Current Year</u>	<u>Previous Year</u>	<u>Considerations</u>
Per student funding	\$9,015	\$8,915	How do we support Arts across the District?
Per student funding per block	\$1,127 (at 8 blocks per year)	\$1,114	
Teacher average FTE	\$120,000	\$120,000	
Teacher average FTE cost per block	\$15,000	\$15,000	District class size average for grades 8-12 is 22.7 FTE students.
Minium student FTE to cover class teacher cost <sup>1</sup>	13.31	13.46	
Class size of current year GISPA	5.7 (Drama 6; Dance 6; Music 5)	5.30	
Student funding generated per block	\$6,386	\$5,903	Is this the best investment of resources?
Teacher cost not covered per block	\$8,614	\$9,097	
Teacher cost NOT covered over the 3 blocks	\$25,843	\$27,292	
Additional program costs - surplus or deficit	Year not complete	-9,086	

### 12 Year Trend

Year	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23	2023/24	2024/25	2025/26 <sup>2</sup>
<b>Revenue</b>	\$45,350	\$35,735	\$37,075	\$27,475	\$38,000	\$22,775	\$18,613	\$22,000	\$32,775	\$16,500	\$23,836	\$25,500
<b>Expense</b>	\$48,425	\$45,367	\$45,291	\$32,809	\$43,753	\$20,548	\$16,284	\$25,679	\$36,014	\$23,553	\$32,922	**\$8,226
<b>Surplus / Deficit (-)</b>	<b>\$- 3,075</b>	<b>\$- 9,632</b>	<b>\$- 8,216</b>	<b>\$- 5,334</b>	<b>\$- 5,753</b>	\$2,227	\$2,329	<b>\$- 3,679</b>	<b>\$- 3,239</b>	<b>\$- 7,053</b>	<b>\$- 9,086</b>	\$17,274
<b>Calculated # Students</b>	30 FTE	24 FTE	25 FTE	18 FTE	25 FTE	15 FTE	12 FTE	15 FTE	22 FTE	11 FTE	16 FTE	17 FTE

<sup>1</sup> Only covers district cost of a teacher and not any other facilities, administration, or related district expenses.

<sup>2</sup> as of December 4, 2025

### Recommendations:

1. GISS to conduct a comprehensive review of its Arts program in Spring 2026, assessing available offerings, student participation, and facilitating a whole-school discussion with staff and students to determine the most effective methods for delivering Arts programming.
2. Conduct a district-wide discussion regarding the Arts Program, focusing on strategies for celebrating and promoting the arts throughout the district while looking to equitable participation for all ages and locations.



Summary  
**Education Committee – SD 64 (Gulf Islands)**  
Wednesday, December 10, 2025, 10:30 AM

**In attendance:**

**Committee:** Nancy Macdonald (Committee Chair), Tisha Boulter, Chaya Katrensky (Board Chair, ex-officio)

**Trustees:** Deborah Luporini, Jeannine Georgeson

**Staff:** Jill Jensen (Superintendent), Jesse Guy (Secretary Treasurer), Boe Beardsmore (Associate Superintendent), Lori Deacon (Director of Corporate Services), Adrian Pendergast (District Principal), Shauna Klem (Executive Assistant), Marc Wright (Information Technology Manager)

**Partner Group Representatives:** Margot Landahl (GIPVPA), Andrew McPhee (GITA), Angela Thomas (CUPE), Katherine Hazen (DPAC)

**Absent:** Gregory Lucas (Committee Member, Trustee)

The meeting was called to order at 10:29 a.m. by Committee Chair Nancy Macdonald

**1. Adoption of Agenda**

Adoption of the agenda by consensus.

**2. Approval of Summary**

Adoption of the May 28, 2025 Education Committee Meeting Summary by consensus.

**3. Business Arising**

**4. New Business**

**a) GISPA review**

The Board reviewed the GISPA report, submitted by district staff as part of the Phase 3 Educational Program Review Timeline. Committee Chair Macdonald provided a summary of the program's development. Superintendent Jensen emphasized the value of Arts education and expressed appreciation for staff who deliver these enrichment opportunities to students.

Staff recommends that GISS conduct a comprehensive review of its programming in Spring 2026, which should include assessing available offerings, analyzing student participation, and facilitating a whole-school discussion with staff and students to identify the most effective methods for delivering programming. A district-wide assessment of Arts programming is recommended, focusing on strategies to celebrate and promote the arts throughout the district while ensuring equitable participation across all ages and locations.

Secretary Treasurer Guy provided a financial overview of the GISPA BAA program. The Board acknowledged the importance of Arts education across the district was reaffirmed its responsibility



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to deliver these programs in an equitable manner. The Committee supports the staff recommendations.

