

FINAL ASSESSMENT REPORT

REPORT OF ACADEMIC STANDARDS COMMITTEE TO SENATE

June 2, 2015

PERIODIC PROGRAM REVIEW

RYERSON THEATRE SCHOOL (BFA)

Faculty of Communication and Design

1. BASIC INFORMATION

a) Program Description

The Ryerson Theatre School (RTS) offers three Performance programs in Acting, Dance, and Production. Graduates receive a Bachelor of Fine Arts (BFA) degree that is internationally recognized and gives them the option of pursuing further studies at the graduate level, either within Ryerson itself, or at other universities.

RTS' three Performance programs use a conservatory approach that combines intensive practical training within a multidisciplinary liberal arts curriculum. They are trained as artists, thinkers, and entrepreneurs capable of launching their own businesses. The problem solving, critical thinking, research, and communication skills that students develop are essential to success in the current arts and cultural industries and enrich other facets of their lives.

In the four year Performance Acting and Performance Dance programs, students spend part of each day in the studio. Every year brings opportunities to perform in productions of new and established works. The goal is to give performers the capacity to bring a rich mixture of skills to bear in a multidisciplinary environment. Graduates of the program are ready for immediate entry into a wide range of performance related careers.

The four year Performance Production program focuses on the technical production side of the performing arts and entertainment industries including design, construction, technical operation, production management, arts administration, publicity, promotion, and sales. As an RTS student progresses through the program, they assume positions of increasing responsibility for all elements of RTS dance and theatre productions. This brings them into close working contact with the professional directors, designers and choreographers engaged by the School. Production students also network with their Acting and Dance peers in shows and within common courses, forming creative partnerships that can continue well beyond graduation.

b) Program Administration and Faculty

RTS has a nationally and internationally renowned faculty and staff. The creative activity of faculty and staff within the School – as it relates to the training of students in the studio, theatre, or scene and costume shops – is a key measure of teaching performance, but it too is seen as a contribution to the performing arts field. While there is no generally accepted, or accredited, ranking of professional theatre training programs in Canada, there are several features of the RTS program that have contributed to growing recognition of its leadership in the field. These include the fact that the School's experienced team of

faculty and staff have worked together successfully for over a decade; an especially strong record of graduate employment and professional success; and a distinctive program training structure.

The School's administration includes a Chair, Associate Chair, Program Manager, Academic Coordinator, Departmental Assistant, Program Coordinators of Acting (1), Dance (2) and Production (1), Production & Operations Manager, Technical Director, Coordinator of Development, Scene Shop Supervisor, Costume Shop Supervisor, Marketing & Public Relations (appointed student position), and Audience Services/Box Office Manager (appointed student position).

c) Program History

The Ryerson Theatre School was founded in 1971 as an autonomous department within Ryerson University (then Ryerson Polytechnic Institute), but its roots go back to 1950. That year, the School of Radio and Television Arts introduced an acting course which ran until 1970. In the early 1960s, another theatre course was created within the English department.

RTS began when the University absorbed the Canadian College of Dance, a private school originally based in Montreal, as a three-year diploma program. At that point, RTS was one of only two schools in North America offering full-time, professional training in acting and dance. In 1972, a three-year Production diploma was established to provide a training ground for theatre technicians and crafts persons interested in set design and building, costume design and construction, lighting, sound, stage machinery, and stage management. In 1994, the program was upgraded to a four-year degree that would produce graduates capable of managing personnel and resources in live production environments and/or pursuing graduate studies. In 2001, the Production program was approved for a designation change from a Bachelor of Applied Arts (BAA) to a BFA, in order to better represent the nature of the curriculum and the competencies of the program's graduates.

d) Program Goals

The RTS mission is to deliver an interrelated, four-year Bachelor of Fine Arts degree program that combines practical skills development with theoretical, multidisciplinary and interdisciplinary courses. The RTS pedagogical goals focus on developing a versatile performance professional with a strong technical base in dance, acting or production capable of launching and maintaining a career in presentation, performance and/or teaching.

The academic and professional goals of the School's three programs are:

- To provide a multidisciplinary and interdisciplinary education that will enable students to succeed in the performing arts by applying knowledge from such diverse fields as classical and experimental cultural studies, business management and communications, labour law, organizational behaviour, and information technology.
- To complement students' professional training with related academic courses that provide essential historical and theoretical context, as well as liberal arts courses that broaden their intellectual horizons and inspire artistic curiosity.
- To immerse students in a collaborative learning environment, in which the integration of key areas of instruction enriches the artistic endeavour.
- To foster in students a passion for their art, and to help them develop the discipline and teamwork skills needed to work in a project-oriented environment under the pressure of rigid deadlines.
- To enhance students' understanding of the creative process and to foster sensitivity for work requirements and processes, pressures, and expectations of other artists, in order to cultivate effective professional communication and interaction.
- To nurture students' creativity, diversify their performance skills, and provide experience of the rigorous demands of their chosen career, through participation in traditional as well as experimental pieces, conceived and staged by professional choreographers, directors, and designers;

- To support performance experience with supplementary training – acting, singing, voice, on-camera performance, improvisation, stage design, direction, etc. – delivered by faculty, guest artists and arts managers.
- To empower emerging artists to develop their personal voices and present their work at such forums as the Sunday evening Guerilla Theatre Series, the New Voices Festival and the Toronto Fringe Festival.
- To facilitate students' entry into graduate programs (usually Teacher Training or Masters of Fine Arts) in Canada or abroad.
- To prepare students for entry into the arts marketplace by developing the entrepreneurial skills needed to promote, start, market, and run a new arts-related venture.
- To ensure students graduate with a confident professional attitude, prospects for employment, a clear understanding of the financial realities of their careers in the professional arts, and a commitment to lifelong learning.
- To contribute to, influence, and expand the arts in Canada through innovative course materials, faculty research and creative activities.

2. ENVIRONMENT

Until the late 1960s, post-secondary theatre and dance training was limited to activities within university physical education departments, rather than being acknowledged as a discipline in its own right. By the early 1970s, several Canadian universities had introduced Performance Arts as a legitimate degree, modelled to some extent on established programs at American universities. While most of these programs focused on acting – as opposed to dance and production, or the creation of new work -- they were instrumental in giving artists the skills and independence to work outside of established groups or traditional organizational structures.

The National Ballet School is the oldest and most established of the Canadian schools attached to major ballet companies, offering classical ballet training and academic studies in a residential program. Of similar stature are the Winnipeg Ballet School and L'École supérieure de ballet du Québec in Montreal, and all three Schools attract students from abroad as well as from Canada. Smaller ballet centres across the country include the Quinte Ballet School in Belleville, the School of Dance in Ottawa, the Alberta Ballet School in Edmonton and the GohBallet Academy in Vancouver. Jazz and modern dance training is provided at Les Ateliers de Danse Moderne de Montréal, the Toronto Dance Theatre School, and the School of Contemporary Dancers in Winnipeg.

Degree programs in theatre and dance are offered at York University in Toronto, the Université du Québec and Concordia University in Montreal, the University of Calgary, and Simon Fraser University in Vancouver. Some universities also offer dance as a component of other disciplines, such as music, drama, or physical education. At the college level, theatre training is offered at the CÉGEP colleges throughout Quebec, George Brown College in Toronto, and Grant MacEwan College in Edmonton.

Despite the availability of other post-secondary performing arts training in Canada, RTS remains the only program of its kind, thanks to its focus on multi-disciplinary opportunities, its mix of conservatory training with the academic courses required for a BFA degree, and its mandatory production schedule. Another measurement of the currency and relevance of the RTS program is the high employment rate of its graduates, even relative to that of other faculties at Ryerson University.

RTS is deeply committed to increasing public, institutional and government understanding of the value of the arts to education and social development, and to fostering national interest in contemporary theatre and dance. The reality, however, is that positions for playwrights, directors, actors, dancers, choreographers, and designers are still limited, and RTS is aware of the need to intensify its approach to give its graduates a competitive edge. More specialized courses and greater emphasis on conservatory

training are needed to ensure that graduates are equipped to work not only in theatre, musical theatre, dance and film, but also in the fast-paced media industry, and to take on creative roles in the business world.

Assessing Future Societal Needs – RTS aims to promote and develop an understanding and awareness of the value of the arts in the educational process and their usage for social development purposes. Society's question on the supply-demand imbalance in higher education in theatre is a huge pressure for theatre educationists. To deal with this question, RTS has further intensify the paradigm of conservatory training in order that students can become eminent in the competition for the limited positions of playwriting, directing, acting, dance, choreographing and design. Changing the paradigm of liberal arts education (offering Bachelor of Arts degree) into the one of conservatory training (offering Bachelor of Fine Arts degree), means more specialized courses are offered to the students in the RTS programs. Our graduates may work in professional theatrical companies, but they will also have the skills to enter the fast development media industry and other non-theatrical fields. More and more graduates of theatre programs become the creative workers in many fields of the business world.

3. PROGRAM GOALS (Learning Outcomes)

The educational goals of RTS are to “Demonstrate a high level of creative, technical, and theatrical skills necessary to become a theatre (Acting/Dance/or Production) professional.”

By the end of this program a student will be able to:

1. Demonstrate and apply knowledge of the history, culture, and context of the performing arts;
2. Demonstrate the theoretical and practical knowledge of professional methods, techniques, and problem solving;
3. Design, carry out and present independent and collaborative research in various forms using qualitative and comparative research methods;
4. Demonstrate excellent academic written, oral communication skills demonstrating logical and persuasive argumentation;
5. Demonstrate excellent creative written, oral and performance based communication using creative forms, styles and media;
6. Work independently, proactively and demonstrate leadership and an entrepreneurial spirit.
7. Be able to accept and implement feedback, respond constructively and integrate critique for improvement as an artistic professional as part of an ongoing commitment to lifelong learning;
8. Demonstrate excellent interpersonal skills and be able to work collaboratively in teams to develop creative performances;
9. Demonstrate creativity, academic and artistic integrity, a unique artistic voice; and
10. Demonstrate discipline, commitment, and pursuit of the artistic ideal.

4. PROGRAM CURRICULUM

The combination of intensive practical training with academic courses is a core feature of RTS's Performance programs. While honing skills required for a particular discipline through studio work and performance-related assignments, students also receive a well-rounded education in the humanities and liberal arts. Students are challenged to learn creatively, think critically, and apply their growing performance skills in both traditional and innovative areas, under the guidance of working professionals who are leaders in the arts community. RTS's location in Toronto – one of the major performing arts centres in North America – also helps foster the development of critical skills and brings training into sharper focus. Students have access to thousands of live dance and theatre performances each year, and are afforded the valuable opportunity to interact with working professionals from over 125 commercial and non-profit theatre and dance companies.

a) Performance Acting and Performance Dance

The Performance Acting and Performance Dance programs are driven by the expressed needs of today's performing arts and live entertainment sector in Canada – a diversified, technologically sophisticated, and labour-intensive industry that has experienced unprecedented growth over the last several decades. Each program is based on 'umbrella' courses that cover the fundamental elements of the two disciplines.

