

May 3, 2023

Council Committee on Academic Mission

University of Regina

Re: Theatre Department response to CCAM; Five Year Follow Up

Dear Committee Members,

The Theatre Department has undergone significant changes in curriculum and programming in the last five years. The initial unit review which the Department underwent in 2018 galvanized the Theatre Department to initiate forward-thinking changes in program delivery. At the time of the initial review the Theatre Department had lost its traditional Bachelor in Fine Arts Programs in Acting, Design, and Technical Theatre, and moved to a much more flexible and less structured BA program with streams in three key areas; acting, design, and technical theatre. As noted in the External Report, faculty members had been demoralized by the loss of the BFA program, as well as by the loss of two key faculty positions due to retirement; Dr. Mary Blackstone (Theatre Studies) and Dr. Gerald Lenton-Young (Acting, Directing). Since the Unit Review in 2018 we've had two additional retirements; Dr. Kathleen Irwin (Design) and Professor Kelly Handerek, (Acting, Voice, Directing). Two of those four positions have been replaced.

Despite these losses, the Theatre Department was encouraged and highly motivated by the recommendations from the External Review Committee to begin the process of creating and launching an innovative new Bachelor of Fine Arts program in Devised Theatre and Performance Creation, accompanied by a new BA in Theatre and Drama Studies, taking great care to tailor the program to be pedagogically sound with our reduced number of faculty. While this has been an exciting process, it has not been without challenges, the most immediate being the transition from our old BA Theatre program into our new programs. We have been in the process of graduating students in our old BA programs through course equivalencies and substitutions, as almost all of our theatre courses have been made historical. Many of these BA students take 2 to 4 courses per year and remain in our department a long time. We are hoping to complete this transition by December of 2026, as we won't have a full cohort of students in second, third, and fourth year in our new BFA and BA programs until then.

There are no recommendations in the External Report that the Department disagrees with, rather there are recommendations that have been delayed due to the pandemic, or that we've been unable to pursue due to circumstances beyond our control, the most pressing of those being the loss of faculty and budget.

Current Faculty and Staff;

1. Associate Professor Kathryn Bracht; Acting, Directing, New Play Development; Department Head
2. Professor Wes Pearce, Set and Costume Design
3. Assistant Professor Dr. Shannon Holmes (tenure-track); Acting, Voice, Movement, Ethnography
4. Assistant Professor Jonathan Seinen (tenure-track); Devising and Directing
5. Associate Professor Dr. Leanne Groeneveld; Theatre Studies; Assistant Dean, Campion College (*Currently out-of-scope*)
6. Professor William Hales (Lecturer); Technical Theatre, Stage Management, Rigging. (*Retiring June 2023*)
7. Mason Roth; Master Carpenter. (CUPE)
8. Cathy Mearns; Head of Wardrobe. (CUPE)

The Theatre Department is also home to Media, Art, and Performance's Canada Research Chair in Socially Engaged Theatre, Assistant Professor Dr. Taiwo Afolabi; Applied Theatre, Devising, Community Engagement, Theatre and Policing, Research Ethics, Arts Leadership, and African Cinema. Dr. Afolabi is the Director of the Centre for Socially Engaged Theatre. (C-SET)

Before responding to the recommendations from the External Report, I would like to note that there are four faculty members able to teach full time in our department in 23/24; Dr. Shannon Holmes, Jonathan Seinen, Wes Pearce, and the term replacement for retiring Instructor William Hales.

Dr. Leanne Groeneveld is an Assistant Dean at Campion College, and Kathryn Bracht is the Department Head of Theatre. As such both have course release. Dr. Taiwo Afolabi teaches one undergraduate class per year in theatre due to the necessary obligations of his position as the Canada Research Chair. Mason Roth and Cathy Mearns contribute classes as sessionals, as do several theatre artists in the community. We were able to reduce the number of sessional appointments required this year due to the launch of our new program and the hiring of Jonathan Seinen. We will be able to limit this also for the 23/24 academic year as we will not have a full complement of students in all four years.

