

FINAL ASSESSMENT REPORT

PERIODIC PROGRAM REVIEW (PPR)

Bachelor of Fine Arts In Performance: Acting The Creative School

In accordance with the Institutional Quality Assurance Process (IQAP), this final assessment report provides a synthesis of the external evaluation and the internal response and assessments of the undergraduate Performance: Acting program. This report identifies the strengths of the program, together with opportunities for program improvements and enhancements, and it sets out and prioritizes the recommendations that have been selected for implementation.

This report also includes an Implementation Plan that identifies who will be responsible for approving the recommendations set out in the final assessment report; who will be responsible for providing any resources entailed by those recommendations; any changes in organization, policy, or governance that will be necessary to meet the recommendations, who will be responsible for leading those recommendations; and timelines for acting on and monitoring the implementation of those recommendations.

SUMMARY OF THE PERIODIC PROGRAM REVIEW OF PERFORMANCE: ACTING

The School of Performance offers three programs in Performance training: Acting, Dance, and Production. Graduates are awarded a Bachelor of Fine Arts (BFA) that is internationally recognized and provides options to pursue graduate studies across many disciplines. In September 2021 a BFA in Professional Music was added (Creative Industries, Performance, and RTA Media), MFA in Script Writing and Story Design (Image Arts, Performance, RTA Media), and PhD in Media and Design Innovation (The Creative School), all of which will have contributions from Performance.

The Performance: Acting program has a 50-year history of offering students unparalleled professional acting training, providing students with access to world-class professionals and links to the industry for further training opportunities, jobs and mentorship. This is a creative place where hard work and courage help students to become their best self as an actor, artist and human.

The program trains actors in the craft, skill, and business of live performance. Students bring their classroom learning to life on stage through training in voice and movement, and by exploring acting techniques in theatre, film, television, motion capture and commercial voice-over. They also study a multidisciplinary approach with the unique opportunity to collaborate with students from the Performance: Dance and Production programs to make stories come to life on stage.

The Bachelor of Fine Arts (BFA) in Performance: Acting requires the completion of 41 course credits. Students take 27 professional required, four professional elective, four open elective and six liberal studies courses. See below for information on the program balance and curriculum breakdown.

This document comprises the The Creative School (TCS) Dean's response to the Peer Review Team (PRT) Report and the School's response, in accordance with the directions of the 2020 Periodic Program

Review (PPR) Manual and with Section 8.2 of Senate Policy 126, Periodic Program Review of Graduate and Undergraduate Programs. The site visit by the external PRT for the Periodic Program Review was carried out between March 16 and 17, 2023. The School of Performance submitted a list of potential Peer Review Team (PRT) candidates to the Office of the Dean who then selected

Kim Solga, Department of English and Writing Studies, Western University,
Claire Wootten, Department of Dance, School of Arts, Media, Performance & Design, York University,
Blair Stevenson, Department of Media and Performing Arts, Oulu University of Applied Sciences, Finland.

The PRT report highlights that the School of Performance is on the cusp of great change, in both senses of the term; there is energy and appetite for bringing it into the next phase of its storied life, especially around curriculum design and cohort renewal; faculty, staff, and students alike are keen to jump into this process with both feet.

While this energy is commendable and the desire to forge ahead quickly is understandable, we urge all stakeholders within the School of Performance and those in the larger Creative School to take a step back before going any further in this process of curriculum renewal. We noted in our visit that a good deal of basic, back-end work still needs to be done (for example: curriculum mapping!) to ensure that curricular re-design and the cultural shifts it intends to bring about are accomplished with care.

The PRT Report offered the following 3 critical recommendations, and the School has responded thoughtfully to each to generate their Implementation Plan. The Dean's Office is in full support of the School's responses to the PRT recommendations.

The School of Performance submitted its response to the PRT report to the Dean of the Creative School to which the Dean responded on June 26, 2023.