Students in each program also share a number of academic courses in the first two years, including Art History, Anatomy of Movement, Film, Timelines of Performance History, Performance Arts in Canada, Rudiments of Music, Acting and Dance, Elements of Performance and Basics of Theatrical Production. The Creative Performance Studies course enables students in both the acting and dance programs to work together in a laboratory environment, cross-fertilizing their particular skills through the creation of an original, experimental work.

In the third and fourth years, students can further refine their career goals by taking professional and professionally-related electives – from business-oriented to more comprehensive arts-oriented courses. Fourth-year students who have enrolled in Audition Preparation have the opportunity to showcase their talents at Theatre Ontario's annual audition presentation in front of more than 100 casting directors, artistic directors, and agents.

Performance Acting Program

The Performance Acting Program gives students the skills to work in theatre, musical theatre, film, television and radio. The curriculum combines academic and dramaturgical training, studio class work in acting, voice, music, dance and movement, and extensive rehearsal and performance experience to develop:

- A high level of skill in the craft of acting, and the discipline to support that skill;
- The strength and stamina necessary to fulfill the demands of classical, contemporary and new works in even the most challenging of circumstances; and
- The business knowledge needed to start a professional theatre career.

During the first two years, students concentrate on developing expressiveness in speech, voice, and movement, enabling them to use the theatrical space with awareness and purpose. Training in script analysis and interpretation teaches students to think beyond a single character role in order to contextualize and historicize an entire dramatic work. Training in rehearsal techniques is essential, as is the preparation of full-length plays where all students are offered substantial roles to foster necessary exploration of the acting process.

The third year continues and intensifies the studio work in voice, speech, movement, acting, and script analysis. Along with regularly scheduled classes, each student receives individual tutorials. In the fourth and final year, the studio and tutorial instruction focusses on areas needing improvement. As well, students may choose from a range of electives.

Fourth-year students gain valuable on-stage experience by performing in two major productions, which may include a classic and a contemporary play or musical; they also perform in an original work they have created as part of the New Voices Festival. Each season, the productions are directed and designed by guest artists from Canadian and international professional theatres, as well as faculty members.

Performance Dance Program

Throughout the four years, the Dance program offers intensive training with daily classes in ballet, jazz, and modern dance. This program is designed to develop versatile, creative, and interpretive dancers. Related studies in courses such as information technology, media arts, early childhood education, anatomy, musical theatre and singing round out their training. For students with an interest in teaching,

the Performance Dance program provides an overview of the coursework and prescribed pedagogical instruction required for internationally recognized certification through the Royal Academy of Dancing.

Experienced professional choreographers are invited to create, rehearse, and stage works for annual productions that are open to the public. Fourth year dancers are showcased in Ryerson Dances, a week-long event held in the fall that features the work of well-known choreographers; in the spring, students have the opportunity to create and exhibit their own dance compositions in Choreographic Works.

BACHELOR OF FINE ARTS IN PERFORMANCE ACTING and PERFORMANCE DANCE (2014/15 calendar)	
YEAR ONE 1st & 2nd Semester	
REQUIRED: THF10A/B* Music I: Introduction THF11A/B*Creative Performance Studies I THF 100 Anatomy of Movement and Lifestyle I THF 101 Elements of Production I THF 200 Timelines of Performance History I LIBERAL STUDIES: One course from Table A.	REQUIRED GROUP 1: Two courses from the following: THA100 Fundamentals of Tech I: Acting THA101 Fundamentals of Tech II: Acting OR THD100 Fundamentals of Tech I: Dance THD101 Fundamentals of Tech II: Dance LIBERAL STUDIES: Two courses from Table A.
YEAR TWO 3rd & 4th Semester	
REQUIRED: FPN200 The Moving Image in Performance I THF20A/B* Music II: Singing THF 21A/B Creative Performance Studies II	REQUIRED GROUP 1: Three courses from the following: THA200 Intermediary Tech I: Acting THA201 Intermediary Tech II: Acting THF 403 Landmarks in Canadian Theatre OR THD200 Intermediary Tech I: Dance THD201 Intermediary Tech II: Dance THF 404 Landmarks of Choreographic Development LIBERAL STUDIES: One courses from Table A. PROFESSIONALLY-RELATED: One course from Table II.
YEAR THREE 5th & 6th Semester	
REQUIRED: THF31A/B Creative Performance Studies III THP 500 Conceiving the Production	REQUIRED GROUP 1: Two courses from the following (one of two pairs): THA300Performance Tech I: Acting THA301Performance Tech II: Acting OR THD300Performance Tech I: Dance THD301Performance Tech II: Dance LIBERAL STUDIES: Two courses from Table B. PROFESSIONAL: Two courses from Table I. PROFESSIONALLY-RELATED: One course from Table II.
YEAR FOUR 7th & 8th semester	
REQUIRED THF400 Creative Performance Studies IV THF401 Independent Study Seminars	REQUIRED GROUP 1: Two courses from the following (one of two pairs): THA400Adv Performance Tech I: Acting THA401Adv Performance Tech II: Acting OR THD400Advanced Performance Tech I: Dance THD401Advanced Performance Tech II: Dance LIBERAL STUDIES: One course from Table B. PROFESSIONAL: Two courses from Table I. PROFESSIONALLY-RELATED: Two courses from Table II.

Professional Electives Table I	
THF 30A/B* Dance Pedagogy: Children THF 32A/B* Vocal Pedagogy: Speech Arts THF 33A/B* Singing for Performers	THF 314 Musical Theatre Repertoire THF 315 Drama/Dance in Education: Elementary THF 411 Dance Styles: Modern Social

THF 40A/B* Dance Pedagogy: Adolescence THF 310 Professional Preparation THF 311 Dance Styles: Historical Period THF 313 Special Topics	THF 415 Drama/Dance in Education: Secondary THG32A/B* Staging the Theatrical Production THG42A/B* Advanced Practicum in Production THP 312 Make-Up and Wiggery
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* This course has a weight of 2.00

Note that RTS has a number of year-long courses which are all assigned a weight of 2.00 as they are deemed fundamental to progress through the program. Each course is taught for ten to twelve hours per week, and students may not advance to the next year without attaining a specific grade due to the Academic Variation that applies to the three programs.

b) Performance Production Program

The Performance Production program provides students with a broad theoretical and practical understanding of all aspects of production work in the performing arts, as well as specialized training in:

- Lighting and sound;
- Scenic design, construction, rigging and painting;
- Props design, construction and management;
- Costume design and construction;
- CAD and other computer skills; and
- Stage management and arts administration.

The first year provides a foundation in all areas of technical production as well as professional practices. In the first semester, the content of three courses is applied to class projects that use the script of a production seen in September at either the Shaw Festival or the Stratford Shakespeare Festival. In the second semester, students begin studio work, taught by professionals engaged as part-time instructors. Throughout the year, students broaden their knowledge with courses in administration, occupational health and safety, electrical work, and the construction of properties, scenery and costumes, and begin taking electives such as art history, business, and management techniques.

At the end of their first year, students choose one principal area of study from five options: administration, costuming, lighting, sound, or wardrobe. Over the next three years, rigorous training in an identified primary area is complemented by electives in one of the other programs and/or within the liberal arts.

In the fourth year, students focus almost entirely on production. Under the guidance of faculty and professional directors, designers and choreographers from Canada and abroad, students work with their acting and dance peers on more than ten plays and evenings of dance repertoire, as well as the creation of new student work. Classroom work is limited to elective courses in a range of advanced topics that are selected on the basis of student needs and interests. Fourth-year students also supervise and manage first-year students in a variety of shop and crew assignments.

The Performance Production program is designed to provide the maximum number of production opportunities to each student, and to effectively integrate studio class work with the rehearsal and performance process. Production assignments are based on a careful assessment of each student's needs and potential. Assignments ensure ample opportunity for development and strengthening of skills, and the gaining of practical experience. This combination of skill acquisition, enhancement of skills, and practical application through hands-on experience prepares graduates for careers as technical directors, property masters, set/prop/costume designers, audio and lighting engineers, and/or shop supervisors, and managers.

BACHELOR OF FINE ARTS PERFORMANCE PRODUCTION (2014/15 calendar)	
YEAR ONE 1st Semester REQUIRED:	2nd Semester REQUIRED:

THF 101 Elements of Production I THF 200 Time Lines of Performance History I THP 101* Production Technique I THT 100 Design Communication I LIBERAL STUDIES: One course from Table A.	THF 102 Elements of Production II THF 201 Time Lines of Performance History II THM 200 Production Communication I THP 102* Production Technique II THT 200 Design Communication II
YEAR TWO 3rd Semester REQUIRED: THF 403 Landmarks in Canadian Theatre THM 300 Production Communication II THP 201* Production Technique III LIBERAL STUDIES: One course from Table A.	4th Semester REQUIRED: THF 404 Landmarks of Choreographic Development THF 501 Research Methods THP 202* Production Technique IV THT 418 Design Communication III LIBERAL STUDIES: One course from Table A.
YEAR THREE 5th Semester REQUIRED: MUS 300 Musicology THP 301* Production Technique V THP 500 Conceiving the Production PROFESSIONAL: Two courses from Table I. LIBERAL STUDIES: One course from Table B.	6th Semester REQUIRED: THP 302* Production Technique VI PROFESSIONAL: One course from Table I. PROFESSIONALLY-RELATED: One course from Table II. LIBERAL STUDIES: One course from Table B.
YEAR FOUR 7th semester REQUIRED: THP 401* Production Technique VII PROFESSIONAL: Three courses from Table I. PROFESSIONALLY-RELATED: One course from Table II.	8th Semester REQUIRED: THP 403* Production Technique VIII THP 800 Independent Study PROFESSIONAL: Two courses from Table I. LIBERAL STUDIES: One course from Table B.