Follow up to Recommendations from the External Report:

Program and Curriculum; Reinstate the BFA with a renewed vision and direction.

In the fall of 2022, the Theatre Department officially launched the BFA in Devised Theatre and Performance Creation. This program was to be launched in the fall of 2021, but as the University was still in a state of uncertainty from the effects of the Covid 19 pandemic, we pushed the launch to the fall of 2022 to ensure we could teach face-to-face, as our studio and production classes are difficult to deliver remotely. In this recommendation, the external

reviewers suggested we aim for a cohort of 30 to 40 students each year. This was difficult to achieve coming out of the pandemic with a reduced budget, which meant looking for creative ways to recruit, promote and publicize our new program. This first year was, out of necessity, a “soft-launch”. We currently have 50 students in Theatre across all programs, including those who are completing our old BA in Theatre and Performance.

The vision of this new BFA aims to train a new breed of holistic theatre artists who have a greater range of skills and abilities when they graduate. This includes classes in collaborative theatre making, devising, dramaturgy, playwriting, set and costume design, stage management, producing, administration, voice, movement, and acting. Our goal is for students to leave our program with the ability to create their own work and produce it, work in professional theatre, and have the practical training and skills to work in a variety of areas in the profession through experiential learning.

Refocus and greatly streamline the BA program to have a single clear focus and purpose.

We believe this recommendation was achieved. The new BA in Theatre and Drama Studies and the new BFA in Devised Theatre and Performance Creation are both direct-entry programs that share a common first year. This provides both BA and BFA students with the same introduction to devised theatre as well as foundational training in performance, costume construction, set and props building, and an introduction to the various options to work in technical theatre. Students who complete the BA in Theatre and Drama studies will not only study performance and acting, but their program provides courses in theatre history, playwriting, dramaturgy, contemporary theatre, world theatre, and prepares them to enter graduate studies, take an after-degree in another area such as education, or work in theatre in administration, publicity, or a field such as literary management. We feel both programs are connected in their focus around devised theatre and performance creation, and each have a singular yet shared focus in their pedagogical and practical outcomes.

Ensure the BA and BFA programs complement and reinforce one another.

Having both degrees share a common first year was a decision born out of this recommendation. We have also been careful to construct both degrees so that students can participate in several classes across each program. The final fourth year project for the BFA in Devised Theatre and Performance Creation, and the final project for the BA in Theatre and Drama studies are both centred around the devised production that is created by the BFA students over three semesters and presented on the University Theatre stage. BA students are an integral part of this event, participating in creating a symposium that is presented in concert with the 4th year production.

Collaborate with First Nations University of Canada in developing an Indigenous Theatre certificate program.

While the Theatre Department has made a strong connection with Dr. Jesse Archibald-Barber, (Associate Professor of English in the Department of Indigenous Languages, Arts and Culture at FNUV) this recommendation was put on hold throughout the pandemic. We have been in discussion with Dr. Archibald-Barber several times pre-pandemic regarding potential projects and connections, however creating an Indigenous Certificate Program was put on hold. The department is very keen to follow through on this recommendation, the challenges in bringing it to fruition it are a lack of human resources, narrowing our focus on creating and launching our new programs, budget cuts, and the obvious delay as a result of the pandemic. Dr. Archibald-Barber is joining us at our May retreat to reignite this discussion.

Complete a comprehensive review and updating of curriculum with the aim of reducing the overall number of courses and aligning all remaining course offerings with clearly defined program learning outcomes.

This recommendation has been followed through on. Almost all of our old course offerings this recommendation references have been made historical, and as the students in our out-going BA program graduate, the rest of the courses referenced here will also be made historical. We have taken care to develop classes that provide much more structure and training that align with the goals of our devised theatre programs. We have updated and kept our successful course offerings that are open to all university students (with new course numbers, for example THAC 260 Acting Theatre and Practice is now THTR 115 Foundations of Performance/Intro to Acting) and have created new classes that are laddered and streamlined to provide much more breadth and depth of learning than what our old programs offered.