Action: Report to be shared at the January 14, 2026 Board Meeting in Public.

**b) *Personal Digital Devices***

Associate Superintendent Beardsmore provided a report on personal device usage in schools, highlighting Provincial Standards and SD64 Administrative Practices. A document detailing the process for parents and guardians to submit concerns was shared and will be posted to the district website.

Angela Thomas left the meeting at 11:16 a.m. Andrew McPhee left the meeting at 11:22 a.m.

Action: Staff will post the Digital device visual on website for parents.

**c) *Outer Island Programs***

Superintendent Jensen shared the BC Dogwood Diploma graduation checklist. District Principal Pendergast provided a history of the graduation program on Pender Islands. The Committee discussed access to programs for Outer Islands students and agreed that offering a graduation program at PIESS at this time is not necessary. A consideration to allow Grade 6/7 students from Galiano and Mayne Islands to attend PIESS was discussed, and there was enthusiasm for this possibility. It was noted that the cross-enrollment deadline is February 15.

Action: Staff will prepare a report, with recommendations for the Board's consideration regarding courtesy access to water taxi transportation (seat availability dependent) for Grade 6/7 cross-boundary students from Galiano and Mayne Islands to attend Pender Island Elementary Secondary School to present at the January 14 Board Meeting in Public.

**d) *Indigenous Education***

The district launched initiatives to enhance student engagement and cultural learning, including the Culture Club, literacy games, and Indigenous programming such as storytelling, language, and land-based activities. Schools integrated Indigenous perspectives into curriculum and hosted events to strengthen cultural connections. Future plans include hiring cultural specialists and developing a new SD64 Enhancement Agreement focused on student voice and data-driven change.

The Committee received feedback from Walking Together Day, which emphasized a shared commitment to meaningful action and ongoing support for truth, reparation and restoration. Recommendations include expanding land-based learning, Indigenous programming, interactive events, professional development with local experts, and stronger relationships, curriculum integration, and communication.

**5. Next Meeting:** January 28, 2026, Teams

**6. Adjournment:** 12:07 p.m.



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Summary  
**Policy Committee – SD 64 (Gulf Islands)**  
December 10, 2025 | 9:00am

**In attendance:**

**Committee:** Deborah Luporini (Committee Chair), Rob Pingle, Chaya Katrensky (Board Chair, ex-officio)

**Trustees:** Tisha Boulter, Jeannine Georgeson, Nancy Macdonald

**Staff:** Jill Jensen (Superintendent), Jesse Guy (Secretary-Treasurer), Boe Beardsmore (Associate Superintendent), Adrian Pendergast (District Principal), Lori Deacon (Director of Corporate Services), Shauna Klem (Executive Assistant), Marc Wright (Information Technology Manager)

**Partner Group Representatives:** Shelly Johnson (GIPVPA), Katherine Hazen (DPAC), Andrew McPhee (GITA), Angela Thomas (CUPE)

**Absent:** Greg Lucas (Committee Member, Trustee)

The meeting was called to order at 9:00 a.m. by Committee Chair Luporini.

**1. Adoption of Agenda**

Adoption of Agenda as presented by consensus.

**2. Approval of Summary**

Summary of the September 24, 2025 Policy Committee meeting adopted by consensus.

**3. Business Arising**

**(a) Administrative Practices to replace remaining Policy/Procedures** (*already recommended by the Committee for repeal – now ready for repeal*)

**(i) District Emergency Protocols AP Manual**

Superintendent Jensen provided an overview of a comprehensive AP Manual that replaces outstanding Policies and Procedures. It was clarified that this binder contains private employee contact information and confidential protocols and therefore will not be publicly shared in its entirety. An abbreviated summary of the Manual will be made available to the public.

**Action:** The Policy Committee recommends that the following policies and procedure be brought to the January 14 public meeting for the Board's consideration to repeal in favour of the AP manual:

- Procedure 3050 Emergency Management and Response (and forms 3050-1, 3050),
- Procedure 3051 Fire Management and Response,
- Procedure 3052 Earthquake Management and Response,
- Policy and Procedure 3056 Unwelcome Visitors/Intruders, and
- Policy and Procedure 3550 First Aid and Accident Reports.



(ii) *AP S10 Student Illness and Injury*

To replace Policy and Procedure 4260 Student Illness and Injury.

**Action:** The Policy Committee recommends Policy and Procedure 4260 Student Illness and Injury be brought to the January 14, 2026 Board Meeting in Public for consideration of repeal in favour of the AP.

**(b) AP L8 Scholarships, Bursaries, and Awards**

Replaces repealed Policy and Procedure 5400 Scholarships, Bursaries, and Awards (repealed Nov. 13, 2024). AP L8 was reviewed by the Committee. Secretary Treasurer Guy noted that the amount of scholarships, bursaries and awards available per student in SD64 is significantly higher than in many other districts and expressed gratitude to the community for providing these supports to students.