Professional Electives Table I	
FSN 302 History of Costume I THG 32A/B* Staging the Theatrical Production THM 114 Advanced Stage Management THM 301 Technical Direction THM 303 Theatre Administration Special Topics THM 327 Theatre Administration THM 401 Production Management THM 503 Tour and Company Management THP 312 Make-Up and Wiggery THP 315 Corsetry: History and Construction THP 325 Theatre Costume THP 328 Scenic Construction THP 333 Costume: Special Topics THP 337 Lighting Design	THP 404 Lighting Design Special Topics THP 422 Scenic Painting THP 515 Theatre Safety and Occupational Health THP 538 Properties: Design and Construction THP 612 Fabric Dyeing and Costume Painting THP 648 Scenic Construction: Special Topics THP 843 Pyrotechnics THT 318 Set Design THT 319 Costume Design I THT 383 Sound Design THT 500 Structure for Performing Arts THT 582 Scenic Automation in Theatre THT 893 Sound Special Topics

* This course has a weight of 2.00

Note that RTS has a number of year-long courses which are all assigned a weight of 2.00 as they are deemed fundamental to progress through the program. Each course is taught for ten to twelve hours per week, and students may not advance to the next year without attaining a specific grade due to the Academic Variation that applies to the three programs.

See the Ryerson Calendar for Professionally-Related Electives and Liberal Studies.

c) Advanced Courses

The advanced courses offered by RTS give a limited number of exceptional students the opportunity to work in stage design, directing, playwriting and dance, under the leadership of professionals. Admission to these courses is based on an audition and/or a portfolio review of the applicant's work, along with the student's background and talent. While individual timetables are prepared for successful applicants, they can also enroll in other Ryerson University courses provided they meet the prerequisites; on the other hand, if there are specific areas in which their knowledge is considered to be limited, students may be required to take additional RTS courses to enhance their skills and knowledge.

Performance Advanced Courses: Acting Practicum II, THD 151 Dance Master Class I, THD 251 Dance Master Class II, THG 32A/B Staging the Theatrical Production, THG 42A/B Advanced Practicum in Production

d) Minor

A new Acting/Dance Studies Minor was approved by Senate in Winter 2014 and was formally launched in Fall 2014. Ryerson University students (including Performance Production students enrolled in the Theatre School) are permitted to take the Minor. This Minor is intended to foster cultural sensitivity and awareness of the way that art informs, reflects and contributes to culture and the Canadian economy. The interdisciplinary aspect of sharing of courses with students in other programs at Ryerson is intended to enrich the student experience and promote accessibility between the various schools within the greater University.

5. ADMISSIONS

The minimum requirement for admission to Ryerson University is an Ontario Secondary School Diploma (OSSD) or equivalent (i.e. in the case of applicants educated outside Ontario). The University reserves the right to be the final arbiter of acceptable equivalencies.

Each applicant must have completed at least six Grade 12 U or M courses, including:

- English/Anglais (ENG 4U/EAE 4U preferred); and
- Program-specific prerequisites, with a minimum grade of 65-70%.

Because the number of applications received by RTS greatly exceeds the number of spaces available, the possession of the minimum requirements in no way guarantees acceptance. While applicants with a minimum overall average of 65% are eligible for consideration, competition in individual programs may require higher prerequisite grades and/or higher overall averages.

Alternate/equivalent standings are set for transitional students. Ryerson’s 3-year diploma holders who seek entry to RTS to complete a BFA degree may be readmitted into level four courses depending on their work history and course summary. Their liberal studies requirements are reduced to reflect courses already completed in their original program.

Non-Academic Requirements

Acting and Dance applicants must audition before a three to four member Panel as well as other candidates. Production applicants must attend an entrance interview. Students who live more than 420km from Toronto may mail in a DVD audition and/or portfolio.

Performance Acting	Performance Dance	Performance Production
<p>Personal Information Profile</p> <ul style="list-style-type: none"> • Recent 8x10” photograph with applicant’s name, Ryerson ID Number and audition date on back; • Prepared statement, explaining why applicant wishes to be a performing artist; • Current resume, including theatre/dance experience or training, special skills, hobbies; and • Letters of recommendation. 	<p>Prior Training</p> <ul style="list-style-type: none"> • All candidates must have a minimum of five years’ prior training in at least one of following disciplines: Ballet, Modern, Jazz, or Contemporary Dance. • Personal Information Profile • Recent 8x10” photograph with applicant’s name, Ryerson ID Number and audition date on back; • Resume of dance training, including name/address of dance schools and names of teachers; and • Letters of recommendation. 	<p>Personal Information Profile</p> <ul style="list-style-type: none"> • Recent 8x10” photograph with applicant’s name, Ryerson ID Number and interview date on back; • Prepared statement, listing special areas of interest, goals in theatre, and reasons for choosing RTS Performance program; • Current resume; and • Two letters of reference (one work-related, one school-related or personal).
<p>Audition Pieces</p> <ul style="list-style-type: none"> • <u>Full</u> play of applicant’s choice, delivered in three minutes or less, 	<p>Audition Pieces</p> <ul style="list-style-type: none"> • Participation in one-hour ballet class and one-hour jazz class; and 	<p>Portfolio</p> <ul style="list-style-type: none"> • Any materials that demonstrate theatrical and/or creative skills,

from any period, any genre (including musicals), and in any language; and • One classical and one contemporary two-minute monologue.	• One-minute solo in dance form of choice.	including sketches, drawings, models, samples, writing, production documentation, etc.
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6. ACADEMIC QUALITY INDICATOR ANALYSIS

a) Applicant to Registrant Ratio, Enrolment, International Students

Over the past eight years, the Acting program has been accepting fewer applicants into First Year due to a low attrition rate, and the fact that studio classrooms can only accommodate 35 students safely. The Dance and Production programs have slightly increased the number of offers made to achieve optimal numbers for September of each year (44 for Dance and 76 for Production).

Applicants (all choices) to Registrants								
	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14
Ryerson	10.2	10.4	10.2	10.0	9.2	8.7	8.5	8.4
FCAD	9.5	10.3	10.1	9.8	8.8	8.1	7.5	7.5
Acting	32.9	35.0	29.2	28.1	27.4	25.4	23.7	25.0
Dance	6.3	8.2	7.4	6.7	6.3	7.2	6.4	5.2
Production	4.1	4.5	4.1	4.1	3.9	2.9	2.8	3.0

Enrolment 2008 vs 2011						
	Nov 1 Head Count	% from Ontario secondary schools	% from other universities	% from CAATs	% Female	% Male
2008						
Ryerson	5,290	71.4	13.2	3.4	53.3	46.7
FCAD	936	67.7	12.2	1.7	71.6	28.4
Acting	27	63.0	18.5	3.7	48.1	51.9
Dance	39	61.5	12.8	0.0	89.7	10.3
Production	58	72.4	3.4	5.2	69.0	31.0
2011						
Ryerson	6,020	74.5	10.4	3.3	51.8	48.2
FCAD	989	65.0	13.4	3.3	70.1	29.9
Acting	26	65.4	7.7	3.8	42.3	57.7
Dance	38	57.9	10.5	5.3	76.3	23.7
Production	65	60.0	13.8	3.1	76.9	23.1

Year 1 Registrants New to Ryerson – Percentage Paying International Fees								
	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Fall 2009	Fall 2010	Fall 2011
Ryerson	5.3	4.8	3.5	4.2	4.7	1.7	1.9	3.6
FCAD	2.3	3.1	1.6	1.9	4.1	4.1	1.9	2.6
Acting	0	0	0	0	0	3.7	7.7	3.8
Dance	5.0	0	0	2.9	5.1	4.9	0	2.6
Production	1.7	1.6	1.7	0	1.7	0.4	0	1.5

Although the School's current student base is primarily regional, a number of 2013-18 goals relate to increasing the number of international students enrolled, both through exchange programs with foreign universities and a new summer residency program for international high school students.

b) Entering Averages, Retention

Mean entering average of newly-admitted students registered in First Year on November 1, who were admitted directly from an Ontario secondary school						
	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10

Ryerson	79.8	78.8	79.8	80.2	80.6	81.5	81.4	81.9	
FCAD	83.2	82.9	83.8	83.9	84.0	84.9	84.4	84.6	
Acting	86.0	83.6	83.4	87.7	84.0	84.9	86.0	85.8	
Dance	80.1	80.2	82.8	81.7	81.9	84.4	83.4	81.5	
Production	79.4	80.3	81.2	82.2	82.3	82.3	82.0	81.6	

The RTS student body is well-qualified academically. Entering class averages across all three programs have remained relatively consistent since 2004-05. These averages range from a low of 79.4% in the Production program in 2004-05 to a high of 86% in the Acting Program in 2010-11; they are higher than the averages for Ryerson University as a whole, and in line with those of the Faculty of Communication and Design.

Percentage of students registered in first year on November 1 who were admitted directly from an Ontario secondary school with an entering average of 80% or higher									
	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	
Ryerson	46.0	41.3	48.4	52.2	55.1	61.7	61.6	66.0	
FCAD	71.4	70.0	76.2	76.0	74.0	79.7	78.5	80.5	
Acting	82.6	64.3	73.3	100.0	64.7	72.2	83.3	82.4	
Dance	37.5	31.8	61.3	57.1	75.0	74.1	65.6	63.6	
Production	43.2	54.3	64.1	69.0	64.3	67.5	64.4	61.5	

There are a high number of Ontario Scholars among first-year RTS students, especially in the Acting stream. At 61% and 58% respectively, the average number of Production and Dance students with entering averages of 80% or higher represents a significant increase since the last Program Review.

Percentage of students retained in any year level of same program after ONE year of study								
	2004	2005	2006	2007	2008	2009	2010	2011
Ryerson	84.6	81.0	81.3	82.1	80.0	81.0	82.3	82.2
FCAD	89.6	85.2	85.7	88.1	85.3	88.7	88.3	88.2
Acting	69.0	64.3	68.0	90.9	73.1	74.1	76.9	84.6
Dance	79.5	75.0	68.4	77.1	82.1	66.7	73.8	67.6
Production	84.5	85.0	84.2	82.8	86.2	85.2	88.9	95.2

Percentage of students retained in any year level of same program after TWO years of study							
	2004	2005	2006	2007	2008	2009	2010
Ryerson	77.3	70.2	74.8	75.3	72.9	75.9	74.3
FCAD	81.9	77.7	80.9	80.8	79.7	82.3	82.4
Acting	58.6	57.1	72.0	90.9	73.1	66.7	61.5
Dance	66.7	55.0	68.4	68.6	66.7	61.5	69.0
Production	72.4	76.7	78.9	72.4	79.3	75.4	82.5

Percentage of students retained in any year level of same program after THREE years of study						
	2004	2005	2006	2007	2008	2009
Ryerson	74.1	65.9	71.3	70.3	70.4	69.9
FCAD	79.9	75.4	79.6	78.0	78.1	80.2
Acting	62.1	60.7	72.0	86.4	73.1	66.7
Dance	66.7	52.5	68.4	65.7	71.8	59.0
Production	72.4	68.3	75.4	65.5	79.3	78.7

The Production Program experiences a consistently high level of retention averaging around 79% after three years of study. Acting, which takes in the fewest number of first year students, is the program with the second highest retention rate after three years, averaging 73%. Dance has a retention rate of just fewer than 72% after three years in the program.