We have had the opportunity to create and run all of our new first year courses, and in the fall of 2023 will be running all of our new second year courses. These brand-new courses will be continually re-worked as we move through the program to ensure they have defined learning outcomes. We have established a New Program Working Group committee chaired by our new colleague Jonathan Seinen in order to continually review and revise our classes, pedagogy, and programming. Our faculty members have been collegial and exceptional in taking on the hard work of creating new course content for each class. As a new faculty member, it has been challenging to enter a department in transition that is launching all new courses and programs, and our department faculty have all been flexible and supportive in this regard.

Because of the pandemic and the current budgetary limitations at the University of Regina, we have not had the opportunity to ask for additional resources to undertake the facilitation of our transition, as suggested by the External Report, or to request an outside facilitator to help with the review of courses. What we have been able to provide are fewer teaching commitments to the faculty members taking on the work of this transition. Even so, the review of courses and the

transition between programs has been challenging and problematic, as there are few resources or guidance available to the department as to how to successfully transition. This is due in part to the resulting challenges of the Covid 19 pandemic, and also because faculty who have led the department through previous transitions have retired.

Initiate Regular Meetings with the Drama Department at the University of Saskatchewan (one annually)

The past Dean of Media Art and Performance, Rae Staseson, and our colleague Wes Pearce followed up on this recommendation prior to the pandemic. They met with the Chair of the Drama Department at the University of Saskatchewan to discuss possible options in a dual BFA degree between the two institutions, where students would study for two years at the University of Saskatchewan, and two years at the University of Regina. At the time the Drama Department at the University of Saskatchewan was disinterested in this discussion. Since we have emerged from the pandemic, initiating an annual discussion with the new Chair of their department will be followed up on with the Head of Theatre at the University of Regina.

Faculty Renewal

In this recommendation, The External Report noted that *“Existing faculty are excellent scholars, teachers and artists, but they are also overstretched. With several tenure positions lost to retirements in the last decade, and several more retirements on the horizon, the university needs to commit to working transparently with the Dean and the department to develop a proactive strategy for managing retirements, while also attracting new talent and energy.”*

The Department is extremely grateful to have had the opportunity to hire two new colleagues in tenure-stream appointments, Dr. Shannon Holmes, (Professor Kelly Handerek) in 2020, and Professor Jonathan Seinen, (Dr. Kathleen Irwin) in 2022. We would not be able to launch this new program without these two positions, and both have brought fresh energy and new ideas during a difficult time of transition and change.

We are hopeful this renewal will continue, for at the end of this year, Instructor William Hales (technical theatre and stage management) is retiring, and if we lose this position entirely, going forward with our new program will be impossible. We have one instructor position to train students in technical theatre and stage management as well as support our department productions. For example, William Hales stage managed our winter production of ORLANDO, mentoring and training undergraduate students in experiential learning in stage management and design positions. Additionally, he worked with the director of the project Jonathan Seinen in providing mentorship to graduate student Ibukun Fansunhan on a graduate teaching assistantship for that production. We would like to eventually replace William Hale’s position with a technical and stage management hire that also has experience in digital technologies and design.

It's important to have the faculty member with the training and skill in their specific area develop the new courses they are teaching. However, we are hiring a term position to cover Instructor William Hale's classes and departmental/production support in technical theatre for the 2023/24 academic year, which means those classes could be taught with traditional course content. We remain hopeful we will be able to hire a full-time instructor in 2024 so the curriculum development in that area is sound. Bringing in a new Instructor is vital for the development and support of our new programs. Going forward, we also have to be aware that we have two to three potential retirements on the horizon in the next three to five years.

Establish a new faculty position in Indigenous performance and performance forms to strengthen and expand the outstanding initiatives already underway in this area.

