



THE SCHOOL
of Toronto Dance Theatre

**2017-2018
STUDENT
HANDBOOK**

TABLE OF CONTENTS

Introduction	3
Dates to Remember 2017-2018	4
Staff and Faculty	5
Faculty and Guest Artists	6
Student Body and Graduates	7
Joint Program with York University	8
The School and the Community	8
Performance Opportunities	9
An Overview of the Professional Training Program	10
Attendance	11
Studio Etiquette	13
Repertory Practices	15
Dress Rehearsal and Performance Etiquette	17
School Information and Services	21
Student Government	25
Student Fundraising Guidelines	26
Financial Aid	28
Bursaries and Awards	29
Fees & Schedule of Payments	32
Documentation	35
Policy of Non-Discrimination	35
Sexual Violence Policy	36
Student Complaint Procedure	36
Expulsion Policy	38
Healthcare	41
Mental Health	42
Counselling Resources	42
Health-Care Practitioners & The Dance Artist: A Selected Overview	45
Medical and Therapeutic Professionals Resources	46
Legal Resources	50

INTRODUCTION

This handbook has been compiled for students enrolled in The School of Toronto Dance Theatre's Professional Training Program.

You are expected to familiarize yourself with its contents, and refer to it as necessary throughout the school year. The handbook covers most policies and practices/procedures that govern the operation of the School. It also provides practical and essential information on staff, fees, dates of upcoming events, and the School in general.

The handbook is intended to aid you in answering any questions you may have regarding your day to day life at the School. Any issues not covered in the following pages may be brought to the attention of the office staff.

DATES TO REMEMBER 2017 – 2018

Labour Day	Sept. 4, 2017
Professional Training Program Registration 2nd Year & 3rd Year	Sept. 5, 2017
Professional Training Program Registration 1st Year	Sept. 6, 2017
Professional Training Program Classes Begin	Sept. 6/7, 2017
Adult Recreational Classes Fall Term (no class Oct. 7)	Sept. 12 - Nov. 28, 2017
Young Dancers' Program Fall Term (no class Oct. 7)	Sept. 9 - Dec. 2, 2017
Thanksgiving (off)	Oct. 6-9, 2017
Coffee House student-run production	Oct. 27, 2017
Fall Break	Oct. 30 - Nov. 3, 2017
Impulse 2017 Mainstage Performance	Nov. 23-25, Nov. 30 - Dec. 2, 2017
Impulse 2017 Student Matinée Performances	Nov. 24 & 30, 2017
Third year photo shoot	Nov. 28-29, 2017
Young Dancers' Program Fall Showing	Dec. 2, 2017
Professional Training Program Returns	Jan. 8, 2018
Adult Recreational Classes Winter Term (no class Feb. 17, Mar. 31, May 19)	Jan. 9 - Jun. 12, 2018
Young Dancers' Program Winter/Spring Term (no class Feb. 17, Mar. 31)	Jan. 13 - May 12, 2018
On The Move - 3rd Year Career Day	TBA
Professional Training Program Audition	Feb. 4, 2018
Choreographic Workshop	Feb. 9 & 10, 2018
Third Year Montreal trip	Feb. 13-16, 2018
Family Day (off)	Feb. 19, 2018
Coffee House student-run production	Mar. 2 & 3, 2018
Spring Break (1st and 2nd Years Only)	Mar. 5-9, 2018
Acceleration 2018 (3rd Year Show) Performances	Mar. 21-24, 2018
Acceleration 2018 Student Matinée Performances	Mar. 21 & 23, 2018
Third year break	Mar. 26-30, 2018
Day off (all)	Mar. 26, 2018
Good Friday & Easter Monday (off)	Mar. 30 & Apr. 2, 2018
Momentum 2018 Mainstage Performances	May 3-5 & 10-12, 2018
Momentum 2018 Student Matinée Performances	May 4 & 10, 2018
Momentum 2018 Gala Fundraising Performance	May 3, 2018
YDP Spring Showing	May 12, 2018
Graduation	May 13, 2018
Summer Intensives	Jul. 2-27, 2018
Professional Training Program Audition	Jul. 14, 2018

*** ALL DATES ARE SUBJECT TO CHANGE ***

STAFF AND FACULTY

Artistic Director Patricia Fraser

Managing Director Michalle Yeung

Artistic Associates Susan Macpherson, Patricia Miner

Training and Performance Associate Rosemary James

Admissions and Records Manager Andrea Roberts

Student Services and Financial Aid Officer Louise Plunkett

Communications and Outreach Manager Lilya Sultanova

Artistic Advisor Christopher House

Graham Technique Teachers Wendy Chiles, Rosemary James, Helen Jones

Contemporary Technique Teachers Johanna Bergfelt, Christopher House, Patricia Miner, Darryl Tracy

Anatomy Darryl Tracy

Ballet Johanna Bergfelt, Robert McCollum

Bouffon Massimo Agostinelli

Cardio/Conditioning Johanna Bergfelt, Heather MacPhail, Patricia Miner, Sahara Morimoto, Jillian Peever, Jake Ramos, Darryl Tracy

Creative Process Christopher House, Julia Sasso

Contact Improvisation Pam Johnson, Allen Kaeja, Karen Kaeja

Dance History Wendy Chiles

Elements of Production Jeff Morris

Horton Debbie Wilson

Improvisation Julia Sasso, and guests

Music TBA

Pedagogy Patricia Fraser, Michelle Silagy, and faculty

Repertory Massimo Agostinelli, Peggy Baker, Jennifer Dallas, Jasmyn Fyffe, Danny Grossman, Christopher House, Sharon B. Moore, Ryan Lee, Harold Rhéaume, Julia Sasso, Darryl Tracy, Apolonia Velasquez

Rehearsal Directors Patricia Fraser, Sarah Fregeau, Rosemary James, Eddie Kastrau, Patricia Miner, Megan Nadain, Andrea Roberts

Guest Artists

Ballet: Christine Wright

Contemporary: Peggy Baker

Graham Technique: Elizabeth Auclair, Kenny Pearl

Accompanists: Robin Buckley, Heerak Chung, Tita Evidente, Larry Graves, Laurie Hood, Michael Menegon, Ed Squires, Stich Wynston, and others

See schooloftdt.org for staff and faculty biographies.

FACULTY AND GUEST ARTISTS

The School has a faculty of approximately 25 full and part-time teachers. In addition, students have the opportunity to work with visiting artists from across Canada, the United States, and Europe.

Guest artists have included:

Kate Alton	Ginelle Chagnon	Michael Jones	Ofilio Sinbadinho
Julia Aplin	Allison Cummings	Eddie Kastrau	Roger Sinha
Elizabeth Auclair	Jennifer Dallas	James Kudelka	Risa Steinberg
Peggy Baker	Robert Desrosiers	Louis Laberge-Côté	Heidi Strauss
Serge Bennathan	Paul-André Fortier	Coralee McLaren	Michael Trent
Nova Bhattacharya	Lauren Gould	Sahara Morimoto	Lise Vachon
Marc Boivin	Danny Grossman	Kenny Pearl	Apolonia Velasquez
Barbara Bourget	Sasha Ivanochko	Tedd Robinson	Christine Wright
Susie Burpee			William Yong

TORONTO DANCE THEATRE

Toronto Dance Theatre is one of Canada's leading dance companies, recognized for the intelligent, adventuresome vision of its choreography and the exceptional artistry of its dancers.

Founded in 1968 by Patricia Beatty, David Earle, and Peter Randazzo, and under the artistic direction of Christopher House since 1994, Toronto Dance Theatre has produced a remarkable body of original Canadian choreography. The company has had – and continues to have – a profound influence on the development of dance in Canada.

Christopher House is one of Canada's "most enduringly inventive choreographers" (National Post). His works are acclaimed for their rich movement invention, subversive wit and deft handling of multiple layers of meaning. TDT's dancers are remarkable artists who play an essential role in the creative process, celebrated for their physicality, imaginative daring, and sensitive, playful ensemble work.

Under House's direction, the company has opened its doors to collaborations with international artists including the iconic American choreographer Deborah Hay. Initiatives such as the *Berlin/Toronto Project* (2009), the *Paris/Toronto Project* (2011), and the *Brussels/Toronto Project* (2013) bring stimulating new perspectives to the Toronto dance scene. The choreographic showcase *Four at the Winch* and the discussion series *The Process Revealed* are designed to facilitate an exchange of ideas between artists and the audience, and TDT's Education program offers a wide variety of dance experiences for young audiences.