7. STUDENT SURVEY

	(%) Agree Strongly	Agree
The University supports the needs of the theatre school	8	30
My program is academically challenging	42	70
My program provides good preparation....	86	32
My program is of high quality	86	32
	a great deal	very much
Problem solving	25	41
creativity	58	42
written communication	18	35
oral communication	33	43
research skills	30	32
leadership	39	38
computer	11	17
understanding professional	51	38
entrepreneurship	37	30
understanding the international	36	32
understanding people	18	37
developing a broad knowledge	54	35
mastering specific	53	40
working in teams	55	43
responding to technological	25	23
	very effective	effective
tests/ examinations	22	74
written	24	75
learning	32	67
classroom	65	48
studio	94	22
experience with computer	8	29
group work	47	57
mastering specific employment	46	52
understand professional	48	56
understanding the nature	50	53
development an awareness	65	41
	Agree Strongly	Agree
most of my professor are current	97	19
are well organized	68	48
are available outside	56	52
teaching is intellectually challenging	60	49
teaching of high quality	80	35
provide useful feedback	49	56
	very effective	effective
helpful academic advising	23	52
directing you to useful sources	26	42
	Yes	No
Would you recommend to others: Program?	113	6
Ryerson?	109	10

8. PREVIOUS PROGRAM REVIEW

The School's last Program Review was conducted in 2003. Strengths included the high demand for entrance into the Performance Acting Program; high entrance averages across all three programs; strong connections with industry, leading to high graduate employment; a strong and dedicated faculty; the interdisciplinary and multidisciplinary benefits of shared courses with the Schools of Fashion, Radio and Television Arts, and Image Arts; and a general consensus that RTS offers students an education that fully prepares them for a career in professional theatre and dance.

Major concerns centred around the need to improve and enlarge the production and teaching facilities, and the dissatisfaction of students in the Production Program with a perceived lack of critical thinking and communications skills training. Key recommendations included the building of a new facility, and a curricular restructuring of the Production Program.

The Peer Review Team made the following recommendations in response to the issues identified:

- That the studio equipment used by Production students be upgraded to meet current industry standards;
- That student dissatisfaction with the Production Program be immediately addressed by faculty and staff;
- To provide curriculum that offers opportunities for developing research skills, critical thinking, and applied knowledge;
- That full-time hires be made in Technical Direction and Wardrobe to support students in linking classroom and studio work to the heavy demands of the more than ten annual productions;
- That increased mentoring be provided to Production students by guest artists from the design community as well as faculty; and
- That the School develop a long-term solution to its equipment and facilities challenges.

Progress to Date

a) Performance Production Curriculum

During the self study component of the Program Review process, an analysis of the Production curriculum clearly revealed that some aspects of individual courses did not meet the standards required of a four-year BFA program. Since then, certain courses have been rewritten, and grading matrices and assessment tools have been revised. In addition, common courses across all three programs have been increased, including the courses Elements of Production, Timelines I and II (a two-term theatre history course) and The Global Stage.

b) Guest Designers for Performance Production

Although budget cuts have long restricted the frequent use of guest artists in the Production Program, the Provost and the Dean have seen the importance of hiring professional artists to augment the teaching faculty whenever possible.

c) Facilities

The RTS student body grew from 426 in 2003 to 510 in 2013. This growth was capped due to limited classroom, studio and performance space. While the University has helped with several upgrades such as floor replacements and wardrobe ventilation systems, the current venue remains inadequate for the delivery of three undergraduate programs. This pressing issue is on the agenda of both the Academic Standards Committee and the Ryerson administration

d) Professional Electives

While the Peer Review Team did not identify a need for additional professional electives, the Faculty believe it would be in the School's best interest to develop larger, lecture-based courses. This option is currently being realized through the launch of the Acting/Dance Studies Minor and the new School of Creative Industries Acting/Dance Studies Module.

e) Multi-Disciplinary Opportunities with other Ryerson Schools

Co-curricular offerings have begun with shared courses between Image Arts and RTS, English, Fashion, and RTA/Image Arts/RTS.

9. STRENGTHS, WEAKNESSES

a) Strengths

- RTS enjoys a positive national reputation and is well supported by the University administration. Faculty and staff are well-qualified and productive within the performing arts, with several recognized as being among the best in their field. The curriculum is stable, relevant, and has proven to be effective, based on student output and graduate employment. RTS has a nationally and internationally renowned faculty and staff. The ratio of students to faculty reflects the studio-based approach to training. The creative activity of faculty and staff within the School – as it relates to the training of students in the studio, theatre, or scene and costume shops – is a key measure of teaching performance, but it too is seen as a contribution to the performing arts field.
- In terms of the providing the intellectual, practical, and business skills needed for long-term careers in the performing arts, the School's three programs (Acting, Dance, and Production) fulfill professional criteria. Graduates leave with a solid foundation in their area of specialization as well as with a broad academic education that enables them to pursue related fields or enter graduate education in various fields such as arts education, arts management, drama therapy, dance therapy, acting, directing, design, management, and choreography.
- According to Ryerson University Alumni reports and anecdotal information captured through in-house telephone conversations with employers, RTS graduates function well as independent artists or as leaders or members of performing arts organizations, and integrate well into the workplace.
- RTS takes its public service role seriously, using it to broaden and enrich its program for students, and to benefit the community.
- Experiential learning has always been a cornerstone of the School's program. In addition to giving students the opportunity to work on professional productions under the supervision of guest artists each year, Agreements of Cooperation have been signed with the University of Athens in Greece, the University of Edinburgh, and the University of Southern California to support formal work study, internship, and exchange programs for all RTS students. In the last six years, there have been international tours and installations/exhibitions of student and faculty work in Greece, Scotland and the Czech Republic. Planning is currently underway for additional tours, symposia and exchange programs in South Africa, Japan, China, Israel, the United States, Spain, England, Croatia and India, involving students and faculty from all RTS programs.
- The Production program has always offered experiential learning opportunities through the historic practice of selecting two interns and apprentices from graduates of its program. This type of paid internship has not been as present for graduating Acting and Dance students. However, there is now a strong interest at the faculty level in revising the curriculum to include Dance and Acting internship opportunities.
- All applicants to RTS are selected through an extensive audition and interview process that supplements their academic achievements. Each year, approximately 1,100 students apply, audition and interview for the incoming classes of 29 actors, 44 dancers, and 74 production students.
- A commitment to partnering with other Schools within Ryerson University provides important new learning opportunities for RTS students.
- Because of its focus on connecting curriculum to practice through a conservatory approach, RTS has become known for producing graduates with reliably strong skill levels in voice, speech, movement, various dance genre, production craft and arts management. The curriculum in all three Programs ensures that RTS students gain experience in major roles and production assignments throughout their four years. Ryerson's location in a cultural centre, and its close proximity to New York City and other major theatre centres, gives students remarkable access to professional productions and to professional artists.
- RTS strongly encourages and supports the Scholarly Research and Creative activity (SRC) of its faculty. The ability to contribute to this area is an important consideration in new hires. RTS faculty frequently present papers and sit on panels at national and international conferences, and several hold research grants. At the same time, faculty members are regularly involved in professional productions as actors, directors, designers, coaches, choreographers, dancers, technical directors, production managers, and stage managers.

b) Weaknesses

- In recent surveys, students indicated that they do not receive enough writing development within the curriculum offered by the Theatre School.
- At present, RTS is basing many of its planning and development decisions on anecdotal evidence. Because of their external activities and combined experience, faculty can be fairly confident that their assumptions are correct, but the risk of continuing without hard data has been recognized. RTS needs to undertake a formal analysis of the environment in which Canadian theatre/dance programs and companies operate, as well as industry trends and their impact on the School's programs.
- During the 2003 Program Review, one of the main issues identified was the fact that the RTS facilities are inferior to those of any other comparable program in Canada, given that RTS has inadequate and out-of-date studio equipment, and limited classroom, studio, and performance space. Ten years later, with technical advances in the field, an increase in student enrolment, and a rapidly aging building, the situation has become much more acute.
- The School's production and administrative staff component remains inadequate to its needs.
- The lack of diversity within the faculty and staff has been identified as an area for growth. RTS sees the importance of fully representing the community in which it operates. Future recruitment efforts must focus on broadening the ethnic, geographic, linguistic and social make-up of the School's own community.
- Like many post-secondary programs, RTS struggles to balance the growing needs of its students, faculty and staff with the challenge of increasing its operating budget. The 2003 Program Review Team focused on the limited production and guest artist budgets in particular, but the reality is that all elements of the School's programs need more funding, especially if future plans are to be realized.
- RTS competes for students, faculty and staff, with programs throughout North America. Many of these programs have large, state-of-the-art facilities, and some have a professional resident performance company, both lacking at RTS.

10. VISION, GOALS AND STRATEGIES FOR 2013 – 2018 (Developmental Plan)

The RTS faculty and senior staff have developed goals and strategies which have been cemented by the program review process.

i. CURRICULUM

a) Undergraduate Curriculum – During the academic year of 2013-14, the School undertook a full review of its academic structure and all related curricula. Options under consideration include:

1. Upper level Professional and Professionally Related Electives – Given the current budget constraints, RTS eliminated a great number of electives and technical specializations. For now, the School will offer one, or at most two electives per semester per program.
2. Adding new lecture based courses, available university wide – THF 316: The Global Stage, THF 317: World Theatre and Dance, and THF 416: Twentieth Century Performance Methods/Style. All three have strong research and writing components.
3. Adding up to three new Minors. These will include Performance Studies (in collaboration with the English Department); Textile Design (in collaboration with the Schools of Interior Design and Fashion, and Drama Therapy (in collaboration with the Psychology Department).
4. The Theatre School's modular offerings to the School of Creative Industries include a Performance Studies module and an Acting/Dance Studies module which offer dance and theatre performance history courses, studio courses in acting and dance, and courses in entrepreneurship and theatre management. In September 2014, the Theatre School launched its new Acting/Dance Studies Minor.

b) Critical Theory – In addition to the liberal studies, RTS students receive instruction in various critical theories and methodologies in a range of courses.

c) Guest Artists – To give students access to the best performing arts practices and artistry from all over the world, RTS invites prominent Canadian and international artists to direct, choreograph, design and manage productions each year, as well as to teach courses. Over the next five years, the School hopes to enhance this vital curricular dimension by increasing the number of playwrights, directors, designers, and choreographers engaged each year.