The Academic Standards Committee completed its assessment of the School of Performance: Acting program on November 23, 2023. The Committee indicated that a thorough, analytical and self-critical program review was conducted. The program provided a detailed plan for future growth and support for development.

The Academic Standards Committee recommends that the program continue, as well as provide a one-year follow-up report, as follows:

1. The mandated One-Year Follow-up Report be submitted by June 30, 2025 to include:
 - a) A report that outlines the program's plan to be compliant with TMU's IQAP during the next PPR cycle.
 - b) A plan outlining how the program will address issues with course outlines, specifically, how they will ensure they comply with Senate policy.
 - c) A description of the measures and steps the school has taken to address collegiality and establish a curriculum committee.

Presented to Senate for Approval: **Jan 23, 2024**

Start date of next Periodic Program Review: **2026-27**

SUMMARY OF THE REVIEWERS' RECOMMENDATIONS WITH THE PROGRAM'S AND DEAN'S RESPONSES

RECOMMENDATION 1: We recommend that the School of Performance complete a careful stock-taking and visioning process ahead of proceeding with curriculum changes; we recommend that this process be guided by an outside facilitator familiar with the arts and culture ecology in Toronto/in Canada and supported by a curriculum mapping and design expert from within TMU.

During our visit we heard two things repeatedly:

- That Performance is preparing a new curriculum designed to better integrate its three streams of study (Dance, Acting, and Production), and
- Performance's stated values did not always align with the outcomes it was generating, including for students who were entering the workforce unprepared for the gig economy that dominates the arts sector today, as well as for faculty who found themselves, exhausted, at a cultural crossroads where traditional forms of conservatory training are now straining against the realities of both neoliberal economic realities and issues of equity, inclusion, diversity, and decolonization.

Before finalizing a new curriculum, Performance needs to undertake a fulsome, shared visioning exercise that will allow it to do the following things:

1. Articulate its core values as an integrated unit with three individual but related training streams;
2. Decide how those values will manifest in each of the individual programs, as well as across programs;
3. Map these values onto the new planned curriculum, paying careful attention to when, where, and why students learn together, and when/where/why they should continue to learn separately;
4. Carefully revise and trim program outcomes accordingly, to end up with a maximum of 6-8 truly representative intended outcomes.

The second through fourth steps must be done with the clear understanding that future graduates of the School of Performance are ultimately much more likely to practice their craft as performance entrepreneurs, not as company members, and need to be trained for the reality of a highly collaborative, nimble, gig economy, not a company career.

The results of such foundational visioning work will have a profound effect on every aspect of Performance's operations, and ultimately on the future of the industry where School graduates will be leaders and change-makers. We thus see this visioning recommendation as critical to ensuring that TMU's School of Performance can continue to be an industry leader for years and decades to come.

Time and resources must be assigned to support this critical work and ensure it proceeds smoothly, in good faith, and makes real space for authentic reflection and community-building along the way.

We strongly recommend the Creative School retain, on Performance's behalf:

- A skilled external facilitator familiar with conservatory training in Canada and broader Canadian university culture;
- One or more curriculum design specialists from within TMU if possible.

We noted during our visit that, while Performance's faculty are outwardly very supportive of one another, there are deep cultural tensions below the surface that need careful addressing, especially as it grows to include more faculty and students from equity-owed and global majority communities. These tensions are best brought into the open, addressed, and worked through via a third-party facilitator with specific expertise to support every voice in the room.

Furthermore, clearly established project planning guidelines, set in place by a professional facilitator with input from Performance and Creative School stakeholders, will make the visioning process clearer and will ensure discussions take place authentically among students and faculty, thus allowing for genuine community-building and stress amelioration.

A curriculum specialist, meanwhile, will help faculty accurately map their new curriculum and ensure alignment with solid, future-oriented program outcomes in line with TMU expectations.