Toronto Dance Theatre performs annually at Toronto's Harbourfront Centre and at the company's own Winchester Street Theatre in Cabbagetown, where it shares a home with the affiliated School of Toronto Dance Theatre. The company maintains a regular presence from coast to coast in Canada, and has toured extensively in the United States, Europe, and Asia.

www.tdt.org

STUDENT BODY AND GRADUATES

Since 1982, the PTP has evolved from a one-year program and a student body of 20, to a full-time, three-year curriculum with approximately 60 students. Students come to the School from every province in Canada, including First Nations, and, internationally, the School has welcomed students from Austria, Australia, the Bahamas, Barbados, Bermuda, Brazil, Chile, China, Colombia, Cyprus, the Czech Republic, England, France, Hong Kong, India, Israel, Italy, Jamaica, Japan, Mexico, Morocco, Mozambique, New Zealand, the Philippines, Poland, Russia, Serbia, Singapore, South Africa, South Korea, Spain, Switzerland, Taiwan, Trinidad, the UK, and the United States.

As a graduate of the Professional Training Program you will be trained as a performer and prepared to pursue career opportunities in the field of contemporary dance.

Graduates of The School of Toronto Dance Theatre are noted for their artistic and performance qualities, their technical proficiency, their versatility, and their strength. They have achieved success as performers in companies and as independent artists. Graduates are also working as artistic and rehearsal directors, choreographers, teachers, and dance-related practitioners. In addition to Toronto Dance Theatre, which has drawn a majority of its current members from the School's Professional Training Program, the School has sent an impressive number of graduates to major Canadian and international companies.

Other alumni have initiated their own dance collectives, festivals, and schools. Some have continued with their studies for combined degrees, or have gone on to apply their knowledge of dance beyond the stage. Many graduates have been accepted into Masters level degree programs at such institutions as The London Contemporary School of Dance, Middlesex University, The Trinity Laban Conservatoire of Music and Dance, and York University.

In addition to performance, many dancers combine dancing with teaching, choreography, writing, consulting, or administrative work.

Potential career paths may lead you to a successful career in:

- dance performance
- choreography
- artistic and rehearsal direction
- dance teaching
- dance company or collective creation and development
- dance festival curation
- dance performance presentation
- dance research, criticism, and writing
- health and fitness instruction
- independent studio ownership and direction
- theatre performance and production
- arts administration
- arts consultancy

JOINT PROGRAM WITH YORK UNIVERSITY

The York University-School of Toronto Dance Theatre Professional Training Program is a program offered jointly with York University's Dance Department. It is an Honours B.F.A. program that draws on the complementary strengths of both institutions, and is similar to the existing Honours B.F.A. Joint Program in Dance offered with Canada's National Ballet School. The program is consistent with the Academic Plan of the York Faculty of Fine Arts and the University's strategic priority regarding the development of professionally related programs.

Students who successfully complete the three-year School of TDT program, recognized by the Professional Training Certificate, with minimum B standing (6.0 gpa) will be eligible to apply for admission to the York B.F.A. (Hons) Dance program. After successful application to York University, students admitted will have up to 60 credits from their training at the School applied towards their 120 B.F.A. (Hons) degree.

Given the studio technique and performance orientation of the School of TDT program, students in the joint program will concentrate their B.F.A (Hons) studies on theory and other non-studio courses.

A York dance audition is not required for graduates of The School of Toronto Dance Theatre Professional Training Program. Please contact the Chair of York's Dance Department at danchair@yorku.ca for further information.

Please visit the York Dance Department's website, dance.ampd.yorku.ca.

THE SCHOOL AND THE COMMUNITY

The School of Toronto Dance Theatre is located in the heart of historic Cabbagetown, a neighbourhood located on the east side of downtown Toronto, Ontario, Canada. Surrounded by the largest continuous area of preserved Victorian housing in North America*, the School itself is situated in a heritage-designated renovated church – a building which is also home to Toronto Dance Theatre (TDT) and the Winchester Street Theatre. The building's facilities include four studios (one of which is a 125-seat theatre), dressing rooms, showers, sauna, wardrobe, and the administrative offices for both the School and TDT. Some classes and rehearsals are held in the studios of Canadian Contemporary Dance Theatre and Canada's National Ballet School, both of which is within close walking distance of the School.

The neighbourhood surrounding the School is an eclectic mix, both economically and socially, which helps create a community of interesting and distinctive character. Other important dance studios are found in close proximity to the School, and together with our home at 80 Winchester Street, these facilities contribute to a vibrant array of dance activity ranging from training and rehearsal to performance, both professional and recreational, for people of all ages.

**Cabbagetown Preservation Association*

VOLUNTEER WORK

A great way for students to get involved in the dance community is by volunteering for other artists in the city. Ushering, box office, and stage management are some of the ways to help out during productions. Dance organizations may need assistance with administrative duties from time to time. These are opportunities to experience and learn about the dance community.

PERFORMANCE OPPORTUNITIES

In rehearsal and in performance, you will be immersed in the act of creation, recreation, and interpretation. You will experience different choreographic processes, learn valuable performance skills, and be prepared to become the most versatile of instruments as a professional dancer.

You will have opportunities to perform special commissions or remounts of work by acclaimed Canadian choreographers; works by Christopher House from the repertory of Toronto Dance Theatre; works by talented emerging contemporary creators; and classic dances by significant international choreographers.

MAINSTAGE PERFORMANCES

Winter and spring programs involve the entire student body in new creations and remounts of master work.

As a third year dancer, you will perform a distinctive additional program of solos, duets, and small ensemble repertory by renowned choreographers in the spring of your final year.

CHOREOGRAPHIC WORKSHOP

As a third year student, you will present your own choreographic work as a culmination of the Creative Process course, designed to guide you through the choreographic process, from conception through creation and rehearsal, and finally to performance. Production management for this Choreographic Workshop is provided by second year students. The School has an excellent manual which provides guidance as you learn to produce your own work.

COFFEE HOUSE

More informal student-run “Coffee House” performances regularly present original student choreography.

All of the above performances take place in our home theatre, the Winchester Street Theatre.

CANADA DANCE FESTIVAL

Recent graduating classes have appeared at the Canada Dance Festival, performing with students from a nationwide consortium of contemporary professional training programs. Additionally a renowned choreographer works separately with each school, assembling the final piece in Ottawa. Tedd Robinson and Ginette Laurin have created past work for the consortium; in 2012, graduating dancers performed repertory by Jean-Pierre Perreault. In 2014, Tedd Robinson once again created a stunning new work which was performed on the National Arts Centre Theatre stage. The choreographer for the 2016 graduating class was Robert Desrosiers. In 2018, the choreographer Harold Rhéaume will create a new work for our graduates.

SPECIAL ADDITIONAL PERFORMANCES

Various projects have involved students in special additional performances, most recently in *Tribute to Rachel Browne* at the Fleck Dance Theatre, in Jean-Pierre Perreault’s *Joe et Rodolphe* at the National Arts Centre Theatre in Ottawa and in Paul-André Fortier’s *October Sky* at Nuit Blanche in Toronto. They have also performed in excerpts from Serge Bennathan’s *The Trilogy of Sable/Sand* in the Abilities Arts Festival celebration of the *Neat Strange Music of Ahmed Hassan* at the Betty Oliphant Theatre, and in works by Rachel Browne, Danny Grossman, Bill James, Kaeja d’Dance, Ginette Laurin, Julia Sasso, and Gerry Trentham.

Additionally, our students have participated in performances of the *Old and Young and Reckless Together* series in Toronto, featuring remounts of classic works by senior choreographers, most recently the work of Paul-André Fortier.

Third year students may participate in additional performances during an exchange program with l’École de danse contemporaine de Montréal.

AN OVERVIEW OF THE PROFESSIONAL TRAINING PROGRAM

ASSESSMENT

The Professional Training Program is designed to provide intensive training in contemporary dance. The Artistic Director and faculty carefully monitor the progress of each student, and grades are assigned. You are expected to attend each scheduled class and perform to the best of your abilities. You will have interviews with the Artistic Director and selected faculty members, at which time you will be provided with constructive feedback on your artistic development. During these interviews, you should keep in mind that you are being assessed on your understanding of fundamental techniques, commitment to dance, dedication to the program, and potential to become a professional dancer. In addition to these interviews, you are encouraged to discuss your development with faculty members on an on-going basis.