d) International – RTS is active in raising its profile beyond Canada's borders. In the future, RTS plans to offer summer training programs, exchanges, and/or research opportunities in other countries. A long-term goal is to have 50% of the RTS student body engaged in international classes, exchanges, exhibitions, and production opportunities by 2018.

e) Graduate Programming – As part of its commitment to making ongoing contributions to the arts, RTS developed a proposal to establish its first Master's level program, an MFA in dramatic writing along with Image Arts and Radio Television Arts. The involvement of the three FCAD Schools would ensure the availability of sufficient faculty and facilities to launch the Master's level dramatic writing program, making it unique in Canada. The proposal has not yet been presented to the Academic Council.

f) SRC Output – Despite the relatively small number of tenured faculty at RTS, the School's SRC output has grown significantly over the past five years, including creative activities, conference presentations, the hosting of a major international theatre tour and conference, published works, and original research. Until more full-time faculty members are hired, it is unlikely that the amount of SRC will increase; rather, the School will focus on supporting new kinds of research and creative activity that support its future needs and increase its relevance to the industry and the community. Priority will be given to original, practical research that feeds back into the program to improve academic and professional methodology and positions RTS at the cutting edge of theatre and dance.

g) Multidisciplinary Integration – Much like the performing arts industry, the RTS curriculum is strengthened by the successful blending of the work that takes place on and off stage and the administration of that process. The school has refined the integration of acting, dance and production by delivering discipline-specific studio training and multidisciplinary academic courses. These courses further enhance students' understanding and skills in critical thinking and writing, as well as the relationship between the two.

ii. ARTISTIC

The Artistic Goals of RTS are to:

- Launch a professional resident theatre company in 2018, similar to the Yale Repertory Theatre, the Actors Company at Juilliard, or the Resident Ensemble Players at the University of Delaware.
- Nurture and promote new work by commissioning and developing pieces by emerging and professional playwrights, and staging these works using theatre's most daring directors, innovative designers, and celebrated actors.
- Present dance and theatre productions that celebrate the human experience and transcend cultural differences to foster unity and harmony within communities;
- Present dance and theatre productions at national and international theatres and performance festivals;
- Clearly and regularly articulate and promote the economic benefits such as increased tourism, job creation, hotel and restaurant patronage that RTS may incite to elected and community leaders, key stakeholders and the general public.

a) Artists-in-Residence – The practice of employing professional guest artists, directors, designers, and stage managers for short-term projects – in particular, fourth-year student productions – has served the School well and will continue. Future plans include the continued engagement of established Canadian playwrights to develop original scripts that are workshopped by senior students.

b) Professional Performance Company (PPC)

Once established, the goal is to build the PPC into a leading professional North American theatre company that offers patrons artistic excellence, contributes to the development of dance and theatrical art forms, and attracts local, provincial, national, and international audiences. Supported by top-calibre artists, artisans, managers and staff and volunteers, the PPC will be dedicated to producing bold interpretations of the classics and new theatrical, dance and multimedia works that connect immediately with contemporary audiences. Educational lectures and outreach programs will complement this mix.

c) Relationship-Building

Over the last 42 years, RTS has established strong relationships with professional dance companies, theatres and associations, artists' unions and associations, cultural organizations, theatre industries and a range of manufacturers. These links play an important role in students' development. It is anticipated that these relationships will continue to grow in the future.

iii) INSTITUTIONAL

The institutional goals of RTS are to:

- Distinguish RTS from other Canadian theatre and dance training programs by promoting the comprehensiveness of its program, including three distinct programs of training: Performance Acting, Performance Dance, and Performance Production a professional artistic/educational team whose members are affiliated with professional unions; fully-staged productions originating from RTS' artistic mission; and a professional resident performance company.

a) Admissions and Enrolment

- Changes to Admissions/Enrolment procedures were made in 2003 and 2011, to provide additional funding to the School. Minimum admission requirements (OAC/Grade 12) and the Audition/Interview procedure remained the same. Over the next year, the per-applicant audition and portfolio fee – currently set at \$50.00 – may increase slightly.
- In 2011-12, the total student population was 450. With the reappropriation of the Ryerson Theatre -- and more space and faculty resources provided by the University -- this could be increased to 550 by 2018, increasing both the BFA student population and the number of students enrolled in various Minors and the Creative Industries Acting/Dance Studies Module. The School's international outreach is also designed to strengthen student recruitment.

iv) COMMUNITY ENGAGEMENT AND AUDIENCE DEVELOPMENT

The goals of RTS for community engagement and audience development are to:

- Increase single ticket sales by 25% (an increase of 5% per year over next five years).
- Enhance community understanding of, and support for, the RTS mission.
- Develop, diversify and increase the audience base for all RTS productions.
- Reach populations unable to travel to Ryerson to attend performances by taking performances out into the community.

a) Audience Development

RTS is currently undertaking a data analysis of ticket sales over the past decade and gathering survey data from existing patrons in order to gain a better understanding of public expectations and to inform future programming. This will be complemented by expanding and improving audience services.

b) Audience Diversification

Diversifying the audience base for the RTS work and brand will be accomplished in various ways, including entering into co-productions with other regional theatres and dance companies. More Ryerson students can be attracted to RTS productions by forging curricular alliances with all Faculties, and/or making attendance mandatory for students in certain non-RTS courses.

To develop off-campus audiences – and build future student recruitment -- the School plans to stage matinee productions of literary classics for local and regional students in Grades 7-12 at the 1000-seat Ryerson Theatre. The School also plans to market matinees to seniors.

c) Internships/Apprenticeships

Over the past few years, senior students have been involved in ad hoc study placements – costume work at the Textile Museum, prop-making at the Canadian Opera Company -- as part of their training. Although many larger theatre and dance companies have their own post-graduate conservatory programs from which they draw apprentices, RTS has approached several organizations about offering undergraduate apprenticeships.

v) HUMAN RESOURCES

The goals of RTS for human resources are:

- Attract and retain first-rate faculty and staff to lead RTS through a time of expansion and professional growth.
- Increase the diversity among RTS faculty, staff, students, interns, and members of advisory boards and councils to fully represent the myriad of communities within Toronto.

a) Staff Recruitment

To achieve its future organizational goals – including an increased student population -- the School must now rebuild and expand its team. Between now and 2018, four key positions must be filled: Evening Technical Director, Public Relations/Marketing Director, and a Wardrobe Assistant.

vi) FACILITIES

The facilities goals of RTS are to:

- Upgrade the RTS facilities and equipment to accommodate future growth and become competitive with other post-secondary theatre/dance programs in Canada.
- Expand the number of studio teaching spaces to include a home room for the 4th year acting class;
- Create a performing arts centre that is a vibrant, state-of-the art facility at Ryerson University, and a landmark of Toronto.

Ryerson University administration addressed the dire need for new facilities in Fall 2014. After safety and space analyses, it was decided that academic year 2015/2016 would be the last year RTS would reside in the 44 Gerrard St. building. A phased approach to temporary and permanent facilities was planned. Phase 1 includes a \$7 million building project for temporary space in the Phase 2 new Student Learning Centre, leased administrative space, and three additional studio/classrooms in Kerr Hall on campus. Phase 2 involves the design and construction of a new building that will house the new home of RTS with multi-use spaces that can be used as classrooms, rehearsal space, shops, administrative offices and hopefully a performance space. The development work of Phase 2 will begin in 2016.

vii) FINANCIAL

The financial goals of RTS are to:

- Maintain and increase financial resources to ensure future expansion and institutional stability.
- Build an endowment fund for the Ryerson Theatre School.

a) Earned Revenue

The long-term goal is to enroll over five hundred students in the summer camp program (started in 2011) by the summer of 2018. The School hopes eventually offer Saturday classes and matinees for seniors and high school students during the academic year, and rentals of costumes, props, equipment and facilities, all of which will be vigorously promoted to the surrounding community.

b) Fundraising

To strengthen the School's fundraising capacity, efforts will be made to substantially increase corporate sponsorships and grants from government agencies and foundations. Both an Annual Fund and a Major Gifts program will be established, and new fundraising events will be launched. Finally, an Endowment Fund will be established.

11. PEER REVIEW TEAM REPORT

1. OUTLINE OF THE VISIT

Reviewers: Dr. Selma Landen Odom, Department of Dance, York University; Susan Stackhouse, Associate Professor Acting, Dalhousie University; David Vivian, Chair, Department of Dramatic Arts, Brock University (note: PRT Report written by Selma Landen Odom and Susan Stackhouse with a focus on Performance – Acting and Dance)

The Peer Review Team conducted a site visit of the Ryerson Theatre School on Friday, February 14, 2014, and met with the Vice Provost, Academic, the Dean, Faculty of Communication and Design, the Chair, Ryerson Theatre School, the Production and Operations Manager for the RTS, the Program Directors of Dance, Production and Acting, four faculty and staff members of the Production Department, three faculty members of the Acting Program, student representatives from 2nd, 3rd and 4th years and from all streams (this group also included 2 students who were alumni from the Production Program and are acting in a mentoring capacity for present students), the Admissions Officer for the RTS, and the Provost and Vice-President Academic.

2. GENERAL OVERVIEW

The Acting Program at Ryerson Theatre School offers a conservatory approach that combines intensive practical training with academic courses based in critical theory. It enjoys a very strong reputation in the Canadian theatrical community and a large number of graduates from the Program continue on to postgraduate studies and/or professional success. Each year there are many opportunities for students to showcase their talent and knowledge. The quality/level of the faculty and staff is of the highest caliber and the foundation of the training is strong. Faculty participate in local, national and international conferences, outreach and creative activities and are committed to growing in this area which only strengthens the reputation of Ryerson Theatre School. Recently RTS has achieved great success in the area of fundraising and these efforts have resulted in the establishment of several new scholarship funds. The programs, faculty, staff and students of the Theatre School definitely enhance the University profile as a "City Builder" and the Ryerson Theatre School might even be considered a 'jewel in the crown' of Ryerson University.

The Dance Program offers rigorous training in ballet, modern dance and jazz as well as extensive

performance and creative opportunities. The strengths of the Dance Program are demonstrated in *Ryerson Dances*, the fully produced shows of original works by guest and faculty choreographers that are presented annually in the 1,100 seat Ryerson Theatre. They draw large attendance and much interest from the dance community and from alumni as well as current and prospective students. Every year *Choreographic Works* presents a week of student- choreographed works which are more intimately staged within the reduced Ryerson Theatre, in programs that are typically sold out. In 2014, 36 works were selected from the 115 that auditioned. Students also present their works in the *EnChoreo* programs in the McAlister Studio, and many participate in the *New Voices Festival*, which features collaborations of upper-level students from all three RTS programs. Some Ryerson students perform in professional dance companies and venues during their undergraduate years. Full-time and part-time faculty in Dance teach and choreograph, nationally and internationally, and they frequently present their research in conferences. Ryerson produces outstanding graduates who perform, choreograph, teach and work in the arts and related fields such as fitness and therapy; some pursue graduate study.