PROGRAM RESPONSE: The School is taking very seriously its responsibility to develop a new culture. The past four years of change, and the discussions among faculty, staff, and students, have brought the inevitability of change to the forefront. The School is willing to engage with an external facilitator as per Recommendation 1, and recognizes that there may be more than one way to achieve the recommended visioning (see reference to internal review below). While faculty and staff agree that change is necessary, it can take some time to do the required work to implement that change, especially as it relates to adjusting expectations related to projects undertaken in the School and the care and compassion needed to let go of familiar habits in favour of healthier practices. The notion of excessive workload and developing sustainable practices will become a recurring theme in the response and is urgently in need of addressing.

The School will reflect carefully on how to address students entering the workforce "unprepared for the gig economy that dominates the arts sector today, as well as for faculty who found themselves, exhausted, at a cultural crossroads where traditional forms of conservatory training are now straining against the realities of both neoliberal economic realities and issues of equity, inclusion, diversity and decolonization." Graduates from Performance have long been faced with the realities of contract and gig work, in fact far more than company membership. Preliminary efforts to address this recommendation include expanding professional preparation to include budgeting, personal taxes, portfolio preparation, resumes and cover letters, grant writing etc. While these topics already exist at different points in the programs, we will review and scaffold where this preparation can be embedded alongside core training in each program. This will be a central theme in the curriculum review and course mapping process that is pending as a result of the PPR and will encompass an integrated approach to equity and community inclusion in the School.

The School has historically prioritized core training for dancers and actors in the conservatory style at the expense of studio learning for Production students. As stated during the visit by one member of the PRT, "Production students arrive fully formed and are expected to get the shows up with no added labour costs." In efforts to address this inequity, Performance proposes to offer more shared courses in the first and second year, most notably in a foundational introduction to Performance for all students, and through the Creative Performance Studies stream (mentioned in 2.3.1 in PRT report). This initiative is being undertaken to encourage a shared understanding of Performance and creative collaboration through the lens of on stage and backstage roles.

Further, in the first and second years, students will continue to share foundational classes in history / context / performance theory that will consider content that is related to performance work in the programming of productions across the School. This will permit the necessary “rethinking curricular offerings from non-Western perspectives (rather than simply adding on diverse content)” (2.1.4 in PRT). Students in the third and fourth years will continue to collaborate through programmed projects during the year, as well as self-generated projects in acting and dance. Most importantly, core training in each program will continue to be prioritized, with a proposed reduction in the number of credits required to complete the program. Acting & Dance propose to reduce the requirement to 40 credits from 42, and all programs are reflecting on the amount of credit applied to the core training as a way to ensure sustainability and fiscal efficiency. These points will be further explored through the curriculum review.

With regard to the tensions existing among faculty members, the School has begun a process through the Dean’s office to undertake an internal equity review. This is anticipated to include interviews with all stakeholders in the School with an appointed facilitator, Zahra Dhanani, with actionable outcomes that can support all voices in the School.

DEAN’S RESPONSE: In its report, the PRT emphasizes the importance of enhancing the School of Performance’s program thorough curriculum mapping with guidance from an outside facilitator and a curriculum expert to support stock-taking and visioning exercises. The PRT recommends development of “core values as an integrated unit” that includes production, acting and dance as well as trimming learning outcomes, utilizing alumni as mentors/guest lecturers, and shifting learning toward a “performance entrepreneur” mindset.

In its response to the PRT, the program agrees with this recommendation (See p. 4). The School of Performance has already begun thinking about how to better prepare graduates for the “gig economy that dominates the arts sector today”. They agree that working to clarify a unified vision with an outside facilitator and curriculum design expert is required to integrate and balance learning equitably among production, acting and dance. Curriculum mapping will allow the clarity needed to adjust the number of required and/or shared courses as well as integrate themes identified into curricula, including non-western perspectives and professional preparation to name only a few.

The Dean’s office is currently examining curriculum, infrastructure, and budgets holistically through a 360 Review of all programs within The Creative School. Several initiatives have surfaced and are under discussion with proposed developments expected in the next academic year. The curricular renewal in the School of Performance as outlined in the PRT recommendations and the program’s response are timely, guidance from an outside facilitator and a curriculum expert combined with the initiatives derived from the 360 Review, will better position the School of Performance toward excellence in the 21st century.