The rigour of the Professional Training Program gives you insight into the demands of a professional dance career. Consequently, advancement through the program is not automatic; advancement is contingent upon understanding and embodying the skills and concepts taught during each year of the program. Should any one of you fail to progress sufficiently in your training, the Artistic Director and faculty may conclude that it is inappropriate for you to continue on in the program, or that it is necessary for you to repeat the year's training. For the full appeal process, please see page 39 .

TRANSCRIPTS / LETTERS OF ENROLMENT

If you are currently enrolled in the Program, you may request these as needed, free of charge. Upon leaving the program, a \$25.00 charge will be levied for each copy required by former students.

STUDENT IDENTIFICATION CARDS

Student Identification Cards will be issued shortly after registration. There is a \$25.00 charge to replace these cards.

CERTIFICATES

The School of Toronto Dance Theatre grants certificates to graduates of the Professional Training Program. In order to graduate, you must have satisfied the requirements of the program.

ADVANCED STANDING

The School does, in rare circumstances, consider advanced standing for students with exceptional previous training.

Advanced standing is granted at the discretion of the faculty and the Artistic Director.

ATTENDANCE

The Professional Training Program is intentionally rigorous and diverse in order to serve two purposes. The School attempts to train dancers as effectively and thoroughly as possible, while at the same time familiarizing them with the demands of a professional career in dance. It is for these reasons that the Program requires an extremely high standard of self-discipline. All classes are considered important in the development of well-rounded dance artists.

You are expected to take responsibility for your artistic growth, and to contribute your energy, attention, and focus to a reciprocal learning process.

Attendance at all classes is mandatory, unless specific exceptions have been arranged with the Artistic Director in advance. Allowance will be made for serious illness. In cases of injury, you are expected to watch the classes you are unable to participate in. If you are seriously ill or have encountered a problem, **you must phone** the School. If you are ill, injured, or require compassionate leave, you must inform the office before your first scheduled class of the day. Should illness or serious injury necessitate your missing a class, you are expected to learn any missed material from colleagues, who are in turn expected to assist in a spirit of generosity. **Absence due to issues pertaining to physical or mental health or injury of five school days or more must be accompanied by a doctor's note.** Such illness or injury may affect ongoing participation in the program.

If you miss five consecutive days of scheduled classes without valid and documented reason(s), you may be withdrawn from the program. **The School is legally required to report absenteeism to OSAP** for those students receiving government financial assistance after 28 days of absence for whatever reason.

You are preparing to go out into the world as a professional, and developing your reputation for reliability. Commitment and positive work ethic are essential to your career.

The Program is full-time. **Students in 2nd and 3rd year should expect to be in School until 6:15 p.m, each weekday; 1st years are generally finished by 4:00 p.m.** You must arrange outside work commitments to allow attendance at all scheduled classes. You should not accept any work offers that conflict with the School's schedule. Leaving class early is not an option. You must arrange all appointments (including physiotherapy/chiropractic/massage treatments, etc.) outside scheduled class hours. **All dancers should be prepared for a later schedule (minimum 6:00 p.m. finish) during performance weeks (including the Thursday and Friday of the week prior to a production), and should be prepared to book time off work for the entire run of those performances! No exceptions will be made.**

Extensions to any breaks and long weekends will not be allowed. This includes the days immediately preceding and following a holiday. **It is up to you to make sure that any family members who may be making travel plans or other arrangements are aware of this rule and adhere to it.**

CALLING STUDENTS WHEN THEY ARE ABSENT

A member of the administrative or artistic staff will phone you if you are absent, on a daily basis.

ATTENDANCE POLICY

EXCUSED/UNEXCUSED ABSENCES

There are no excused absences. We recognize that you may be ill or injured or encounter unforeseen problems which may affect your attendance. We strongly urge that if you are, or think you might be, infectious, you should stay at home. You must still phone in when sick. Teachers will still record illness and injury in the attendance file but **ALL ABSENCES will be considered when calculating 80% attendance**. Because of the severity of the consequences of absenteeism, you are strongly advised to save absences for when you are legitimately sick. If you are recorded as sick or injured in your file, then the Artistic Director and senior staff or faculty will employ some discretion when considering you for attendance probation.

ATTENDANCE PROBATION

If you miss 20% of your classes, in any course, you will be placed on "Attendance Probation". Attendance Probation means that you would be alerted to your poor attendance and would meet with the Artistic Director, or designate, and a senior member of the faculty or staff. Attendance Probation can include, but is not limited to the following:

- Having the grade for that particular course lowered
- Receiving an "incomplete" on your transcript
- Being asked to make up missed classes
- Being asked to leave the program

In addition, if you are on Attendance Probation, you must demonstrate marked improvement in your attendance. The Artistic Director and senior staff or faculty would determine, on a case by case basis, whether you may proceed in the program.

LATENESS

Chronic lateness may result in an individual being put on Attendance Probation.

APPEAL PROCESS (SEE PAGE 39 FOR DETAILS)

If you are asked to leave the program then you may appeal the decision. The appeal process would include a meeting with the Artistic Director or designate and senior member of the faculty or staff. If you make an appeal, you must bring documents to legitimize your absences (such as a doctor's note), provide valid and compelling reasons why you should be re-instated, and articulate how you would make restitution for missed classes.

WHAT IS AN INCOMPLETE?

An "incomplete" on your transcript refers to any course in which you do not attend 80% of the scheduled classes.

STUDIO ETIQUETTE

ARRIVING FOR CLASS

You are expected to arrive with enough time to warm yourself up and otherwise prepare for classes, so as to minimize the risk of injury. Traditionally, you may not enter class once it has begun, and lateness will be penalized. However, everyone can experience an unforeseeable delay, and some teachers allow you to enter inconspicuously at a suitable break in the class. If you are late, quietly attract the teacher's attention to see if they will let you in. In the meantime quietly warm up on the side until such time as it is suitable for you to enter the class.

If you have missed a significant number of exercises in the Graham work (for instance), begin going through the floor work quietly on the side until you "catch up" and are permitted to join the class. Letting you join class is always at the discretion of the teacher. Once class has begun, out of respect for the teacher and your peers, you may not leave the room unless you have given the teacher a reason beforehand or an emergency arises.

WARMING UP

1. Before classes please respect your own and others' need for quiet, concentrated time to warm up and prepare.
2. Discover what you need to do for your body in order to warm up. Not everyone needs the same things.
3. Please do not place your bags or other articles along the mirror walls.
4. Please do not bring food or drinks into the class. Drinking water is acceptable during suitable breaks. Please don't bring your water bottles onto the dance floor or place them beside the barres. Try to get through class without going to the washroom. You are likely to need to get through a performance without asking the audience to be excused. If you must, please go quickly and at a suitable break.

DRESS CODE

1. Movement training teaches you to communicate eloquently with your whole body. In order to ensure that you get the best possible instruction, baggy clothing is not acceptable attire for class. You should have dancewear with clean lines. Comprehensive corrections cannot be given if the body is hidden. You should always be prepared with "tights" underneath warm-up clothes, and should have a layer to cover up legs and shoulders to facilitate movement on the floor for Graham and Body Work. In addition, you may be asked to alter your outfit based on the teacher's preference or the requirements of the activity.
2. Men must wear a dance belt.
3. You are expected to wear clean, dry dance clothes daily, and to be considerate of others by using deodorant and limiting your use of scented products in the studio.
4. Extra warm-up clothes should come off before the beginning of class. If it is unusually cold then additional clothes should come off as you get warmer and at suitable breaks in the class. Please avoid flinging clothes across the room.
5. Do not wear socks unless the teacher specifically suggests that you do. If you have exceptionally sticky feet you may want to tape them.
6. Jewellery should not be worn in class or in rehearsal.

STUDIO PROTOCOL

1. As a gesture of respect for the technique, the studio space, and the teacher, please stand at the beginning of technique class, when the teacher enters the studio.
2. There will be times when it will be necessary to set up or strike the portable barres. You are expected to assist in these tasks whenever required.
3. The use of cellular telephones, laptops, or cameras of any sort is forbidden inside the studios. These items must be turned off upon entering the studio, and their use must take place outside of the space.
4. The mirror is a useful tool but you must not get into a habit of staring into it.