This is an excellent recommendation, and one the department will follow up on. We are planning a faculty retreat in May to review our new program development after our first year in operation. The intent is to discuss with Dr. Archibald-Barber how we can creatively move forward with this idea, in tandem with the discussion around the Certificate Program in Indigenous Theatre with FNUV. While we recognize this is a challenging time for the University of Regina regarding hiring, we can take advantage of this moment to look at how this can be accomplished in the future, perhaps, as was mentioned in the External Report, through a funded guest artist placement.

Enrolments

The External Report noted in this recommendation that the Theatre Department should “*Develop and implement several high-enrolment (more than 100 students) first-year courses open to students from across the university, such as a YouTube Performance / Production course that gives students tools in visual storytelling, on-camera performance, and digital techniques to engage online audiences in ways that are compelling, informative, ethical and socially responsible*”.

In the response to the recommendation of digital/online engagement and to the limits of pandemic, we produced two projects. The first was a devised production course prior to the pandemic in 2018 that utilized live-streamed original music from Mexico City and was also filmed live, called *Secrets from the Borne Settee*. This project is available to view on the Department's YouTube channel alongside a second project created in the pandemic that was presented in collaboration with students from the University of the Peloponnese in Greece, titled *The Portrait Project*. Our theatre students created 13 monologues from famous portraits, and filmed them in their homes during the pandemic in the fall of 2020. Gerald Saul's (Film, MAP) experimental film class then took the portraits and responded to them with short films. Both of these projects were directed by Professor Kathryn Bracht, after which Professor Emmanouela Vogiatzaki-Krukowski at The University of the Peloponnese took the portraits and created a

similar project with her students in Greece. Her students and our theatre students discussed the project over several Zoom classes during the semester.

Regarding creating 100 level courses that are high-enrolment, we have returned to offering our Theatre 100 class, which is a survey course that introduces students to production, directing, acting, design, script analysis, performance, and some theatre history, taught by Dr. Leanne Groeneveld. There has been a positive, steady increase in the number of students taking this class since reintroducing it after the pandemic, with 30 students registered in the winter of 2023, and we expect this class to attract more students as we continue to grow our programs.

We have two online theatre classes (THTR 102 Introductory Performance Design and THTR 202 Introduction to Playwriting) and are in the process of creating a third (THTR 301, Storytelling, Performance, and Theatre in Canada). Two more of our introductory design classes (THTR 122 Reading the Visual, and THTR 222 Designing Performance Spaces) have been reimaged by our colleague Wes Pearce to accommodate up to 30-plus students in each class.

As you can imagine, it is difficult to offer large classes that require practical application and equipment, and with few faculty there are core courses that need to be offered to the students in our new BFA and BA programs before we can create high enrolment classes that have digital application, such as the YouTube Performance class that was suggested in the External Review.

Celebrating and Promoting Success; Work with the Faculty of Media, Arts, and Performance to develop marketing, promotion, and recruitment strategies, especially using social media.

The Faculty of Media, Art, and Performance does not have a dedicated publicist or marketing department, this role falls to the Department Heads. Up until this academic year, marketing, promotion, and recruitment strategies have been the responsibility of that position.

Since this external report, Theatre has expanded their online presence. We have 1.2 thousand followers on Facebook, and with Dr. Shannon Holmes in the newly formed Chair of Social Media position, the department's Instagram account has also grown to 635 followers. We have come to depend heavily on our publicity and promotion through our social media platforms, as we have no dedicated publicist. The Department Head has worked with a student job placement in publicity, which is a part-time position of 25 hours per semester. We have opened a brand-new departmental Tic Tok account, a YouTube account and have had responsible senior students run "take-overs" of our various social platforms, providing live feeds from rehearsals to the scene and costume shops, all with great response. We also have excellent promotional material at our disposal created in 2018 by Bravo Tango.