RECOMMENDATION 2: We recommend that the faculty re-examine and re-construct the culture of the School of Performance on several fronts.

1. Develop an integrative Equity and Community Inclusion (ECI) lens and consistently implement systemic ECI policies and supports that are echoed through each community member’s experience within Performance.

This ECI commitment would permeate every point of contact for students, faculty, and staff from

beginning to end—i.e., recruitment, curriculum design and course delivery; orientation/onboarding, formal and informal meetings, conflict complaint and resolution. Accessible resources and processes must be assigned long-term to uphold the commitment.

2. Re-balance the workload for students, faculty, and staff in consideration of the current culture of unsustainable and unhealthy busyness. Central to this task is determining the pedagogical imperative of every production and how degree learning outcomes are embedded in the productions over the four-year degree for each program. (It must be remembered that this is a university context and not a production house.)

3. Promote an integrated health program that not only provides students, faculty, and staff with accessible personal supports but also provides Performance's community with the necessary knowledge of resources to deal with mental and physical health issues effectively and compassionately.

As part of this program, all faculty and staff would promote personal safety among staff and students in their day-to-day interactions and supervisory capacities and students would be consistently trained in theatrical intimacy education.

4. Actively foster cross- and inter-disciplinary opportunities between the three programs of Acting, Dance, and Production, thereby dismantling a hierarchical structure that privileges one program or activity over another.

5. Establish and promote a well-supported research culture that values creative research and meaningfully embeds faculty and student research in the curriculum.

PROGRAM RESPONSE: The School is committed to re-examine and re-construct the culture of Performance on several fronts. A comprehensive commitment to permeate the culture of the School, from recruitment to curriculum design and delivery, orientation, meetings and conflict resolution is both desired and necessary. Current steps undertaken include the internal review mentioned under Recommendation 1, along with an educational process being developed in consultation with Human Rights Services (HRS) and the Office of Vice President of Equity and Community Inclusion (OVPECI), as a result of student consultations with HRS during the winter semester 2023. These two initiatives will not be considered separately from one another, rather the HRS / OVPECI will arise out of recommendations of the internal review.

The School's Steering Committee, made up of Program Directors and the Chair, has attempted to review the workload of students, faculty and staff. The pandemic years presented innumerable challenges to curriculum delivery, compounding the workload challenges with new / pre-tenure faculty. It is incumbent upon us at this stage in the curricular changes, to "determine the pedagogical imperative of every production and how degree learning outcomes are embedded in the productions over the four-year degree for each program." It has been an ongoing challenge to distinguish between an educational context and a production house, and an examination of pedagogical imperatives for each production can point to a more balanced workflow in the university environment.

Performance has in place a structure for sharing resources to deal with mental and physical health issues. This recommendation by the PRT will be seriously considered in order to deal effectively and compassionately with concerns for the healthy artist. A dedicated counselor could significantly advance our efforts in this regard. The School has already initiated a curriculum that offers training in theatrical

intimacy education in all three programs and will continue to develop this program in a way that offers a safe and supportive environment for all students and faculty.

The recommendation to dismantle a hierarchical structure that privileges one program or activity over another has been addressed above in recommendation 1 and remains a priority for the School.

The School does not have a strong history of a well-supported research culture, and is seeking ways to address this issue. A suggestion that arose during the PRT discussions was to encourage faculty to include research activities within curriculum and course work to ensure that students are made aware of such activity in the School and that faculty can embed research in curricular projects and programming. This will be explored further in the coming months and years in consultation with the Associate Dean, Scholarly, Research and Creation Activities.

