

IMPLEMENTATION PLAN: PERFORMANCE DANCE

Priority Recommendation #1: Conduct a fulsome review of the existing curriculum and learning outcomes.

Rationale: The self-study and a review of course outlines supports a comprehensive review of curriculum, which is now 20+ years (Production), and which needs adjustment in course credit requirements and hours of instruction in some courses (Acting and Dance). As The Creative School goes through a 360 review, all UGP are adjusting to 40 course credits, a reduction from 42 in Acting & Dance, in order to address student workload and to better conform to university norms. As per the PPR self study, the Production program will benefit from revisions to a 1 year foundation with more focus and choice for core course offerings in design, making, management and producing, offered as seminar / studios with concentrated experiential learning focused on the transition to the industry.

Implementation Actions:

- Reduce redundancies
- Adjust existing courses to meet a more typical weekly hours structure while maintaining a conservatory structure.
- Manage extra-curricular activities within the curriculum for ease of access and student engagement.
- Review and pay new attention to Program Objectives
- Enhance student learning through emerging technologies and employ mode of delivery modifications where possible - intentionally rather than spontaneously
- Upon reviewing the curriculum, adjust current credit requirements from 42 to 40 for accessibility, continuity and workload management issues
- Engage and work collaboratively with colleagues from The Creative School as programs prepare to engage with the 360 recommendations

Timeline: under review Aug-Dec 2023; submit 31 May 2024 to AS

Responsibility for

- curriculum committee per Program

One Year Follow Up: Major modification submitted and approved 2024, incorporating implementation Plan as outlined here.

Priority Recommendation #2: Explore new areas of focus for curricular development

Rationale: As per PRT report and 360 review in The Creative School, a comprehensive review of curricular offerings is underway. The conservatory training model predates the establishment of the university, and it is now imperative to examine what conservatory means in a BFA program, and how best to deliver intensive artist training in a way that is fiscally responsible and sustainable while at the same time preparing young artists for a gig economy. Further, the

legacy of the conservatory is primarily western, and the three programs need to engage with new ways of working that are more global and inclusive in perspective. Some of this work is already being done - a broadening of course material, introduction of intimacy and equity training as it relates specifically to performance, intentional appointment of guest artists who represent more diverse equity-owed groups.

Implementation Actions:

- Seek to analyse current offerings to better understand entrepreneurial skills and knowledge as offered to students
- From above, design and engage with CELT to achieve excellence in course offerings with regard to student professionalism
- Evaluate and consider the impact on EDI of traditional conservatory training
 - Consider new and equitable ways of teaching and learning within the 'conservatory' lens
 - Work collaboratively with students to ensure that key elements of training are achieved within a new program design
- Engage with new ways of working, learning, teaching and training that are inclusive of non-western perspectives, including building resources and relationships to support the programs' goal of decolonisation

Timeline: ongoing Jan 2023 through submission of proposed new curriculum 31 May 2024 and beyond

Responsibility for

- led by Chair, shared across programs via curriculum committee, supported and approved by Dean's office

One-Year Follow-up: Incorporated into Major Modification, approved at Senate Nov 2024. The expansion of our curriculum and pedagogical approaches was well underway prior to the PPR. By evolving the definition of conservatory training to integrate diverse dance forms and inclusive practices, we have deepened our commitment to EDI while preserving the program's core artistic identity. This evolution is already attracting a more diverse applicant pool, a trend we are dedicated to expanding. We continue to maintain the rigor valued by our current students and graduates through access to high-profile faculty and renowned guest artists, ensuring the program remains a primary destination for talent that reflects the modern landscape of professional dance

Priority Recommendation #3: Enhance program engagement and opportunity development

Rationale: The School has been through a major transition: 2019 5 senior faculty members resigned / retired, and have been replaced by intentional TFA members to address some curricular and equity concerns. During pandemic years, alumni were approached as a way to deepen engagement during streamed discussions and public talks. Building on that momentum, the School is ready to revive PAC, deepen partnerships with industry partners and enhance EDI as it pertains to governance. The School drafted its first bylaws and approved at Dept Council

April 2023, Senate approval pending.