**4. New Business**

**a. Unexpected Health Emergencies**

- *Draft Policy 4.60 Unexpected Health Emergencies*
- *Draft AP S11 Automated External Defibrillators (AEDs)*
- *Draft AP S12 Naloxone in Schools*

Superintendent Jensen shared a draft policy related to Unexpected Health Emergencies along with associated draft Administrative Practices required by Ministerial Order (M149/89). The District ordered AED units for all SD64 schools and administrative sites and has begun the installation process. Naloxone kits were ordered in May for all schools. Section 1 of the draft policy was revised to state: “each Gulf Island School and administrative site”. Committee Chair Luporini wished to see the Board’s commitment reflected in the opening paragraph.

**Action:** The Policy Committee recommends the amended draft Policy 4.60 Unexpected Health Emergencies be brought to the January 14, 2026 Board Meeting in Public for consideration of notice of motion.

Staff will submit the draft policy and two associated APs to the Ministry prior to December 31, 2025.

**5. Next Meeting:** May 28, 2026, Teams

**6. Adjournment:** 10:01 a.m.



## Policy Brief

**Title:** Policy Committee – Public Agenda Report and Committee Recommendations

**Date:** January 14, 2026

**From:** Lori Deacon, Director of Corporate Services

**Audience:** Public

### Purpose

This brief is intended to provide context and understanding to the Policy Committee Report items for the January 14, 2026 Board Meeting public session agenda. This content reflects recommendations from the Policy Committee arising from the December 10, 2025 Policy Committee Meeting.

### Recommendation

Motions have been provided in the public meeting agenda and come to the Board as recommendations from the Policy Committee.

### Background

Policy Committee - item 10(d):

*i. District Emergency Protocols Manual*

On January 15, 2025, the Policy Committee agree, in committee, to recommend that the Board repeal the remaining policies and procedures relating to emergency operations, once the Emergency Response Manual was updated and ready for distribution to school. That work is now done.

The manual will be utilized at all SD64 facilities and has been customized by individual locations with site-specific information to enhance relevance and effectiveness. The information and protocols contained within far exceed what is currently found in the policies, procedures, and *Critical Response Handbook & Fire Plan* it is intended to replace. The manual has been shared with each location in digital and hard copy. A public facing webpage, that summarizes the District's Critical Incident Response and 'All Hazards Approach' to emergency events, and includes information "What Families Should Know" can be found on the [district website](#) under District/Health and Safety. The link can also be found under Parent Resources on the Parent Information and Resources page.

The Policy Committee is recommending that the Board repeal the remaining policies and procedures relating to emergency operations.





ii. *Policy and Procedure 4260 Student Illness and Injury*

This policy and procedure were determined to be operational in nature. Language has been updated and converted to an administrative practice [AP S10 Student Illness and Injury](#). The committee is recommending that policy and procedure 4260 Student Illness and Injury be repealed in favour of and administrative practice. Once repealed, this will conclude the policies renovation project work.

iii. *Draft Policy 4.60 Unexpected Health Emergencies*

This is a new draft policy is required by the amended [Support Services for Schools Ministerial Order](#) and the [Response to Unexpected Health Emergencies Policy](#) and addresses the use of Automated Electronic Defibrillators (AEDs) and Naloxone kits in schools. The District has also published two supporting Administrative Procedures: [AP S11 - Automated External Defibrillators \(AEDs\)](#) and [AP S12 - Naloxone in Schools](#).

The Policy Committee is recommending that the Board present a Notice of Motion to adopt the Policy 4.60, and to circulate the draft policy for feedback. The Board would consider feedback and approval at the February 11, 2026, public meeting.

The draft policy was submitted to the Ministry, with the two associated APs, prior to December 31, 2025 as required.

<b>Attachments/Links</b>
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- [District Emergency Preparedness and Response](#)
- [AP S10 Student Illness and Injury](#).
- *Draft Policy 4.60 appended to item 10(d)iii*
- [AP S11 - Automated External Defibrillators \(AEDs\)](#)
- [AP S12 - Naloxone in Schools](#).
- [Support Services for Schools Ministerial Order](#) and the [Response to Unexpected Health Emergencies Policy](#)





## Policy 4.60 Unexpected Health Emergencies

The Board of Education commits to safeguarding the health and well-being of students, staff, and visitors by ensuring that Gulf Islands School District is adequately prepared to respond to unexpected health emergencies. It is the expectation of the Board that its facilities will be equipped with readily accessible Automated External Defibrillators (AEDs) and naloxone kits, to provide effective and timely intervention in the event of sudden cardiac arrest and opioid overdose.