3. STRENGTHS, AREAS FOR IMPROVEMENT, OPPORTUNITIES FOR ENHANCEMENT

Recommendations:

1. Ryerson University should make it a top priority to build/find new, adequate, facilities to house Ryerson Theatre School.
2. While new facilities are being built, a concerted effort should be made to find 3 to 4 rehearsal spaces in buildings close to RTS (or in the surrounding area).
3. FCAD and RTS should make it a priority to augment upper-level elective course choices.
4. FCAD and RTS should make it a priority to improve faculty-student ratios.
5. RTS should review the use of part-time faculty.
6. FCAD and RTS must address areas of acute need such as set and costume design. A resident set and costume designer should be hired, or alternatively a part-time set and costume designer should be hired per production.
7. The following three staff positions should be added in Audience Engagement – Publicity Director, Marketing Assistant and Development Assistant.
8. A full-time Academic Counsellor should be hired.
9. The position of Assistant Technical Director should be added as a key position in RTS.
10. Regular meetings should be set between RTS Faculty/Staff and the Dean of FCAD.
11. The University and FCAD should work with RTS in their efforts to complete a full Market Research analysis.
12. Ryerson University's Development and Advancement Office should be directed, by all levels of Senior Administration, to work with RTS to design an effective, long-term fundraising strategy.
13. RTS should follow through on its goal to institute a national audition tour as soon as is financially feasible.
14. The RTS Curriculum Task Force and all colleagues at RTS should work together to develop and implement an easily accessible Acting/Dance Studies Minor as soon as possible.
15. RTS should provide strong academic advising to encourage interested students early in their university careers to identify a larger number and variety of liberal studies courses to consider.
16. RTS should make a concerted effort to help all students, at every level of their studies, to become aware of the support systems in place and on offer by Ryerson University.

4. FEEDBACK ON EVALUATION CRITERIA

a) Objectives (alignment with institution's plans)

The program is consistent with the institution's mission and academic plans and with the Faculty's academic plan.

The RTS Program Review 2013 articulates the School's and the three Programs' interpretations of UDLES (Undergraduate Degree Level Expectations) which relate closely to the School's ten program

learning outcomes. The Program Mapping section provides analysis of how the ten curriculum goals relate to the content and delivery of individual required courses through the four-year programs. The School confirms that requirements and learning outcomes are clear, appropriate and in alignment with the UDLES.

b) Admission Requirements

The RTS Program Review 2013 explains the academic and non-academic requirements for applications to RTS. We assume that the high standards necessary for admission align directly with the potential for student achievement as implied in the learning outcomes identified by RTS.

c) Curriculum

The Acting Program offers a conservatory approach that combines intensive practical training with academic courses based in critical theory. The Program is unique in that it focuses on multi-disciplinary opportunities and at the same time it is quite similar to many post-secondary degree programs across the country in that it offers a mix of conservatory training with academic courses and a mandatory production schedule. The curriculum is stable, relevant and has proven to be effective. There is the promise of exciting and innovative theatrical production programming in the future.

Dance provides rigorous daily training distributed across ballet, modern (Limon and Graham) and contemporary styles and jazz, augmented by work in improvisation, Pilates, vernacular dance genres and partnering/Contact Improvisation. Intensive teaching and mentoring occurs in rehearsals for productions and development of student choreography. In all of these studies, the involvement of professional choreographers and guest teachers gives students very current connections with the profession. It is harder to assess the intellectual content of Dance courses, since course outlines incorporate few or no reading and viewing assignments, bibliography and media resources.

Unlike other Acting Programs (that are discipline specific only), the RTS curriculum is significantly innovative in that it weaves a successful blending of the work that takes place on and off stage. The School has refined the integration of the Acting, Dance and Production Programs by bringing the student body together for many of its integral courses. Students benefit in several key courses from making group trips to see productions, so that live theatre experience of plays, opera and ballet is incorporated directly into teaching and learning.

The current program enjoys a positive national reputation and classes are taught by master teachers in the field. It is the nature of any acting program to contain experiential learning and this is so at RTS. In addition to giving students the opportunity to act in public performances directed by professional artists, Agreements of Cooperation have been signed with the University of Athens and the Hydrama Theatre and Arts Centre in Greece, the University of Southern California, and the University of Edinburgh to support formal work study, internship, and exchange programs for RTS Students. According to the 2014 Program Review, planning “is currently underway for tours, symposia and exchange programs in South Africa, Japan, China, Israel, the United States, Spain, England, Croatia and India, involving students and faculty from all three RTS streams.” The faculty of RTS is interested in revising the curriculum to include Dance and Acting internship opportunities.

As well, in 2013, RTS and the English Department offered a joint symposium for their respective writers-in-residence and have plans to continue this practice in the future.

RTS and Dance Collection Danse, the archive and museum of Canadian theatrical dance, have teamed up for three consecutive years to hang and digitally archive mid-twentieth-century painted backdrops from the Dance Collection Danse collection.

THF 500 Performing Arts in the Media is a state-of-the-art course taught by an internationally known choreographer-filmmaker. Although the enrolment identified is huge for a hands-on practical course – 62 students in Fall 2012 – the instructor has an excellent reputation and the course is uniquely offered by Ryerson.

In the Acting Program the modes of delivery are appropriate and effective to meet with the program's identified learning outcomes. However, if it were possible for the number of students admitted to the Program to be around twenty-two (rather than the present twenty-eight) faculty would definitely be in a position to strengthen modes of delivery. This year there are ninety-five students, in total, in all three years of the Program and this is an extremely high number for the faculty to continually ensure effective delivery of learning outcomes.

Dance faces similar challenges because of the recent decision to admit increased numbers of students. This results in seriously overcrowded studio courses, and also very large numbers of students in theory courses. Given these realities and the small cohort of faculty, can there be enough opportunity for discussion, feedback in class, guidance on choreography and performance, not to mention individual response to writing? The faculty make a valiant effort to achieve elite quality training and education, but they do so in extremely difficult working conditions. The PRT saw few outlines for upper-level elective courses in any of the three programs – few were provided and then as taught by different part-time faculty in different years – so it is hard to discern whether RTS offers sufficiently consistent advanced curriculum.

d) Teaching and Assessment

Course syllabi for Acting students are, for the most part, in-depth and clear. Students would benefit from receiving a more comprehensive and thorough syllabus from some CUPE instructors and so RTS is encouraged to ensure that there is continuity regarding each syllabus within this program. Students are evaluated and receive written comments at the end of every term. Marks are determined by individual faculty members as well as by a panel made up of faculty members. These methods are deemed appropriate and effective and yet the PRT heard from students that they would welcome even more feedback, on an ongoing basis, throughout the year. Faculty members are encouraged to carve out even more time for one-on-one, formal, feedback sessions.

Dance students are assessed on in-class performance at regular intervals by clearly explained grading criteria. Meetings of the faculty teaching team are held with each individual student every term beginning in Year 1 regarding progress in core courses. Students also receive plenty of direct feedback in rehearsals on performance and choreography throughout the year. But in large non-studio courses, is there sufficient feedback on critical thinking and writing?

The means of assessment in the students' final year of the Acting Program are appropriate and effective. This final year at RTS is a non-stop, capstone experience for the students. Students are introduced to working professionals through panel auditions, guest artists, rehearsals and performances and receive necessary feedback as they progress.

Dance students have meetings with their teachers every term to focus on their individual work in class, rehearsals and performances. In the last year, they receive guidance on auditioning and entering the post-university world. Faculty are well connected and respected in the Canadian dance community, so are able to provide significant assessment, advice and help as graduates launch their careers.

e) Resources

The use of human resources has been discussed earlier in the PRT report along with discussion of

essential faculty and staff hires. Regarding the use of physical resources, the PRT completely agrees with the assessment of the Theatre School building that “RTS' rapidly aging facility is in urgent need of upgrades, due to lack of space, and below-standard technological capacity and lack of accessibility.” Current classes in excess of 40 students create hazardous study and rehearsal conditions. Pianos need to be upgraded. Faculty offices are inadequate.

The summary of Ryerson Library resources shows a concerted effort to build the collection to support RTS, especially in the area of e-resources, which are readily accessible to students 24 hours a day. Ryerson has acquired print and online items that York and the University of Toronto do not have. The Ryerson Library seems to be robust in video, DVDs, music and art, among other areas. The Information Literacy Program, Reference and Information support, the Writing Centre, as well as workshops and tutorials (“live” and online) available to students seem to be excellent.

f) Quality Indicators

The Acting Program at RTS produces graduates who are confident and prepared to enter the competitive worlds of professional theatre and film. Upon graduation students from RTS hold an internationally recognized degree that gives them an option of pursuing further studies at the graduate level. The Dance Program at RTS produces outstanding graduates who perform, choreograph, teach and work in the arts and related fields such as fitness and therapy; some pursue graduate study.

The faculty CVs attest to an outstanding cohort of leaders in Acting, Dance and Production as academic areas. They have successfully attained advanced degrees, pursued and presented innovative research, published books and engaged in public, professional work such as exhibitions, films and productions. Their track records show that RTS faculty find dynamic ways to integrate teaching and research, and thus RTS students benefit from being involved in an intensive practice-based research culture.

In Fall Term 2012, the proportion of permanent to part-time CUPE faculty was 48.58% full to 51.42% CUPE. In Winter Term, 2013 the relationship is weaker: 46.45% full to 53.55% CUPE. The relationship seems to be 9 or 10 full-time/permanent faculty compared to 45 part-time/contractual. Is the curriculum and part-time faculty consistently deployed enough to ensure content and quality? The outlines provided in the Program Review 2013 come from various years and offerings.

Poor faculty to student ratios in courses are a serious concern, because large course numbers make it difficult for faculty to give adequate individual guidance and response to students on creative and written work. Another part of the problem is the retention of CUPE faculty. As previously recommended, upper-level elective courses should be augmented, faculty-student ratios strengthened and the use of part-time faculty reviewed.

Our meeting with the Admissions Officer made us aware of the very high demand for places in RTS. In 2013, a remarkable 1,237 applicants competed for admission to the entering class of 148 students (29 in Acting, 44 in Dance and 75 in Production).

Regarding times-to-completion and graduation rates, we did not find information in the Program Review Report beyond the data presented in chart form on student retention, which seems robust. Attrition rates would therefore not seem to be a concern.