5. When “marking” a movement or combination during the travelling section of a technique class, you are expected to keep well out of the space being used by those dancers performing the combination. You should not repeat a phrase in the travelling section of a technique class unless asked by the teacher to do so. If asked, you should cross the space at the back, rather than in front of the class and teacher.
6. Applause during class is discouraged; however, it is part of the contemporary dance tradition to acknowledge the teacher and accompanist by clapping at the end.
7. You should not eat or chew gum during classes or rehearsals.
8. Because the School does not have a designated lunchroom, you are permitted to eat in the studios during lunchtime and breaks between classes. However, you are not permitted to eat during class or rehearsal times. No food or beverages (except water) are permitted in the CCDT studios.
9. You must get permission for use of any shoes in the studios.

TEACHER/STUDENT RELATIONSHIP

1. Teachers will clarify their particular needs regarding their classes. Some may prefer that you talk to them regarding injuries or problems before class, at a suitable break, or at the end of class.
2. During class, keep your questions brief and to a minimum; the ideal time to ask for any lengthy clarification is in a coaching class or a movement clinic. If that is not an available option, you may ask the teacher if they have time to give you some further clarification after the class is over. You should keep questions to a minimum in technique class, so that the momentum of the class is not interrupted. Coaching class is an appropriate occasion for questions relating to the technique in general; questions that relate only to you in particular are best asked after class. You are encouraged to make an appointment with the teacher to discuss particular issues at greater length.

OFF-SITE CLASSES AND EVENTS

The School expects you to conduct yourself professionally when on a field trip or participating in an off-site class, rehearsal, performance, or event. All School protocols apply.

When conducting research at Dance Collection Danse, you must keep your appointments or, if for some reason you are unable to attend, inform the DCD staff as soon as possible. The staff go to considerable lengths to prepare research materials and their time is extremely valuable.

Conclusion

Have respect and understanding for the challenges of class. Be respectful and supportive to your peers, the teacher, and the work.

REPERTORY PRACTICES

Repertory may involve the creation of a new work or the reconstruction of a work already choreographed.

The process may lead toward performance, or be for the experience of working on choreography, understanding different creative processes, and working on different styles of movement. Whatever the situation, bring yourself fully, openly, and honestly to the process with an inquisitive mind and a willing body.

EXPECTATIONS

- Be on time, warmed up, and ready to work.
- Be in dance clothes.
- Be attentive; watch and learn. Don't talk unnecessarily.
- **You must have taken all your technique classes scheduled prior to repertory.** No one may take a repertory class "cold". If you do miss your prior technique class, then, although unable to participate physically, you must still be present and alert as an observer.
- **You must attend all your repertory classes.**

PROTOCOL

The rule that you are required to attend a technique class prior to your repertory class is to ensure that you are warmed up for your own and your classmates' protection, as well as to encourage a positive class dynamic.

Resentment and negativity build in a class if anyone misses technique but attends repertory; this is counterproductive for both the class and the choreographer. Additionally, a professional work ethic is encouraged and fostered in order to prepare you for what is expected of you as a professional dancer.

Repertory teachers/choreographers/rehearsal directors have the discretion to address attendance situations in a number of ways, which may include, but are not limited to, asking you to do the following:

- sit out and learn material on your own;
- warm up for a specific amount of time and then join the group;
- sit out while an alternate or understudy is appointed for your role;
- work on material on your own after class/before the next class and show the work to the teacher;
- make some kind of restitution at the teacher/choreographer/rehearsal director's discretion; and/or
- be removed from the work after two missed classes (regardless of the reason). **You will still attend all rehearsals** and understudy roles as the choreographer requires.

Repertory teachers/choreographers/rehearsal directors will inform you of their specific protocol at the beginning of the process. You should not miss repertory if you've missed technique, but attend and watch, in order to stay in the learning environment and break the cycle of absenteeism.

Note that there are consequences for absenteeism. You will be informed of the attendance problems in your evaluations, your grades can be lowered, you may be put on attendance probation, and you can be removed from repertory pieces, meaning that you will not be permitted to perform. **Absenteeism can result in your leaving the program**, either of your own volition or at our request.

APPOINTMENTS, LATENESS, LEAVING EARLY, ILLNESS, OR INJURY

Do not make any appointments to conflict with class. You may not miss any classes. Do not be late – and do not ask to be excused before the class is over. If you have a serious problem, phone the choreographer at home 24 hours before the class. You are responsible to learn all missed material from a classmate.

THE CHOREOGRAPHIC AND REHEARSAL PROCESS

Choreographers will clarify their particular needs regarding their process. They may prefer you to mark quietly at the side, or keep warming up, or watch quietly when you are not being used. When work is double cast you will be expected to work with your counterpart in a productive and supportive way. When your cast is not being used, you should be attentive to the material and notes given to the other cast, and apply them to yourself. If you are asked to understudy a role in a repertory work, you are expected to learn the part to the best of your ability, without the expectation of performing.

In repertory class, you must be attentive and focused on the work, whether or not the choreographer or rehearsal director is working directly with you. Reviewing the material, taking notes, keeping warm and ready to return to active rehearsal are appropriate activities. Please do not practise other choreographer's material or classwork in rehearsal; focus on the process at hand. In repertory classes, you can assist the choreographer or rehearsal director when appropriate, for example, helping with sound or video equipment, helping to work out counts, spacing, etc.

You are expected to do "homework" for ongoing repertory work and for technique classes in which a movement phrase or combination is foreseen to be repeated. Review and practise the material, either alone or with your colleagues, so that the work may develop in the next class.

Choreographers may use solos, duets, trios, groups, etc. Your part is as essential to the work as the next. Rehearse and perform with your complete commitment.

The choreographer may be working with you throughout the entire process or for only the creation of the work, at which point a rehearsal director will take over. The rehearsal director will be the one who not only "cleans" the work but who guides and coaches you to an optimal performance.

Understanding that the education of an artist is not confined to the studio space, you are encouraged to take the initiative in researching various aspects of work relating to your repertory studies, for example: reading a book or poetry which influenced the choreographic work; searching out paintings or other artwork from the same period or area; viewing performances or videotapes of other work by the choreographer in question; listening to other music by the composer in question.

PROFESSIONALISM

- As a student you are practising to be a professional.
- Rehearse and research on your own.
- Take notes on your progress and on corrections you or the class as a whole receive, or keep a journal for every work that you are rehearsing. Use your notes to help you review before every class.
- Have respect and understanding for the challenges of the creative process. Be respectful and supportive to your peers, the choreographer, the rehearsal director, and the work.

DRESS REHEARSAL AND PERFORMANCE ETIQUETTE

ATTENDANCE

- You **must attend class on the day of dress rehearsal and on all performance days**. Do not be late for class.
- You must be in attendance for all technical and dress rehearsals, and matinée and evening performances, even if you are not in the cast that is performing.
- Notes after the dress rehearsal are done in rehearsal clothes and everyone must attend, even if you were not in the cast performing.
- Check your name on the sign-in sheet one hour in advance of each performance.

COSTUME/DRESS ETIQUETTE

- All dress rehearsals are performed in full make-up, hairstyle, and costumes.
- All costumes must be picked up from wardrobe at least one half hour before rehearsal and returned to the wardrobe immediately after use.
- Never leave your costumes unattended.
- Please do not eat while wearing your costume.
- Use flesh-coloured tape if necessary and do not use band-aids unless they are securely covered with tape.
- Hair clips should match the colour of your hair and not be shiny. They can be covered with matte tape.
- No jewellery, nose rings, lip studs, eyebrow rings, etc. Camouflage tattoos. No nail polish.
- From time to time we ask students for the use of their own clothing as costumes. When your clothing is being used, please leave it at the School for the run of the show so that the wardrobe staff knows where it is and so it can be laundered.
- Please “dress up” appropriately for all receptions. There is usually a party for you and your family and friends on closing night.

ON/OFFSTAGE PROTOCOL

- An “attendance captain” will be appointed from each piece to ensure that all dancers are present and ready to go onstage, and will report to the stage manager.
- Keep your feet clean for onstage and wear footwear offstage.
- Walk **quietly** on and offstage during blackouts.
- When offstage during the performance, know that **if you can see any of the audience from where you are standing, you can be seen by them**; be as unobtrusive as possible - you are still in the dance even if offstage. If you absolutely can't HIDE, then you must stand perfectly still, with arms down, and NOT talk, or fix your hair, or your costume, nor is it acceptable to stand casually with hands on hips.