DEAN'S RESPONSE: The PRT notes there are “deep cultural tensions” within the School and recommends adopting “an integrative equity and community inclusion (ECI) lens ... [to] consistently implement systemic ECI policies and supports”. In addition, the PRT advocates that workload be examined holistically, and that an integrated health program be developed to support students, faculty, and staff. The PRT suggests that “cross- and interdisciplinary opportunities between ... acting, dance and production” be increased to dismantle existing the “hierarchical structure” in the School and that the SRC culture be nurtured.

In its response, the program agrees with the PRT, noting that the culture of the School of Performance must be “re-examined and re-constructed” on several fronts. The program also prioritizes reviewing “the workload of students, faculty and staff” and dismantling existing structures that “privileges one program ... over another”. Chair O’Brien agrees to enlist an outside facilitator and Associate Dean Natalie Alvarez to vision with the faculty how they might explore ways to build the culture of SRC and embed it within curriculum and programming.

The Dean’s office has already initiated an internal equity review to mediate tensions within the School. As mentioned previously, the ongoing 360 Review has uncovered several issues and opportunities. These will be examined with the insights outlined in the PRT recommendations, as well as those derived from the outside facilitator, and the program’s response to develop a sustainable program that supports students, faculty and staff.

The PRT also highlighted concerns about managing student workload, suggesting that sustainable remedies focus on an integrated health program, in addition to balancing the curriculum with careful consideration of each production from pedagogical perspectives. The PRT cautioned “this is a university context and not a production house”.

The program’s response aligns with the PRT regarding these recommendations. In addition, the program discussed other initiatives in their response, namely piloting changes to recruitment and admissions (elimination of non-academic requirements to the production program), with positive results. Students are also exposed to the possibilities of graduate study, through the School’s participation in the MFA Script Writing and Story Design.

The Dean’s office is committed to working with the School to support initiatives that improve student experience.

RECOMMENDATION 3: We recommend that physical teaching facilities and learning spaces be upgraded and consolidated to support a more cohesive School of Performance learning community; We recommend that a related resourcing plan be developed to outline short and long-term remodeling plans and expansion, especially as it relates to new graduate level programs and integration of SRC activities through the three streams of study.

We noted that the current facilities are disparate across multiple campus locations, making it difficult for Performance to build a cohesive sense of community among staff, students, and faculty working in a very collaborative art form.

With a new curriculum must come physical spaces and appropriate resources that support excellence in teaching and learning. In short, the Creative School must find a way to centrally house all three programs to telegraph the necessary spirit of collaboration.

In addition to shared teaching, research, and production spaces, faculty, staff, and students would also benefit immeasurably from having access to shared common spaces specific to the Creative School Performance community. There was mention throughout our visit of a plan to address this issue in part with the redesign of TMU facilities under the “Chrysalis” project, but it was not clear to reviewers whether this project had already been approved by TMU and if it would sufficiently address both performance and community spacing needs.

Many students need to hold down part-time jobs to remain in their studies. As such, implementation of a work study program for current School of Performance students would leverage the Creative School’s capacity for value-added educational experiences at the same time as providing students with a much-needed income source.

The current practice of accepting more students into the Acting and Dance programs than are likely to graduate needs review. In the enrolment numbers provided for 2012 – 2019 (Self Study), the attrition rate was significant, particularly in Dance. Shifting the culture in the conservatory programs from one of failure to one of success would positively impact the student and faculty experience and improve Performance’s reputation. To mitigate the lost income from a smaller first-year intake, we suggest that further development of bespoke non-major courses (in-person or blended format) that can attract students from across campus, potentially in large numbers, be implemented as a solution.

Furthermore, activating the Performance alumni community by drawing upon recent graduates to support conservatory activities as mentors and guest lecturers would be another pathway for developing a stronger sense of community with Performance.

There was very little discussion during the review about the resources necessary to effectively implement new planned Performance graduate programs. Future students in these programs can provide teaching support for the curriculum at the same time as enhancing their own educational experience. Once graduate studies are available, undergraduate students could benefit from learning about graduate level research through guest lectures and symposia. Additionally, the recommended resourcing plan can clarify how Performance SRC activities in general can become more embedded in both undergraduate and graduate level teaching content and practice.