Implementation Actions:

- Work on actively building an alumni network
- Engage former students and community leaders in program support
- Develop student representation within the School Council that further supports and enhances the program's commitment to EDI as it pertains to governance, curriculum, and community building.
- Revive the PAC to further support program engagement and foster opportunities for funding (grants, fellowships, etc.)
- Deepen partnerships with IATSE, FFDN, Tarragon, TIFF, and through Chrysalis initiatives

Timeline: ongoing Jan 2023 to summer 2024

Responsibility for

- led by Chair, supported by faculty and Development team in Dean's office

One-Year Follow-up: Continue to expand Alumni network - Building on a strong foundation of social media and faculty-led outreach, we are formalizing our alumni network by prioritizing the recruitment of successful graduates as guest artists and instructors, creating a professional cycle of mentorship and industry connection; established PAC in October 2024 with first meeting in May 2025, includes 5 members from the dance community; School Council includes 2 class reps from each year of each program to enhance student representation in student discussions with fourth year students voting on motions; partnerships with Tarragon Theatre, FFDN, IATSE and ADC continue to grow; Chrysalis initiatives expand to include student experiential learning from June 2024 through end of Dec 2026. *Fall for Dance North (FFDN) Partnership: Under new leadership, our collaboration continues to deepen, providing students with expanded performance opportunities and elevating the program's professional profile.

Priority Recommendation #4: Improve Faculty engagement and SRC goal alignment

Rationale: Amidst PRT visit and report, financial constraints and faculty burnout were identified as growing concerns in the School. In dialogue with Dr. Natalie Alvarez, Assoc Dean SRC (and Performance faculty), discussions have been launched to see how faculty engagement in SRC might enhance performance initiatives for UG students. This could address increased industry partnerships, enhanced creative research for faculty with curricular outcomes, and a more fiscally sustainable means to engage in live performance.

Implementation Actions:

- Generate opportunities to align the SRC goals of faculty members with curricular outcomes
- Engage all faculty to collegially contribute to programs' goals

Timeline: Nov 2023-summer 2024, in order to identify pilot projects that might support faculty in SRC goals

Responsibility for

- led by Chair, supported by Dean's office and faculty members

One-Year Follow-up: Faculty members currently engaged with SRC projects include funding from SSHRC Insight Development, Ontario Arts Council, Toronto Arts Council, Creative School, Chrysalis Seed grant, Orillia Jazz Festival. SRC partners and community engagement include Chrysalis at The Creative School, London South Bank University, University of the Arts London, York University, Decidedly Jazz Danceworks, Côté Danse, Orillia Arts & Culture, FFDN, Citadel + Compagnie, Moonhorse Dance Theatre, Nova Dance, The Chimera Project Dance Theatre, Shannon Litzenberger Dance Projects, dance: made in canada/fait au canada Festival. Healthy Dancer Canada, Thompson Egbo-Egbo jazz trio. The Dance faculty is a cohesive group that decides collaboratively on curriculum, productions, guest artist engagement, and student development & well-being.

Priority Recommendation #5: Explore opportunities to improve the admissions process

Rationale: In discussions with comparators nationally and internationally, there is momentum to address barriers to admissions, equitable practices and curricular improvements to student learning in relation to auditions and portfolio submissions. Production initiated a pilot that is entering its third year (to be reviewed Spring 2024) that removed NARs; Acting and Dance have revised NARs to be more reflective of applicant needs in a post-pandemic environment.

Implementation Actions:

- Engage with Admissions to gain a stronger understanding of future students
- Remove NARs (when applicable) to further access and support EDI
- Strike a committee to consistently engage with admission requirements and supports

Timeline: 1 year, 2023-24

Responsibility for

- led by Chair, supported by program faculty members and Academic Coordinator

One-Year Follow-up: Dance continues to audition applicants in order to ensure that candidates can meet the curricular and professional requirements related to training and performance. The School continues efforts to engage with admissions to support enrolment numbers: Dance was

2 over the target number this year and for the upcoming year we are on target. There are health and safety concerns related to space as well as class size limitations for studio learning in Performance, of which the faculty members are acutely aware, and continue to monitor. EDIA initiatives in the School continue to be addressed through a more diverse student body, CUPE lecturers and invited guest artists.