The Department has also undertaken several recruitment initiatives. Dr. Shannon Holmes is also the chair of this area, and under her guidance we launched a trial recruitment initiative

called “Theatre Student for a Day” and invited local high schools to participate in devising, performing, taking workshops, touring our spaces and participating in a treasure hunt to discover the university at large, finishing the day with a talk from the Registrar’s office. This was an incredibly successful event, limited to 30 drama students, that we will offer again next fall. Other recruitment initiatives this year have included:

- Participating in the President’s UR Days in Weyburn, Regina, and Swift Current
- Held a Department Open House February 9th, providing a tour, snacks, and an opportunity to sit in on a rehearsal of ORLANDO while Jonathan Seinen was directing
- In January of 2023 Dr. Shannon Holmes and Department Head Kathryn Bracht visited LeBoldus High School and joined two drama classes to discuss our new programs.
- March 11 Dr. Shannon Holmes held a Virtual Open House for students to drop in and ask questions.
- March 14th the department presented ORLANDO in a high school matinee to 90 student from the Balfour Collegiate Arts Program.

Facilities

The External Report noted our excellent facilities and had several creative recommendations for teaching, learning, and community engagement. One of the notes in this recommendation was to focus our productions in the Shubox Theatre, which the reviewers suggested is far friendlier to theatre creation because of its flexibility. We have taken this into account, and have only two productions produced on the mainstage for each cohort over the four years they are in the program.

Another suggestion in this recommendation was to have a cohort of students working with technical and design elements in our performance spaces, and we will need a skilled artist-scholar Instructor in the area of technical theatre/stage management/ design to follow through with this. Because of our reduced faculty, we’ve had to prioritize these recommendations in order of what we can realize now, and focus our efforts in course creation where we have the professors with the skill and expertise.

Celebrating and Promoting Success

We have a Distinguished Alumni Award which we award to a graduate of our program who has made significant achievements in their careers. We have built upon this initiative, and now have an alumni evening in early September where we award the recipient of that year, and add their name to the list of alumni who have been celebrated. Our master carpenter Mason Roth adds the alumni’s name to a piece of artwork in the shape of a puzzle, and we gift the recipient with a piece of the puzzle as well as a gift from the department. We also celebrate our incoming new first year BFA and BA students on this evening, and invite recent graduates to create a performance in the Shubox. We had the first Distinguished Alumni event in the fall of 2023,

where we celebrated alumna Maki Yi, and she performed her one woman show for the public. Our next Distinguished Alumni event will be presented September 16, 2023 in the Shubox Theatre.

All of this is advertised and promoted on each of our social media platforms. Our theatre productions have a high school matinee in which we invite local high schools to attend, as mentioned previously. Following up with External Report's suggestion that we highlight the successes of our graduates on our social media platforms is also attended to where possible.

Music, Theatre and Education

We continue to have a strong relationship with Drama in Education, and have been in conversation with Dr. Sara Shroeder about all of the changes we are undergoing in our department, as Drama in Education students are required to take classes in theatre. We have begun outreach and recruitment initiatives with local high schools as mentioned previously, and have worked with music students on several theatre productions since the unit review. The challenge with creating musical theatre classes in conjunction with music is that both departments are small and stretched thin with very few faculty. In Theatre we've discussed a summer program of theatre intensives for students. Music holds very successful Band Camps every summer, and Theatre has discussed the possibility of connecting with Music to potentially hold a musical theatre intensive that might cross-over with their summer intensives.

Moving forward, this is an itemized list of what the Department plans to continue to implement and hopes to implement, given appropriate resources:

- Prioritize the recommendations we can successfully pursue and accomplish with the limited human and budgetary resources we currently have, such as:
- Continue to reflect on and refine the learning outcomes and vision of our new BFA and BA programs and courses with the New Program Working Group.
- Reconnect with Dr. Jesse Archibald-Barber at FNUV to initiate discussion and possible strategies around the creation of a Certificate in Indigenous Theatre, and
- At our spring faculty retreat imagine and strategize potential funding opportunities to create an Indigenous Guest Artist position in theatre
- Continue our recruitment efforts to increase enrolment; create opportunities to invite students to campus with creative initiatives
- Connect annually with the Chair of the Drama Department at the University of Saskatchewan
- Continue to utilize our social media platforms to publicize and market our programs, in addition to finding creative ways to promote ourselves nationally
- Discuss the potential with Music of connecting and/or intersecting with their summer Band Camps with a Musical Theatre Intensive.