### **Definitions:**

**Automated External Defibrillator (AED):** A portable electronic device that analyzes and looks for shockable heart rhythms, advises the rescuer of the need for defibrillation and delivers the shock if needed. An AED is considered an effective treatment for sudden cardiac arrest. Early defibrillation, alternating with CPR is paramount to increase success for victims of sudden cardiac arrest. Defibrillation within the first 3 to 5 minutes of cardiac arrest will dramatically increase survival rates.

**Naloxone:** A medication that reverses opioid overdose effects. Available in nasal spray or injectable form, naloxone works by temporarily blocking opioid receptors in the brain, restoring normal breathing in individuals experiencing opioid toxicity. Quick administration of naloxone, along with calling emergency services and providing supportive care, is critical in preventing fatal outcomes. Naloxone kits are considered essential, life-saving tools in response to suspected opioid overdoses and are safe for use by non-medical personnel.

**Opioid Overdose:** A life-threatening condition caused by excessive opioid intake, requiring immediate medical intervention.

### **Guidelines:**

1. The Board will ensure that Automated External Defibrillators (AEDs) and naloxone kits are readily accessible and maintained in each Gulf Islands school and administrative site. These life-saving tools shall be:
  - 1.1. clearly marked with standardized signage to support easy identification and use.
  - 1.2. routinely inspected to ensure functionality and monitor expiry dates.



- 1.3. provide barrier-free access to accommodate diverse user needs.
- 1.4. presented in a non-stigmatizing manner to encourage comfortable and equitable use.

## **2. Training and Education**

- 2.1. Annual training will be provided to designated staff and/or first aid responders on the proper use of AEDs and naloxone kits to ensure swift and effective response during emergencies that involve sudden cardiac arrest or suspected opioid overdose.
  - 2.1.1. Voluntary training may be made available to all staff, prioritizing first aid attendants, administrators, and Joint Occupational Health and Safety Committee members.
- 2.2. Regular drills and information sessions are encouraged to foster confidence and readiness among students and staff.

## **3. Emergency Response Protocols**

Common basic steps should be followed when responding to cardiac arrest or expected opioid overdose:

- 3.1. Immediate Response
  - 3.1.1. Call 911 immediately.
  - 3.1.2. For opioid overdose, trained responders will follow the SAVE ME protocol: Stimulate, Airway, Ventilate, Evaluate, Muscular Injection/Nasal Spray, Evaluate again.
  - 3.1.3. For Cardiac Arrest, trained responders will follow printed directions and AED prompts
  - 3.1.4. Notify Administration immediately
  - 3.1.5. Document incident details and notify caregivers, Superintendent, and District Principal (OHS).
- 3.2. Post-Incident Procedures
  - 3.2.1. Provide support and follow-up care, including counseling and referrals.
  - 3.2.2. Complete critical incident forms and injury reports.



- 3.2.3. Conduct debriefing and review.
- 3.2.4. Ensure timely replenishment of AED supplies and naloxone kits

#### **4. Administrative Practices**

- 4.1. The Superintendent will establish Administrative Practices to support staff when dealing with unexpected health emergencies, and identify:
  - 4.1.1. Common language/key terms for clarity and consistency
  - 4.1.2. Roles and responsibilities
  - 4.1.3. Clear steps for emergency response
  - 4.1.4. Documentation, communication, and debriefing
  - 4.1.5. Equipment inspection, maintenance, and replacement
  - 4.1.6. Training expectations and requirements
- 4.2. The Joint Occupational Health and Safety Committee will periodically review these administrative practices as deemed appropriate, particularly in response to new legislation or regulatory requirements.

#### **5. Respect for Dignity and Privacy**

- 5.1. The Board of Education recognizes the importance of respecting the dignity and privacy of all individuals experiencing an unexpected health emergency. By prioritizing dignity and privacy, the district fosters safe, supportive environments for all students, staff, and visitors.
- 5.2. The Board expects staff to approach every situation with compassion, sensitivity, and discretion, ensuring that:
  - 5.2.1. Individuals are treated with respect and empathy, regardless of the nature of the emergency.
  - 5.2.2. Personal information and details about the emergency are shared only with those who need to know, and only for the purpose of providing appropriate care and support.
  - 5.2.3. Conversations and actions regarding the emergency are conducted in a manner that protects the individual's privacy and avoids unnecessary disclosure.
  - 5.2.4. Staff are mindful of cultural, personal, and family considerations, and strive to maintain the individual's comfort and trust throughout the response and recovery process.



- 5.2.5. All actions taken during and after an emergency uphold the individual's right to confidentiality and dignity.

DRAFT