BACKSTAGE PROTOCOL

- Please be respectful to others in the dressing rooms. All music must be turned off at 7:00 (or one hour before the show). If you need to use music to prepare for the performance, bring your own player and headphones. Please be respectful of the others who work in the building who may not share your musical tastes or need for **VOLUME**...so please keep it at a reasonable level.
- The behaviour in Studio B and the dressing room should be conducive to the preparation for a performance. If you are finished for the evening please be respectful to those in the dressing rooms who still have to perform.
- Be extremely careful if you use lotion - if it spills, it will leave a hazardous slick on the floor which you must thoroughly clean.
- Please acknowledge your stage manager's call (e.g. “this is your half hour call”) with “thank you” so that they know the call has been heard, and because it's the polite thing to do.
- Unless otherwise directed, proceed upstairs for your piece only after the dancers from the preceding piece have come down.

- Do not use the microwave during the performance; it makes a beeping noise, which can be heard upstairs in the theatre.
- Please be quiet in the dressing rooms and Studio B – sound travels into the theatre from downstairs.
- The General Lounge (the official theatre dressing room) is reserved for third year use. Heaters must be unplugged and mirror lights turned off by the third year “clean up captain” (see below), or by the last person to leave the space.
- After a particularly good (or graduation) performance, dancers sometimes feel compelled to scream or make other loud noises upon leaving the stage and returning to the basement. You **MUST** refrain; this is highly unprofessional and sound travels directly into the theatre.

WATCHING THE SHOW OR DRESS REHEARSAL

- As a general rule, students are not allowed to watch the show from the mezzanine. Its use is limited to staff only. Injured dancers may be permitted to watch from the mezzanine when appropriate.
- Please remove make-up after you finish performing; **do not appear in the lobby in stage make-up.** If you wish to watch the second act from the house after intermission, please be in regular clothing and shoes. Do not schmooze at intermission. If you are finished and are intending to watch the second act, **you must ask front of house if there are any seats available.** You may not simply walk into the house. If you are told that there are seats available, then wait until just before the act starts and unobtrusively enter the theatre.
- When in the house, you should act like an audience member, and not draw attention to yourself as having just performed, nor should you cheer inappropriately for your school-mates. **If joining the audience for the second act, it is imperative that you remain in the audience for the duration of the act. It is inappropriate to watch one piece and then leave. If you absolutely must leave, you should do so inconspicuously – i.e. go out house left, under the seats if necessary, or through the house left door.**
- Please ask your family and friends to stay for the entire performance even if you are only performing in the first act. It is extremely disappointing to the other students if the first act has a full house and the second act is half empty. It is also important that your family and friends see the scope of the work that you are involved in at the School.
- **No one may take video or photos of the dress rehearsals or performances,** except as designated by the School.
- If you are watching part of the dress rehearsal, you must exit the theatre from the main entrance and enter for your piece properly from backstage. Please enter and exit during an appropriate pause.
- Faculty reserves the right to close the dress rehearsal – no students permitted.

GENERAL NOTES

- “Artistic Contingency” refers to the faculty member who is “on duty” for the performance in case of emergencies and will either be found in the main office during the show or in the mezzanine. In case of emergency a “runner” should be sent to find the “on duty” faculty member. The Artistic Contingency names will be posted on the bulletin board or the wall outside Studio B.
- Dancers must never “replace” themselves or change casts. The choreographer, Rehearsal Director, or Artistic Contingency will make any casting changes. If, for example, a dancer is injured and can’t perform, and another dancer is assigned to their role, that new casting will remain in effect until the choreographer, Rehearsal Director, or Artistic Contingency makes another change. The only circumstance where altering casting would be acceptable would be in an on-stage emergency when a dancer might fill in if there is an injury, or if someone is suddenly taken ill while performing.
- You should each clean up after yourself. Please ensure that the floor area around the mirrors is cleaned up of any make-up so the floor is not slippery. A “clean up captain” will be appointed from each class to ensure that studios and dressing rooms are left tidy after each dress rehearsal and performance.
- Unless it’s absolutely necessary, leave your valuable items at home. Guard those you do bring – the dressing rooms are not secure. Please report any strangers in the building.
- Please do not encourage friends and relatives to come downstairs or back stage at intermission as it

- disturbs other dancers who still have to perform.
- If you smoke, you may only do so before, at intermission, and at the end of a show. Exit quietly through the southeast door to Winchester Street. Make sure it is unalarmed before you go out. Please do not prop the door open, as the smoke will inevitably make the lobby smell like a smoking lounge. Make sure there is an usher stationed by the door who can open it for you when you knock. The “smoking door” will be locked and alarmed at the end of the evening – please check before you “crash” through.
- Please leave through the “smoking door” (not through the lobby to the main door) if you are leaving before the show is over, in order to keep noise to a minimum. Sound carries from the street into the theatre, if the performance is quiet, so please – no loud conversations!
- If you are selling items as a fundraiser during intermission (you must arrange to have permission for this, well in advance) please have someone who is not in the performance (not staff or ushers) sell them for you.
- When audience members compliment your work, say “thank you” rather than “oh, I was really terrible tonight.” Be professional and don’t spoil their experience.

OUTSIDE DANCE WORK

Outside dance work must not interfere with your work in the program. The program is full time and extra work can provoke injury and exhaustion to the detriment of your training. Exceptions may be made, but you must seek the Artistic Director’s approval before you undertake such work. You must also understand that involvement in extracurricular projects may necessitate your removal from repertory work and/or performance.

PHOTO DISCLAIMER

During your time here at the School, photos of you may be taken either in rehearsal, in class, or at a photo shoot. These images may be used (without compensation to you) in materials such as brochures and flyers in order to promote the School and its programs.

USE OF SOCIAL MEDIA

As social media (Facebook, Twitter, YouTube, LinkedIn, Instagram, blogs, etc) continue to become more prevalent, the School recognizes that our students will engage in their use. When using social media, always remember that any information posted is a reflection of the School. As such there are important things to keep in mind to ensure that the School is always presented in the best light.

The following guidelines must be followed by students with regards to the School:

- Only authorized employees may speak for the School. Similarly, only authorized employees may establish a School presence on a public social network.
- As a student, you are not authorized to communicate on behalf of the School. You must liaise with the Communications and Outreach Manager.
- The line between personal and professional personas online can often be blurred. If you identify yourself as a student of the School on a social network, please ensure that you are presenting yourself in a manner that is representative of the professional standards upheld by the School.
- You must get permission from the School office before posting photos taken in an official capacity by the School (for example, during the Third Year photo shoot in December/January). The photographer may stipulate how and when these photos may be used.
- The use of cameras or any recording devices in class, rehearsal, or performance is strictly prohibited. No images of these events or any part of the design process (including costume design) may be posted on any social media.
- Any video created for promotional use (e.g. for Coffee House, Choreographic Workshop) must be approved by School staff.
- The School reserves the right to request a student to remove any posts, photos, or information relating to the School.

PUBLICIZING SCHOOL EVENTS ON SOCIAL MEDIA

- The School promotes its mainstage performances (*IMPULSE*, *ACCELERATION*, and *MOMENTUM*) and special events, such as the Gala Performance and Fundraiser, through its official Facebook and Twitter accounts. Please do not create your own pages or accounts without prior consultation with the office.
- You can promote all student productions, such as *Coffee House* and *Choreographic Workshop*, on your own social media accounts, but you must have text and images approved by the School staff before they go online and are accessible to the general public.
- When sharing photographs, be mindful of any copyright and intellectual property rights that may be in place.
- For detailed instructions, please contact the Communications and Outreach Manager.

VISITORS

You are encouraged to invite family and friends to see you dance. This provides an opportunity to see firsthand what sort of training you have undertaken, and hopefully helps to promote understanding and support for your chosen career path. The most appropriate circumstances for this are School performances; please note that the winter and spring concerts often sell out in advance.

The School understands that a large proportion of the student population is originally from outside the Toronto area, and that circumstances are not always such that family visits coincide with scheduled performances. In these cases, arrangements may be made for the observation of classes. Permission must be obtained from any teachers involved prior to the day of the visit.