Internal and External Service to the University of Regina

All members of the Theatre Department display strong dedication to service at the Departmental, Faculty, and University level. I've provided a sample list at the end of this section to highlight faculty engagement in these areas.

Service to University/Community Engagement

The Theatre Department has on-going relationships with the Globe Theatre, Curtain Razors Theatre, Regina Little Theatre, the Saskatchewan Association of Theatre Professionals, On Cue Performance Hub, and the Saskatchewan Playwright's Centre, Listen to Dis, The Regina Fringe Festival, the Saskatchewan Drama Association, Theatre Ekstatica and to individual theatre artists in our community. We work with these organizations and individuals providing in-kind rehearsal space, student mentorships, theatre workshops, consulting, and dramaturgical and adjudication services. Currently, we are working collaboratively as a senior partner with On Cue Performance Hub on the first Riser Regina initiative lead by Why Not Theatre of Toronto to present 4 new plays by emerging artists May 10 through to June 2 in the Shubox Theatre. This project has 10 MITACS theatre students and recent graduates involved.

This year we have connected with Gareth Evans, the Program and Visitor Services Supervisor at Government House, as he was interested in using our students to develop historical programs with actors and playwrights for visitors to Government House, and we have two of our students working there currently.

In a similar vein, we've had students working with the Kronau Museum, and are in talks with the City of Bienfait to potentially develop a devised historical site-specific theatre experience for visitors to their town. We have had one meeting with them, and plan to visit them again in Bienfait in May.

Each year the Theatre Department honours a Distinguished Alumni who has graduated from one of our programs and made a significant impact in theatre and the community they work in. This is accompanied by an alumni production in the Shubox Theatre which the Department also provides in-kind support for.

Dr. Afolabi's Centre for Community Engaged Research officially launched on April 21, 2023, and he has been working with communities in Saskatchewan and across Canada since he arrived in the fall of 2020. (<https://cset.ca/home/>) C-Set has taken on the Theatre Department's conversation series titled *Crossing Currents; Activating Change in Canadian Theatre*, which the Department launched under Kathryn Bracht in the pandemic with three highly successful conversations around race and theatre training, performance, and the arts that was presented on Zoom with national attendance. As this series aligns so well with the principals of C-SET, Dr. Afolabi and the Centre for Socially Engaged Theatre will continue to present these conversations on important issues affecting the national theatre scene.

Hiring Committees;

- Assistant Professor Tenure Track in Devised Theatre and Directing
- Limited Term Professor in Music (Piano) Dean's Representative
- Assistant Professor Tenure Track Music Theory, Dean's
- MAP Dean Search Committee
- Instructor, Stage Management and Technical Theatre

Dr. Leanne Groeneveld, Assistant Dean of Campion College

Campion College Committees: President's Advisory Board

University Committees

1. Academic Leadership Group
2. Associate Deans (Academic)
3. Faculty of MAP Admissions and Studies Committee
4. Council Committee on Research
5. Council Committee on Undergraduate Admissions and Studies
6. Faculty of Science Admissions and Studies Committee
7. Faculty of Science Student Appeals Committee
8. High School to University Transitions Committee

Theatre Studies faculty member (at Campion College)

Campion College Committees

- Chair of the Mission Priority Examine Committee (a committee organizing a Jesuit "unit review" of Campion College – Fall 2022 through Fall 2023)
- Social Committee
- Organizer, Idle Talk lecture series

Wes Pearce

Theatre Department

1. New Program Working Group

MAP

2. Dean's Executive
3. Community - Board of Directors for Globe Theatre (Executive 2022-23)
4. Co-coordinator CATR Scholarly Awards,

University:

5. U of R - CCUAS (elected member)
6. CCAM, Council Committee on Student Appeals (Sept - December)
7. FGSR chair for 2 Masters Defense

Search Committees;

8. Assistant Professor Tenure Track in Devised Theatre and Directing
9. Stage Management and Technical Theatre (Lecturer, Term)

Our faculty has many connections to our local theatre community and to the greater national theatre community. We've provided some examples of service, committee work as well as community engagement, below.