At present RTS bases much of its information on anecdotal evidence. Evidence on employment after graduation and post graduate study should be collected through extensive market research, as discussed in Recommendation #11. The employment statistics as reported suggest strong results soon after graduation. Detailed surveys and communication with alumni could provide additional useful

information for future development, and a robust network of alumni could also be helpful to new graduates.

g) Quality Enhancement

See the comments under the Curriculum. Additional specific initiatives include the clarity of the RTS handbook and the procedure for booking rehearsal space (application form to ensure that times and spaces can be scheduled for fair and maximum use). Such practices go a long way to creating a professional, productive work environment.

5. OTHER OBSERVATIONS

The RTS Program self-study document summarizes the 2003 program review recommendations: “Major concerns centred around the need to improve and enlarge the production and teaching facilities, and the dissatisfaction of students in the Production Program with a perceived lack of critical thinking and communications skills training. Key recommendations included the building of a new facility, and a curricular restructuring of the Production Program”. The 2013 Program Review Weaknesses section reiterates the 2003 concerns and discusses the situation further in relation to facilities.

6. SUMMARY

The current Peer Review Team, visiting more than a decade after the previous Program Review, observes that except for changes in the Production Program’s curriculum, little progress has been made to improve and enlarge production and teaching facilities, except for new audio equipment, minimal renovations and basic maintenance. Meanwhile, student numbers have increased in a context of inadequate staffing, at the same time RTS faculty have made significant strides in research, teaching and fund-raising. Ryerson University needs to step up investment in one of its most successful and distinguished Programs.

12. PROGRAM RESPONSE TO THE PEER REVIEW TEAM REPORT

The Chair and faculty of the Theatre School strongly support the findings of the PRT report. All concur that students greatly benefit from a strong, dedicated faculty. While the current RTS facility presents many obstacles the faculty continue to deliver and enhance an innovative and exciting curriculum. However, as the PRT points out, this momentum is severely hampered by constraints pertaining to the state of the facilities. As in the previous Peer Review Team Report issued in 2003, this PRT also strongly argues for new facilities for the Theatre School. RTS concurs with the PRT that very little has transpired in terms of facility or increased financial support for the Theatre School over the past decade.

The following addresses the 2014 PRT’s list of recommendations:

- Despite a number of gestures by the university to improve the physical situation in the Theatre School building (i.e. floor replacements, wardrobe ventilation, and the recent renovation of two acting studios in Kerr Hall West etc.), the primary building at 44 Gerrard Street remains an unsafe and inappropriate venue in which to deliver three undergraduate programs in theatre performance: that of acting, dance, and production. New studios without pillars are essential.
- Given the budget situation, the School has eliminated a great number of electives and technical specializations. For the immediate future, we foresee offering one, or at most two electives per semester per stream.
- As RTS programs have grown and class sizes are now larger, it is difficult to deliver high caliber studio-based training just as it is difficult to offer the large lecture classes with little or no teaching assistant support. If RTS could increase its TA budget and, whenever possible, offer additional sections of large courses, pedagogy would be enhanced.
- The Theatre School currently has 10 full-time teaching faculty, with three additional RFA faculty

holding administrative positions of chair (2) and dean (1) and teaching on reduced loads. RTS employs 45 or so part-time faculty to deliver its complex curriculum. Having additional full-time faculty (specifically, 1-2 more full-time faculty in production and at least one more full-time faculty in dance) would provide stronger continuity of pedagogy and student oversight.

- As noted by the PRT, the Theatre School is in dire need of replacing three staff positions that were cut over the past ten years due to budget cuts. They are: Publicity Director, Marketing Assistant and Development Assistant.
- Since the PRT issued its report, a new faculty hire has occurred. Our newest Assistant Professor has expertise in both scenic and costume design.
- With the recent hire of a new Administrative Coordinator, we also have a full-time Academic Coordinator as well as a part-time, non-union administrative assistant serving both positions.
- The full time position of Assistant Technical Director should be added as soon as possible to ensure that all thirteen productions presented by RTS on an annual basis have staff expertise and supervision for all aspects of each build. Students are often inexperienced and to maintain safety while training students on power equipment, staff supervision is essential.
- All faculty members concur that a much stronger relationship be established between the Dean of FCAD and the Theatre School.
- We endorse the recommendation to complete a full Market Research analysis.
- RTS would welcome the assistance and support of the University Office of Advancement in developing a clear strategic plan for fund development in the following areas: student scholarships; special projects; creative research; and capital improvements.
- RTS acknowledges that a national audition tour would provide several crucial opportunities for the School. Such a tour would brand the school nationally; garner the interest of the most talented Canadian actors, dancers, and production students; and increase enrolment numbers substantially.
- An Acting/Dance Minor was approved late last academic year and was launched in Fall 2014 to great success.
- With the full-time position of an RTS Academic Coordinator it is now possible to better serve the RTS students in identifying a broader variety of liberal studies courses and open electives. We believe that the full time Academic Coordinator will be able to assist RTS students to become aware of the support systems offered by the Theatre School and by Ryerson University.

13. DEAN'S RESPONSE (Dr. G. Hauck)

To begin with, I would like to extend my sincerest gratitude to the members of the Peer Review Team—Professors Selma Landen Odom (Chair), Susan Stackhouse and David Vivian for the time they spent visiting the Theatre School and composing the comprehensive, frank and fair report based on their assessment of the Theatre School's three undergraduate programs vis-à-vis the Self Study offered by the School. The peer review team had been chosen according to the expertise each reviewer was able to bring to the three distinct programs in the School, with the understanding that each would contribute his/her expertise to the report. Unfortunately, Professor Vivian was unable to submit his assessment of the Production Program, which left Professors Odom (Dance) and Stackhouse (Acting) with the unenviable task of incorporating what they had observed about the Production program into their assessment of their respective areas of expertise. I am especially grateful to them for going well beyond the original agreement to ensure that the report would be as comprehensive and detailed as possible on all three programs.

The PRT report covers the School's self-study in considerable depth and provides a thoughtful and fair appraisal of the School's strengths and challenges.

I am also grateful to members of the Theater School—students, staff, and faculty—who volunteered their time and made themselves available to interviews by the PRT. Special thanks go to the Chair of the School, Professor Peggy Shannon, for overseeing the compilation of the Self Study and for her response

to the Peer Review Team's report. Her suggestions on how to implement the recommendations offered by the PRT are welcomed and much appreciated. I will be responding to both documents jointly below.

STRENGTHS

I was pleased to read that the PRT found much to commend about Ryerson's Theatre School and identified numerous strengths across the entire spectrum of the School's activities. In summary, these include:

- The School's distinction of offering a conservatory-style training program in an academic setting.
- The numerous opportunities for students to showcase the skill and knowledge they have acquired in the course of their training through public performances and workshops.
- The rigorous nature of the training offered by the School in all three programs, which prepares students well for a demanding career.
- The high calibre of faculty and staff who "have successfully attained advanced degrees, pursued and presented innovative research, published books and engaged in public, professional work such as exhibitions, films and productions." While this doesn't apply across the board, the School has made noticeable progress in this regard since the 2003 review. This includes considerable strides taken in fundraising and research partnerships.
- The School's international orientation and outreach, most notably the *Women in War* Project, which has taken numerous students and faculty to Greece for joint theatrical ventures and research enterprises over the past three years.
- The evident professional success of some of the graduates in all three programs, even though no hard data are provided which compare the Ryerson Theatre School's graduates to graduates from other Theatre training programs in Ontario or Canada-wide.
- The School's successes in fundraising and developing training programs for external partners (e.g. the summer program which after three years of incurring deficits is finally breaking even).
- The School's success in integrating students in all three programs in a small number of shared courses.

In combination, these strengths lead the PRT to conclude that the Theatre School at Ryerson "enjoys a very strong reputation in the Canadian theatrical community" and that "Ryerson produces outstanding graduates who perform, choreograph, teach and work in the arts and related fields."

CHALLENGES AND OPPORTUNITIES

While acknowledging that there is much to celebrate at the Ryerson Theatre School, the PRT also identifies numerous challenges that would benefit from careful consideration and review; and it does so in some detail. Here is a summary of the most pertinent ones and some recommendations on possible remedies or solutions.

Space

It is important to recognize that many of the most serious challenges the PRT report identifies are intimately connected with the School's long-standing space issues. Although the School is situated ideally in close proximity to North America's third most important English-language theatre centre with multiple opportunities for experiencing live theatre, the School's physical facilities are "absolutely not adequate for the present needs of the programs." The problems with the School's dire physical attributes are legion and cover the gamut of inadequate performance spaces, overcrowded offices and infestations of vermin, to floods, termite infestations and unacceptable temperature fluctuations. With an increase in the number of students over the past ten years, the School's spaces are also too confined to accommodate students adequately for training purposes.

Following years of deferred maintenance and numerous false starts to comprehensively address the School's space challenges, the University has finally committed to a two-pronged approach to move the School out of its present building at 44 Gerrard Street. Initially, as an intermediate solution, the School's

rehearsal and performance spaces will be moved to a combination of locations on campus comprising Kerr Hall West, the Student Learning Centre and ancillary spaces yet to be determined. In the long term, the University has committed to moving the School to a dedicated location in close proximity to campus. Details have yet to be finalized, but it is anticipated that the new building will be ready for occupancy by 2019/2020.

Also part of the pervasive space dilemma, the PRT report notes that faculty offices are entirely inadequate; as many as five faculty members share a small room, leaving few opportunities for private meetings with individual students and/or colleagues. The move from 44 Gerrard Street will also address the inadequate offices spaces. In other words, the University has begun to act vigorously on Recommendations 1 & 2 offered by the Peer Review Team.

Curriculum

The dearth of upper-level electives identified by the PRT in Recommendation 3, according to the RTS chair, results from the budget cuts experienced over the past few years. However, the relationship between budget cuts and lack of *upper*-level electives is not entirely apparent to me given that the Theatre School (like most departments at Ryerson) has been able to mitigate budget reductions by increasing its student cohort. I see the problem more as a result of curriculum planning challenges. The School has not revised its curriculum for some time and would be well advised to consider introducing more courses that offer upper-level students a broader choice of offerings. The proposed new Ryerson curriculum structure should assist the School in accommodating the necessary changes. A similar predicament is addressed in Recommendation 14 with respect to the implementation of a Dance Minor. However, as the School's chair indicates in her response, such an Acting/Dance Minor "was launched in Fall 2014."