ADORNMENT POLICY

In line with the practice of the profession, you may be required for public performances to change, camouflage, or remove audience-visible markings and/or adornment, including: facial hair, body hair, tattoos, hairstyles, jewellery, and piercings. Your “appearance” is usually approved for performance at dress rehearsal, by the choreographer/designer/rehearsal director/Artistic Director. Alterations (e.g. changes to hairstyle) during a performance run are not acceptable.

HARASSMENT

The School has a commitment to non-discrimination. Incidents that make you feel uncomfortable may, however, occur from time to time. Guidelines are available in the office to help you understand what is defined as harassment, and what is not. Often, communicating your concerns directly to the person involved is an effective way to end the problem. If the direct approach is uncomfortable or unsuccessful, the School encourages you to notify the Artistic Director, your class rep, or a faculty member. No one should feel guilty about reporting a problem. Once notified, the School will investigate the incident, discuss the matter with all parties, and establish parameters that will avoid further incident. If the School cannot resolve the conflict satisfactorily, then a complaint can be made to the Board of Directors for further resolution. Discrimination or harassment will not be tolerated at the School, and may be grounds for suspension or dismissal.

SCHOOL INFORMATION AND SERVICES

THE FACILITY

- Please be respectful of our facility. Each space is used by the School, TDT, and outside renters. It is important to always leave a studio as you found it.
- Most classes will be in Studio A (on the second floor opposite the School office). There are two washrooms next to Studio A.
- Other classes may take place in Studio C (which also acts as a professional theatre) and Studio B. Studio B is on the basement level, as are change rooms, showers, a sauna, the general lounge (see below), and additional washrooms.
- Some classes will be scheduled at the studios of Canadian Contemporary Dance Theatre at 509 Parliament St. (just around the corner from 80 Winchester). From time to time, other nearby studios maybe used as well. Please be aware that **food, drink, peanut products, and street shoes are absolutely not allowed in the studios at CCDT**. Please limit your use of the courtesy phone in CCDT's lobby, and refrain from playing instruments in the studios.
- Studio D is located upstairs. You are welcome to use it at any time, providing that it has not been booked for use. There is a kitchen adjacent to Studio D, which is not available for student use. The offices of Toronto Dance Theatre are also located on the upper floors of the building. Please do not enter these offices unless it is on official business.
- The General Lounge (located in the basement) is a shared space that is available for use by the Company, PTP students, faculty, and renters. It includes the Winchester Street Theatre dressing rooms. It is available for use until 4p.m., or later if there is no theatre rental. It must be kept clean! There is a small refrigerator and a microwave available for your use. Please avoid using the General Lounge when there is a non-School performance. In order to allow the performers some privacy, please do not linger around the Lounge or basement hallways when there is a TDT or renter performance underway.
- Any concerns with regard to the building itself (cleaning, rentals, etc.) should be directed to the Facilities Manager.
- Upgrades to the Winchester facility have been made possible through the generous support of:
 - Department of Canadian Heritage, Canada Cultural Spaces Fund
 - Ontario Trillium Foundation (Capital Grants and Community Capital Fund)
 - City of Toronto, Heritage Preservation Services Granting Program

NOTICE BOARDS

Schedules and information related directly to the program will be posted on the boards outside the School office. Personal messages may be posted on the student bulletin boards, which are located in the basement outside the General Lounge. Please check the upstairs board **daily** for changes pertaining to classes and rehearsals. If you are late or absent because of a schedule change, you will not be excused.

REHEARSAL SPACE

Scheduling of any studio space that is made available to students during regular school hours will be coordinated by one designated person who will be elected during the first week of school (see STUDENT GOVERNMENT). This space is meant to be used for projects related to the School.

Pending availability, you will have access to free space outside regular school hours during the period of September 1 to August 31 to a maximum of 20 hours (3rd year) or 15 hours (2nd and 1st year). These bookings should be made through the student coordinator (who will act as liaison with the Facilities Manager).

Use of any of the following elements must be discussed theatre's Technical Director or the Facilities Manager.

- hard/sharp/street shoes
- set pieces
- use of liquids, food props
- special body makeup
- anything requiring special clean up
- any other out of the ordinary elements (if you're unsure whether or not what you want is 'out of the ordinary' – ask!)

For one additional year following the successful completion of the program, graduates will be offered a reduced rate for studio space and theatre rentals.

LOST AND FOUND

The lost and found is located in the General Lounge, near the basement stairs to the theatre. The Facilities Manager will empty the bin every few months and donate the contents to charity. Any found valuables will be kept in the School office.

The School is not responsible for clothing, money, jewellery, or other personal belongings left in the dressing rooms or studios. Please take all valuables into class with you.

LOCKERS

A limited number of lockers are available on a shared basis. You must supply your own lock (only combination locks are acceptable), and are required to register your locker with the School office. While it is recommended that students not bring unnecessary valuables to School, any valuable items should be kept locked in the lockers or taken in to class with you at all times. At the end of the school year, locks will be cut by the Facilities Manager if not removed by the date specified. The School reserves the right to inspect a locker at any time. The School reserves the right to open a locker with or without the consent of the student to whom the locker is registered in case of an emergency situation or in instances where locker procedures are being abused. Flammable materials, dangerous chemicals, explosives, or weapons of any kind are strictly prohibited inside the lockers. Illegal or controlled substances such as drugs or alcohol are also strictly prohibited.

VIDEO/DVD COLLECTION

The School's video/DVD collection is available for rental by full-time students with a \$20.00 deposit per video. Material may be rented for a maximum of one week, and a fine of \$1.00 per day will be charged for late returns. Failure to return material or to pay fines will result in permanent suspension of borrowing privileges. Dubbing facilities are available for your use. Please see the Admissions and Records Manager for details about bookings.

INJURIES

Physical activity carries with it risks that cannot be eliminated regardless of the care taken to avoid injuries. Participation in classes offered at the School is voluntary and each participant knowingly assumes all risks associated with their own participation. It is mandatory that you have health insurance that is applicable in Ontario. If you do injure yourself, there is a resource list with the names of some medical and therapeutic professionals at the back of this handbook. If you become injured, make arrangements to speak with the Artistic Director or other teachers regarding the kind of therapy that might be required.

If you are unable to participate in class due to an injury, you are expected to attend all scheduled classes as an observer.

FIRST AID SUPPLIES

A limited number of ice packs are available for your use. These packs are available in the freezer in the General Lounge and must be returned after use. Packs that are not returned and are left in studios can damage the floors. Returning packs ensures that they are available for other students who may need them.

There is a first aid kit in the School office, supplies from which should be requested only for emergency situations. You should have your own band-aids, headache remedy, tampons, foot tape, and scissors, and should carry these with you at all times. If you find yourself unprepared, band-aids may be obtained from the School office (on an occasional basis).

There is a blood spill kit, with instructions, available in the School office specifically for injuries that include bleeding.

CLASS EQUIPMENT

All students in first year will be trained in setting up the projector and screen for classes such as Dance History and Anatomy. Students will check the equipment out, set it up, and be responsible for its return to the office.

MASKING TRAINING

All students in first year will be trained to bring in and take out the legs in the theatre. Once trained, you may be asked to assist a teacher, choreographer, or rehearsal director in that activity. You must do this exactly as trained (using a step ladder instead of a chair, for example) and with safety in mind. Unless otherwise instructed, always restore the theatre to its original state.

You may only bring legs in or out when rehearsing for a main-stage School performance, not for Coffee House pieces, or Choreographic Workshop pieces, or for outside projects.

Under no circumstances should you use any other theatre equipment, and it is not permissible to touch the scrim or cyclorama.

SCHOOL OFFICE

You are asked to remember that the School office is a place of business. For this reason, we regret that members of the staff are unable to take personal phone messages. If you require the use of a telephone, please use a cell phone.

Unnecessary disruptions should be kept to a minimum; however, you are welcome to enter the office on matters pertaining to tuition, student loans, or other business. If appointments with either the Artistic Director or the Managing Director are needed, they will be arranged at a time that is convenient to all parties involved.

PRINTING CENTRES NEAR THE SCHOOL

St. James Town Library

495 Sherbourne Street

416-393-7744

www.torontopubliclibrary.ca

Toronto Public Library

269 Gerrard Street East

416-393-7663

www.torontopubliclibrary.ca

Staples

250 Front Street East

416-368-3331

www.staples.ca

Please note: the School does not have photo copying or fax allowances for your personal use. There is a copier code which allows for its use for student productions – please see the office for details.