PROGRAM RESPONSE: The PRT noted that current facilities are disparate across multiple campus locations. When the School vacated 44 Gerrard St in 2016, an intention to consolidate space in Kerr Hall

was expressed, and several studies have been applied to the possibility, under the name of The Chrysalis. The School strongly advocates that we continue to push forward to consolidate space across three floors in Kerr Hall West where we have acting studios, the theatre and the recently added production office. The main detractor for sustaining a cohesive community across the School with students, staff and faculty, is the location of the central offices in the Atrium on Bay. Students attending classes in SLC and Kerr Hall rarely cross the road to the offices, and this is a major obstacle to “supporting a more cohesive learning environment” and to “telegraphing the necessary spirit of collaboration”. While there is ongoing effort to develop short- and long-term remodeling plans, the School would benefit from a more definitive commitment from the University in the offices above the Dean’s level.

In a post-pandemic environment, the School has undertaken initiatives to encourage faculty to avail themselves of URO opportunities and is also pursuing Career Boost possibilities for students. These initiatives alone cannot support the demand for part-time jobs but can go a long way toward offering value-added educational experiences, income source, and some small relief in workload issues.

The PRT refers to recruitment and admissions in the Self Study. In the past three years, the School has already shifted the culture in the conservatory programs to accept the number of students likely to complete the program, and attrition has significantly reduced as a result. Enrolment suffered somewhat during the Pandemic in all three programs with students electing to leave the School due to hybrid learning offerings, and we anticipate this will recalibrate in the coming years. Production initiated a three-year pilot with admissions this year to forego the Non-Academic Requirements (NARs). There has been a surge in applications this year with an increase in students coming to the program. We will continue to monitor this pilot and will discuss portfolio creation in the first year of study, repeating throughout the four years.

There was little discussion during the review to effectively develop graduate programs. The School is already a participant in both the MFA Script Writing and Story Design and the PhD Media Design and Innovation. We will continue to measure opportunities for graduate programs as we pursue more pressing changes in the School culture.

DEAN’S RESPONSE: The PRT recommend the updating of teaching/learning spaces with a priority to “centrally house acting, dance and production” together to “telegraph the necessary spirit of collaboration.”

The program’s response strongly advocated for the University to commit to formally supporting the need to consolidate space given the current situation—with students, staff, faculty, and facilities spread over multiple locations on campus.

The Dean’s office supports the School’s ongoing efforts to enhance and modernize the School of Performance’s physical spaces and is actively working with University Planning to consolidate spaces (for teaching /learning, a theatre, as well as faculty/staff offices) in Kerr Hall to create “The Chrysalis”.

Additionally, Student experience was a common theme within several of the PRT’s recommendations. As mentioned in the section dedicated to curricular enhancement, the PRT advocated that Performance alumni serve as mentors and guest lecturers to further develop community. To further support workload balancing, the PRT advocated for “implementation of a work study program...[to] leverage The Creative School’s capacity for value-added education experiences... [to provide] students with a much-needed

income source.”

The program’s response aligns with the PRT regarding these recommendations. In addition, the program discussed other initiatives in their response, namely piloting changes to recruitment and admissions (elimination of non-academic requirements to the production program), with positive results. Students are also exposed to the possibilities of graduate study, through the School’s participation in the MFA Script Writing and Story Design.

The Dean’s office is committed to working with the School to support initiatives that improve student experience.

IMPLEMENTATION PLAN: PERFORMANCE

<p>Priority Recommendation #1: Conduct a fulsome review of the existing curriculum and learning outcomes.</p>
<p>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.</p>
<p>Implementation Actions:</p> <ul style="list-style-type: none"> ● 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
<p>Timeline: under review Aug-Dec 2023; submit 31 May 2024 to AS</p>
<p>Responsibility for</p> <ul style="list-style-type: none"> ● curriculum committee per Program

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-owned 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

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

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

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

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