Faculty/Staff

The majority of recommendations made by the PRT concern faculty and staff complement and related issues. Improving the faculty-student ratio (Recommendation 4) is a commendable objective, but this is difficult to achieve for most Ontario Universities at a time of shrinking budgets and greater-than-ever reliance on increasing student numbers to mitigate the shrinkage. Since hiring more full-time faculty is not a viable option for most Ontario universities, the School might investigate opportunities to counteract the widening faculty-student ratio by (a) reducing production and ancillary costs (without jeopardizing pedagogy or the students' learning experience); and (b) reorganizing the curriculum in such a way that lower student intake remains financially viable. The latter option references especially the unusually high number of part-time instructors (45) required to "deliver [the School's] complex curriculum." I will be happy to act on the PRT's Recommendation 5 to "review the use of part-time faculty" with the School's curriculum committee.

The remainder of the PRT's recommendations regarding perceived faculty or staff deficits (Recommendations 6, 7, 8 and 9) have either been addressed already or are being investigated at the time of writing. Thus, as the School's chair confirms in her response, the hires referenced in Recommendations 7 and 8 have been made to the satisfaction of the School.

Regarding Recommendations 6 and 9, I observe the same issue as in other areas of the School's operations, namely the propensity to seek solutions locally without giving full consideration to services available across the Faculty or to consider best practices at other Theatre Departments. The principal rationale offered for hiring an Assistant Technical Director, for example, is that the present Technical Director is unable to meet the challenges of 13 annual productions. For any theatre school in Ontario (or even across Canada) this is an unusually large number of productions—even for a school (such as ours) based on the model of a conservatory. Most college and university-based theatre and dance programs produce fewer than half a dozen productions per year, without jeopardizing their students' learning experience. Moreover, some schools hire senior students as Assistant Technical Directors, providing

them not only with a valuable learning experience but also a small income. For a School that offers a full Production option this might be a relatively inexpensive yet pedagogically profitable opportunity. A precedent for this alternative is evident in that the School has taken advantage of the experience of senior Production students for its publicity outreach and audience engagement efforts. As well, in response to Recommendation 6 to add three staff positions to the School's staff complement, the School might consider taking greater advantage of the Marketing, Outreach, Web Development and Development opportunities offered by the Faculty than it has done so far to overcome its challenges in these areas. These services are offered to all schools in FCAD and might ease the pressures the School feels to bring to the public's attention its "high level of artistic work, increase the market brand of the school, grow a new audience and strengthen ties with the schools within the GTA."

Administration

Following the opening statement that "RTS enjoys a positive working relationship with Ryerson University's senior administration, including President, Provost and Dean," the PRT report asserts at a later point that "relations between the Faculty/Staff of RTS and the Dean of FCAD would benefit from increased opportunities to listen to, and learn from, each other" and recommends that "regular meetings should be set between RTS Faculty/Staff and the Dean of FCAD." ...The Dean, Associate Deans and Deanery staff are very open to a facilitated meeting as proposed in the PRT's Recommendation 10.

Development/Outreach

The PRT report observes that numerous performances presented annually at the School are "not as widely attended as they deserve to be." According to the report, marketing efforts fall short of their goals, partly because there is no dedicated marketing and public relations staff at the School. At the same time, however, it must be noted that RTS has not taken advantage of the services offered by FCAD's Director of Outreach and Communication. In the Fall semester 2014, for example, the Dean's office was not informed of ... any of the planned performances. The claim that students who had been put in charge of marketing and public relations were over-extended is noted; however, it also raises the question of why students chosen for this task were ill prepared to seek out some of the most obvious resources, such as the Director of Outreach and Communication or the Ryerson Communication and Design Society (RCDS).

I agree with the PRT's observation that much of the information RTS needs for effective outreach and communication (graduation rates, employment numbers post graduation, reports on program quality, etc.) is based on anecdotal rather than factual evidence. This can be the cause of confusion and provides an unstable database on which to plan for the future. This dilemma is evidenced in the provision of information offered the Peer Review Team *outside* the self-study. The "Corrections" section below provides more information in this regard.

Student Experience

Recommendations 15 and 16 address the apparent lack of awareness RTS students have with respect to many of the services and opportunities offered by the Faculty of Communication & Design and across campus. For reasons that may require further investigation there is a perception that Theatre students are not as well integrated into the campus community as students in other programs. Their relative "isolation" on the periphery of campus may be responsible for that, as may the unusually significant demands the program makes on their time. It is my hope that the more open curricular structure being considered for all Ryerson students will help address Recommendations 15 and 16, as will the new Student Learning Centre with its legion of student support services. Like the School's chair, I fully endorse the PRT's final recommendation that "RTS should make a concerted effort to help all students, at every level of their studies, to become aware of the support systems in place and on offer by Ryerson University" and, I might add, the FCAD Dean's office and the Ryerson Communication and Design Society (RCDS).

Corrections

For the record, some of the comments and assessments made in the PRT's report require correction and/or expansion. On several occasions, for example, the PRT assumes that the training program combines "intensive practical training with academic courses in critical theory." This is not accurate. Except for a theatre history course and a course in Creative Performance Studies, there are no required academic courses in what could be described as "critical theory". Interestingly, the PRT itself makes reference to the lack of "intellectual content" in the Dance program, with the sole exception of a course taught by a part-time instructor.

The assertion that "figures indicate that in 2011 and 2009...applications to RTS represented nearly half the number of applicants to all programs in FCAD, and in 2011 Acting alone drew almost a quarter of the total number of applicants to FCAD (775 out of 3,231)" is demonstrably incorrect. In fact, in both 2009 and 2011 the number of applicants to RTS represented about 13% of the total number of applicants (1431 out of 10,650 in 2009 and 1,288 out of 9,365 in 2011). Since the RTS programs represent one quarter of all FCAD programs, that number is actually well below the average. Similarly, the applications for the Acting program alone did not draw 25% of the total number of FCAD applicants as the PRT report suggests but rather 8%, roughly the exact average for one out of 12 programs. These misrepresentations are unfortunate in the context of an otherwise clear, thoughtful and fair analysis of the data provided in the Theatre School's Self-study and the observations made during the site visit.

CONCLUSION

The PRT concludes its report by suggesting that "more than a decade after the previous Program Review...little progress has been made to improve and enlarge production and teaching facilities, except for new audio equipment, minimal renovations and basic maintenance. Meanwhile, student numbers have increased in a context of inadequate staffing, at the same time RTS faculty have made significant strides in research, teaching and fund-raising. Ryerson University needs to step up investment in one of the most successful and distinguished Programs." As mentioned above, following numerous unsuccessful attempts during the past 20 years, the University has finally made a full commitment to improving production, teaching and office facilities, thus providing students, staff and faculty with the opportunity to work and learn in an environment that physically reflects the high calibre of its human capital. This should go a long way to ensuring that the Ryerson Theatre School will maintain its position as one of the premiere theatre schools in Canada.

As per our best practices, I will be engaging in an ongoing discourse with the faculty and staff of the Theatre School, the Vice-Provost Academic and the Provost and Vice-President Academic about opportunities to implement those recommendations offered by the PRT that have not yet been addressed.

14. ASC EVALUATION

The Academic Standards Committee assessment of the Periodic Program Review of the Ryerson Theatre School (Bachelor of Fine Arts) indicated that overall the review provided an informative evaluation of the program. The ASC also noted the recent positive developments with regards to space issues.

The Academic Standards Committee recommends that the program provide a follow-up report on the status of the initiatives outlined in the section entitled Vision, Goals and Strategies for 2013 – 2018. Also, the follow-up should include an update on (1) the review of upper-level course offerings in order to give students a broader choice, as noted by the program, the PRT, and the Dean, (2) the examination of assignments and course content (e.g., critical theory) to identify and resolve gaps and overlaps, and (3) the progress on the development of new minors.

Follow-up Report

In keeping with usual practice, the follow-up report which addresses the recommendation stated in the

ASC Evaluation Section is to be submitted to the Dean of the Faculty of Communication and Design, the Provost and Vice President Academic, and the Vice Provost Academic by the end of June, 2016.

15. IMPLEMENTATION PLAN

i. Approval of the recommendations set out in the Final Assessment Report:

The recommendations have been approved by the Dean and by Senate. Ryerson University's IQAP Policy 126 states: "Senate is charged with final academic approval of the Program Review."

ii. Responsibility for providing any resources made necessary by those recommendations:

Ryerson University's IQAP Policy 126 states: "The Chair/Director and Dean are responsible for requesting any additional resources identified in the report through the annual academic planning process. The relevant Dean(s) is responsible for providing identified resources, and Provost is responsible for final approval of requests for extraordinary funding. Requests should normally be addressed, with a decision to either fund or not fund, within 2 budget years of the Senate approval. The follow-up report to Senate will include an indication of the resources that have been provided."

iii. Responsibility for acting on those recommendations:

Ryerson University's IQAP Policy 126 states: "If the report includes a recommendation for approval of the program review, it will include a date for a required follow-up report to be submitted to the Dean and Provost on the progress of the developmental plan and any recommendations or conditions attached to the approval."

iv. Timelines for acting on and monitoring the implementation of those recommendations:

Ryerson University's IQAP Policy 126 states: "The initial follow-up report is normally due by June 30 of the academic year following Senate's resolution. The Provost may require additional follow-up reports."

16. REPORTING

i. The distribution of the Final Assessment Report (excluding all confidential information) and the associated Implementation Plan to the program, Senate and the Quality Council:

The Office of the Vice Provost Academic is responsible for distribution of the Final Assessment Report to all relevant parties.

ii. The institutional Executive Summary and the associated Implementation Plan be posted on the institution's website and copies provided to both the Quality Council and the institution's governing body:

The Office of the Vice Provost Academic is responsible for posting the information on the Curriculum Quality Assurance website at www.ryerson.ca/curriculumquality. The information is provided to the Board of Governors on an annual basis.

iii. The timely monitoring of the implementation of the recommendations, and the appropriate distribution, including web postings, of the scheduled monitoring reports:

The Office of the Vice Provost Academic is responsible for following up with the programs and their respective Deans to ensure the recommendations are implemented. The follow-up report is submitted to the relevant Dean(s) and the Vice Provost Academic for review.

iv. The extent of public access to the information made available to the public for the self-study:

Ryerson University's Senate Policies are available to the public through the Senate website at www.ryerson.ca/senate. This includes Policy 110 Institutional Quality Assurance Process and Policy 126 Periodic Program Review of Graduate and Undergraduate Programs. The Final Assessment Report (excluding all confidential information) and the associated Implementation Plan is available on the

Curriculum Quality Assurance website at www.ryerson.ca/curriculumquality. A summary of the Report of the Review Committee is contained within the Final Assessment Report.

A summary of the responses provided by the Dean and the program to the Report of the Review Committee is contained within the Final Assessment Report.

17. SCHEDULE

The next periodic program review for Ryerson Theatre School's Bachelor of Fine Arts program is scheduled for 2022 – 2023.