TRAVEL DISCOUNTS

You will each receive a student card during the first week of school; this is often useful in obtaining discounts for various services and performances that offer student rates. Supported by this card and a letter confirming enrolment (provided by the office upon request), you may also apply for the following discounts on travel/transit fares:

Toronto Transit Commission (post-secondary student monthly pass)

Go Transit Student ID

ISIC (International Student Card: VIA Rail, Greyhound bus, and airline discounts)

DANCEWEAR (RETAIL OUTLETS)

The Shoe Room
406 Jarvis St.
416-964-5100

www.theshowroom.ca

Dancexperts Leaside
852 Millwood Rd.
416-421-8506

www.dancexperts.ca

509 Dancewear
509 Parliament St.
416-924-5657

www.ccdt.org/509dancewear

Danceshoppe
50 Sheppard Ave. West, Suite 200
416-225-6862

www.danceshoppe.com

Malabar Limited
14 McCaul St.
416-598-72581

www.malabar.net

offers a student discount card

The Dancewear Centre
530 Wilson Ave.
416-630-2292

www.dancewearcentre.com

mention that you are from The School of TDT to receive a 10% discount

POST-GRADUATION WORK PERMITS FOR INTERNATIONAL STUDENTS IN CANADA

Citizenship and Immigration Canada has recently updated the rules and regulations that apply to international students. Please ensure that you stay up to date by visiting their website at cic.gc.ca.

Many international students who complete post-secondary education in Canada wish to stay and obtain Canadian work experience. Some students have had success in obtaining a Post-Graduation Work Permit, which allows you to work in Canada. Graduates are not always successful, and we recommend contacting Citizenship and Immigration Canada for details. You may be required to have a job in order to obtain a permit.

For further information on how to apply, please visit www.cic.gc.ca/english/study/work-postgrad.asp.

Please note that the School does not guarantee that students will be granted a post-graduation work permit. Citizenship and Immigration Canada continues to review these laws and guidelines. Check their website often for any updates or changes.

STUDENT GOVERNMENT

The Student Council at The School of Toronto Dance Theatre was established to:

- provide a voice to all students
- air grievances
- problem-solve and develop solutions
- have a mechanism to govern, and make decisions about the use of Council funds.

The Student Council is responsible for organizing events, raising appropriate concerns to the Board of Directors, and communicating between the student body and the administration. It is also responsible for advising the administration of issues of concern that are raised at full student body or Council meetings.

You may request that a meeting of the Student Council be included in the PTP schedule; please speak to the Artistic Director to do so. In other cases, the Student Council is responsible for setting its own schedule of Council meetings.

At the end of the school year, you will elect:

- a President
- a Vice-President
- a Treasurer

Student Council for 2017-18:

- President: Kristen-Innes Stambolic
- Vice-Presidents: Emily Fonda, Tyra Temple-Smith
- Treasurer: Samantha Bauer

In May you will also elect:

- a representative from each year to speak to the Artistic Director or other staff on behalf of their class
- one person to coordinate student rehearsal times
- two representatives to be present at the monthly meetings of the School's Board of Directors.

The School office must be advised of the elected slate.

The following guidelines have been established for student representatives at the School's Board Meetings:

Purpose:

- a) to represent and offer student perspectives; to flag concerns of the student body
- b) to involve students in discussions and decision making processes that directly affect their training
- c) to provide exposure to the workings and functions of the Board and management

Representation:

- a) two people: one or both of whom can expect to attend meetings on a regular basis
- b) both representatives must be elected by the student body
- c) at least one member should be a third year student

Conditions:

- a) student representatives are not permitted to vote; their role is to provide feedback
- b) student representatives may be asked to leave at the Board's discretion when i) salaries, ii) financial matters, iii) personnel, iv) individual faculty or student issues/problems are being discussed.

STUDENT FUNDRAISING GUIDELINES

You will be required to do some fundraising throughout your academic career. Fundraising activities are intended to help you learn how to raise money for your own shows in future, and help you to give back to the School by supporting some of your extra-curricular activities.

STUDENTS' FUND

Both of the Coffee House productions raise funds for the Students' Fund, which is administered by the Student Council. Any student can propose a project that will use some or all of this money. Proposals must be made in writing to the Student Council representatives who can approve or deny each funding request. Once a request is approved, written notification must be forwarded to the Managing Director who will coordinate any payments that need to be made from the Students' Fund.

Student Council must provide the Managing Director with at least five business days' notice, a cheque requisition, and proof of payment (e.g. invoice, receipt) for any funds required.

SECOND YEAR FUND

In previous years, second and even first year students have raised money towards the expenses that come up in third year. A Second Year Fund has been created in order to hold these funds raised. Student representatives in the current second year are responsible for liaising with the Managing Director.

THIRD YEAR FUND

In third year, you will experience the most pressure to raise money. Funds need to be raised for your exchange trip, Graduation, and Choreographic Workshop, and in relevant years for the Canada Dance Festival (CDF).

Students have used their creativity to raise money in the past for this fund, and funds are also raised through the Choreographic Workshop in February of each year. For this reason, third year students are given priority in terms of fundraising. Student representatives in the current third year are responsible for liaising with the Managing Director.

Third year students should aim to raise approximately \$400 per person for the third-year exchange trip. The amount raised for Graduation varies dependent upon what kind of event the particular class decides to host. The approximate production costs for the Choreographic Workshop are \$1,500. The School covers some costs for CDF, however, some fundraising will still need to be completed.

GUIDELINES

- Deposits must be pre-counted and given to the Student Services and Financial Aid Officer. You are permitted to leave fundraising monies in the safe.
- You must present any fundraising ideas/campaigns to the Managing Director.
- Every fundraising initiative must be approved before it is carried out.
- Third year students have priority for all fundraising activities.
- All fundraising materials must clearly state that they are raising funds for the 'Students of the School of TDT.'
- The School has first refusal to solicit Cabbagetown residents and businesses. You must consult with the Managing Director about any proposed solicitation.
- The School holds a Gala every May to raise funds and it is important not to solicit anyone twice.
- All fundraising letters and materials must be approved by the Managing Director, who will consult with other staff members when appropriate.

PAST IDEAS

- Bake sales
- Silent Auctions during Coffee House and Choreographic Workshop performances
- Clothing sales
- Movie nights

ENGAGING GUEST ARTISTS - GUIDELINES FOR STUDENT COUNCIL

Here are the main things to consider when planning a workshop with a guest artist:

Check in with the Artistic Director or other staff:

- Always check in with the Artistic Director or someone on the staff for approval. There are various reasons for this.
- Since you don't always have the schedule in advance, it's possible that the artist maybe already be booked to come to work with us, and you could use your funds for someone else.
- There's a very slim chance that we might advise against the choice. We support openness to all manner of ideas, activities, and explorations. However, if for some reason we felt the workshop was not a good fit we might counsel you against proceeding. This would be very rare circumstance, but we hope that you would respect our decision if we felt it was not in your best interests.

Check the School schedule:

- It's possible that the timing is not the best. It may be a show week or a very intensive period of time and it would be unwise to overextend yourselves. Some types of workshops might be more or less taxing than others.
- We would advise you to respect statutory holidays e.g. Christmas, Thanksgiving, Family Day, and Good Friday. It's very important that everyone get a proper holiday, have time to rest, and see family and friends.
- If workshops are scheduled on a statutory holiday then many students would be unable to attend.
- It would not be appropriate to schedule a workshop during the regular School schedule.

Check in with the Facilities Manager:

- You must book space with the Facilities Manager. Workshops for which money is charged are considered differently from students' general use of space. It's possible you might have to pay a rental fee.
- It's possible that there is no space available.

Check with Student Council and students in general:

- Workshops can be a wonderful addition to your training but should be available to everyone in the student body, especially when they are being subsidized by the Student Council. If only a few students can take advantage of them there is a possibility that there will be some resentment from other students. When only a few are being subsidized by Student Council funds, others may feel the situation is unfair.
- Take suggestions from all students for possible guest artists. Again, if only a few students' voices are heard it could cause unnecessary resentment.

Please tell workshop leaders/guest teachers they MAY NOT video or photograph the class/workshop without permission of the School. It is not enough to have the permission of the students in the workshop.

Once you have made arrangements, check with the Managing Director; request the final fee to be paid to the artist, and let them know the date that the cheque will be needed for the artist. Provide at least five business days for this request to be processed.