Priority Recommendation #6: Assess resource needs and allocation

Rationale: PPR self study and PRT report identify a need to address workload and curricular ambitions in relation to current staffing. The School is seeking balance between conservatory training and its embedded curricular ambitions, and the staffing needs of such ambitions. There is a need to more closely align resources (both human and financial) with the realities of current fiscal restraints in the university.

Implementation Actions:

- Continuous assessment of staffing needs at that School
- Program responsiveness to curricular modifications and enhancement metrics to propose new resource allocation done in dialogue with Dean's office

Timeline: ongoing, with specific focus this year through The Creative School 360 analysis; to be addressed parallel with curricular review and proposed revisions.

Responsibility for

- led by chair with program specific faculty members

One-Year Follow-up: Ongoing discussion among faculty and staff continue to address the assessment of staffing needs at the School and to propose resource allocation in dialogue with the Dean's office. The dance program remains constrained by critical space limitations, operating a four-year conservatory curriculum with only two dedicated studios. These facilities are at maximum capacity from 8:30 am to 8:00 pm daily, creating a significant bottleneck that deprives students of essential access for independent practice and creative research—foundational components of a professional dance education. Furthermore, these constraints inhibit our ability to timetable freely, preventing a more balanced schedule that prioritizes student wellbeing and sustainable workloads.

3 Specific areas to be addressed as per Implementation Plan 2024:

1. School plan to be in compliance with TMU's IQAP during the next PPR cycle
As per the School's major modification to Curriculum, approved by Senate in November 2024, quality has been met through a revisioning of curriculum in Design and Production, **Dance** and Acting. **All programs have conformed to 40** credits required for graduation. The

number of hours has been significantly reduced **from 195 to 168 hours in Dance**. This change reflects a workload balance review for both students and faculty combined with fiscal sustainability for the long term vision of the School. Depth and Breadth of Knowledge are addressed in Dance with a core of studio courses balanced with 5 electives. Further, curriculum modifications include a shared course in performance creation for all students; participation in the Creative School Experience (CSE) to encourage collaboration across the School and the faculty; encouragement of international experience through The Creative School International opportunities; revisioning of histories in the first year to broaden the student experience beyond a traditionally Western lens.

<https://www.torontomu.ca/senate/policies/institutional-quality-assurance-process-policy-110/#appendix-1>

2. How will the School address issues with course outlines, specifically how they will ensure they comply with the Senate policy?

In the outcome to the 360 Review process and subsequent staff restructuring, the School now has a Manager, Academic Planning and Student Affairs. This position is an outcome of the 360 Review staff restructuring plan and ensures that a staff member will monitor course outlines through sharing the Senate Guide To Course Outlines & Senate Course Outline Template with all full time and sessional faculty members, collecting course outlines before the start of each semester and sharing feedback with faculty members as needed. In the past this practice has been haphazard at best, and has been in need of review for some time. The process will be overseen with the Chair and/or Associate Chair in order to ensure collegiality and academic oversight in offering feedback. A formal request to all instructors for course outlines was sent in the fourth week of semester in order to ensure they have been collected.

3. Measures and steps taken to address collegiality and establish a curriculum committee:

The School has engaged with two different facilitators to address collegiality with moderate success. It can be noted that while the School was in transition, onboarding new faculty members through the tenure process and developing new curriculum, the challenges of defending each program came to the fore with slightly differing priorities lending an air of tension. This year has seen a big improvement through a more shared workload - UPDs take care of student concerns and an Associate Chair was (newly) appointed to take care of faculty concerns, all in efforts to make a more transparent process and reduce overwork in certain areas. The School continues to address this issue with information sessions offered during faculty meetings including academic accommodation, student care, consent comes first and human rights. A curriculum committee has been established to include a faculty member from each program and the Chair and Associate Chair.