Faculty University Service/Committee work:

Kathryn Bracht – Department Head, Theatre

Theatre Department:

1. Graduate Program Representative, Theatre
2. New Program Working Group
3. Recruitment Committee
4. Publicity (Chair)

MAP:

5. MAP Graduate Committee
6. Interdisciplinary Undergraduate Program Committee
7. Dean's Executive MAP
8. MAP Environmental and Sustainability Working Group
9. MAP Peer Review Committee

University:

10. Executive of Council

Hiring Committees:

1. Assistant Professor Tenure Track in Devised Theatre and Directing (Chair)
2. Instructor, Stage Management and Technical Theatre (Chair)

Dr. Shannon Holmes – Assistant Professor

Theatre Department:

1. New Program Working Group
2. Social Media (Chair)
3. Recruitment (Chair)

MAP

4. MAP representative to FGSR
5. MAP Undergraduate Scholarship Committee

University Committees:

6. Admissions, Studies, and Procedures Committee
7. Creative Technologies Committee
8. MITACS Supervisor for 10 current students and recent theatre graduates for On Cue/Riser Regina.

Community;

- Board of Directors for Globe Theatre (Executive 2022-23)
- Co-coordinator CATR Scholarly Awards,

Jonathan Seinen (New faculty)

Theatre:

1. New Program Working Group (Chair)
2. Community & Fundraising (Chair)
3. Department Liaison to Theatre Students' Association

University (upcoming)

Executive of Council (as of July 1, 2023)

Search Committees:

- MAP Associate Dean (Undergraduate) Search Committee.

Dr. Taiwo Afolabi – Assistant Professor

University of Regina

1. Director, Centre for Socially Engaged Theatre (C-SET) (2021-)
2. Research, Theatre Department (Chair)
3. Director, UNESCO's International Theatre Institutes (UNESCO/ITI) Network for Higher Education in the Performing Arts, University of Regina chapter (2021-)
4. MAP Graduate Committee (2021-)
5. Interdisciplinary Program Graduate Committee (2021-)
6. Executive of Council (2021-)
7. Council Committee on Agenda (2021-)
8. Search Committees:
 - a. Vice-President—Academic (2022)
 - b. Assistant Professor Tenure Track in Devised Theatre and Directing (2022)

Community: Regina/Saskatchewan

9. Board of Directors (Community-Regina)
 - a. Common Weal Community Art (2021-)
 - b. Ugandan-Canadian Association of Saskatchewan and African Descent Professional Associate (UCAS-ADPA) (2023-)
 - c. On Cue Performance Hub Advisory Committee (2020-2022)

Mason Roth (CUPE/ Sessional)

1. 12 years on Health and Safety (University of Regina)
2. 12 years Fire Marshal
3. Convocation set up and problem solving.
4. Tour ambassador for MAP

William Hales (Instructor) Community:

1. Board Membership
2. Regina International Fringe Theatre Festival 2014 – present
3. Saskatchewan Association of Theatre Professional 2019 – present
4. On Cue Performance Hub Advisory committee 2020 - 2022
5. Adjudications Backstage Adjudicator Saskatchewan High School Provincial Festival – One Act Play Festival
6. Saskatchewan Drama Association 2000 2002 - 2010 2012 – 2023
7. Professional Committees Canadian Actors Equity Association
8. Northern Alberta Advisory Committee - Chair 1987 – 1992
9. Saskatchewan Advisory Committee 1999
10. National Stage Management Advisory Committee 2000 – 2011
11. Technical Advisor Moose Jaw Mae Wilson Theatre Installed the lighting, rigging and audio house setup prior to opening of the facility
12. The Artesian on 13th – Regina Installed the lighting system and continue to consult and assist in the operation of the facility
13. Souris Valley Theatre Involved in restoring the theatre to operational status after the facility was flooded and closed for two years