FINANCIAL AID

GOVERNMENT STUDENT LOANS

Students enrolled in the Professional Training Program may be eligible, if qualified, for assistance under one or more of the following components of the Ontario Student Assistance Program (OSAP):

- the Canada Student Loans program (CSL)
- the Ontario Student Loans plan (OSL)

APPLYING

If you wish to apply for these funds, you should do so immediately through the province in which you reside. Please contact the Student Services and Financial Aid Officer at the School for more information.

Ontario students can apply online with the Ontario Student Assistance Plan (OSAP) at www.osap.gov.on.ca and should submit applications as early as possible.

Visit www.canlearn.ca for more information on student loans and links to provincial sites. Please note that in order to receive funding each academic year students need to re-apply each year.

In order to avoid service charges, most loan granting agencies now require that you apply over the Internet. Office staff will do their best in this regard to assist students without internet access.

LOAN OBLIGATIONS

Students with a government student loan have responsibilities regarding obligations of repayment, providing complete and true information, active participation, and academic progression. If you are applying for assistance, you should ensure that you are aware of these responsibilities.

You should be aware of the School's attendance policy and the requirements for progressing through the program. The School is obligated to notify OSAP and Out-of-Province loan assistance offices if you should fail to comply with these policies. This may affect the status of student loans.

The School is obligated to take measures to ensure that the incidence of loan defaults is minimized. If any former student defaults on their government student loan, the School is obliged to provide pertinent information to collection agencies if requested.

PREVIOUS STUDENT LOANS

If you have a previous student loan, and are not applying for another loan, you must ensure that the lending institution and/or the National Student Loans Service Centre receives a confirmation of your enrolment in full-time studies. This will ensure that previous student loans remain in interest-free status. We advise that this confirmation be sent immediately after classes begin in order to give adequate time for the loan-granting institution to process the continuation of enrolment. If there is a delay in notifying the financial institution, loans will go into repayment and you will be billed loan payments and interest charges. Please contact the School's Student Services and Financial Aid Officer for information on how to complete this process and keep loans in interest free status. Also, visit www.canlearn.ca for more information on maintaining your student loans.

GRADUATE SURVEY

As part of the Canada Student Loans program, the School is obligated to take part in a graduate survey. Basic information on graduates (name, address, and phone number only) will be confidentially given to an agency in order to conduct the survey. This agency will then attempt to contact recent graduates of the School to find out information on their current occupation or schooling. Information requested could include whether they completed the program, if they are currently employed, if their current job is related to their schooling and if the skills they learned were helpful in finding and keeping their current employment. Again, this is a requirement of

the Canada Student Loans program, and we must adhere to their guidelines in order for our students continue to receive loans. We appreciate your co-operation with this process.

ADDITIONAL FINANCIAL AID

Several provincial and international awards and resources are available to PTP students; please contact the School to receive more information on financial aid specific to a province or international country of residence.

BURSARIES AND AWARDS

Through the **Lindy Green and Sam Chaiton Student Bursary Fund**, a small number of bursaries is available to both Canadian and international full-time students who have successfully completed one full year of the Professional Training Program. Bursaries are awarded to a total maximum amount equivalent to two full-time tuitions. The awarding of bursaries is based on:

- artistic achievement;
- commitment to dance and to the program at The School of Toronto Dance Theatre, as demonstrated by such things as participation in School activities, progress and dedication of the student, and attendance;
- development of perceived potential; and
- financial need.

Decisions regarding bursaries are made by the Artistic Director, in consultation with staff and faculty.

Applicants should be aware of the following conditions:

- Priority in awarding bursaries is given to third year students.
- Bursaries are awarded as a credit towards second term tuition fees. If the recipient has already paid fees in full, they will receive a cheque for the amount of the bursary.
- Any student who receives bursary assistance in excess of \$500.00 will be issued a T4 (A) tax slip in calendar year 2018, as this money is considered taxable income.
- Awards are contingent upon the student proceeding with full-time studies at the School, and are payable only when the student is in actual attendance as a full-time student. The School reserves the right to withdraw all or part of a bursary should a recipient's enrolment status change.
- Students must be in good standing with the School in order to be considered for bursaries.
- Any applications submitted by students who are absent from class on the morning of October 16, 2017, the application deadline, will not be accepted.
- All decisions related to the awarding of bursaries are final and may not be appealed.
- Application Deadline: October 16, 2017 ; 10:00am
- Any applications received after the deadline will not be considered.

THE KATHRYN ASH AWARDS

Scholarship • Leadership • Creation

Kathryn Ash was on the Board of Directors of The School of Toronto Dance Theatre for 18 years and was President from 1995 to 2008. Kathryn worked tirelessly for the School and offered constant guidance and wisdom in legal and governance issues. She provided a role model to new Board members, staff at the School, and student representatives to the Board. She exercised great skill and care in her duties and responsibilities to the School, and showed passion and dedication to contemporary dance and the training and education of young dancers.

The Kathryn Ash Awards recognize Kathryn's dedication to the School and reflect her passionate commitment to the areas of scholarship, leadership, and creation.

The Kathryn Ash Leadership Award

The School gives a special award to honour a third year student who has displayed exceptional leadership qualities and made a significant contribution to school life in their time at the School. The award is given at the end of the school year. Students and faculty are eligible to submit nominations for this prize. The Artistic Director selects the recipient in consultation with the faculty.

The Kathryn Ash Scholarship

The Kathryn Ash Scholarship is a merit-based award made possible by donations to the Kathryn Ash Scholarship Fund. The scholarship is available to full-time students, in good standing, entering their third year of study, and is open to both Canadian and international students. Application is required when students are in second year. Senior faculty and staff will compose a short list of students and the final decision will be made by a panel of senior faculty, staff, invited guest artists, and a Board member. The award is non-renewable.

The criteria upon which the Kathryn Ash Scholarship is awarded include:

- consistent demonstration of artistic and technical accomplishment
- receptiveness to the learning process
- curiosity, investigation, and exploration
- evidence of progress
- performance quality in class and on the stage
- work ethic, commitment, attendance, and professionalism
- integrity and dedication
- a passion for the craft of the dancer, and the art of dance

The Kathryn Ash Commission

This award is presented to a choreographer for the commissioning of a new creation for the students of the School. As an expression of the School's, and Kathryn's, dedication to new creation and the professional development of our alumni, priority is given to a choreographer who is a graduate of the Professional Training Program.

THE WALKER WOOD FOUNDATION BURSARIES

The Walker Wood Foundation bursaries are open to both current 2nd and 3rd year students. Students must be Canadian citizens and in good standing with the School. This is a cash award.

The criteria upon which the Walker Wood Foundation bursaries are awarded include:

- Canadian citizenship;
- good standing with the School;
- demonstrated leadership qualities;
- high academic standing; and
- financial need.

Should a bursary be awarded to a 2nd year student, it is renewable for that student's 3rd year as long as they remain in good standing and continue to meet the criteria as laid out above. The final determination as to whether the student continues to meet these criteria will be made by the School.

Applications will be reviewed by senior faculty and staff who will compile a short list of candidates for each award. The final decision will be made by a panel of senior faculty, staff, invited guest artists, and a member of our Board of Directors.

THE WINCHESTER PRIZE

Through the generosity of **Lindy Green** and **Sam Chaiton**, **The School of Toronto Dance Theatre** will award **The Winchester Prize** for the best student dance work presented in the School's third year Choreographic Workshop. The winning choreographer will receive a cash award and support to further develop and, with the guidance of a mentor, remount their prize-winning work. The **Winchester Prize** acknowledges and celebrates the School's commitment to creative development, and enhances awareness of the School's contribution to the success of a generation of accomplished choreographers. The prize also recognizes the importance of mentorship to support emerging talent.

Criteria

The awarding of the **Winchester Prize** is based on:

- results of the adjudication of the third year Choreographic Workshop by a panel of experts.

The following conditions apply:

- The award is given to a graduating student.
- Both Canadian and international students are eligible for the **Winchester Prize**.
- The prize winner will be issued a T4 (A) tax slip for the applicable tax year, as this money is considered taxable income. The prize winner must provide their Social Insurance Number to the School.
- Students must be in good standing with the School in order to be considered for the prize.
- All decisions related to the awarding of the **Winchester Prize** are final and may not be appealed.

The Award

- The **Winchester Prize** winner will receive a cash award of \$2,500.
- A second prize of \$750 and a third prize of \$250 will also be awarded.
- The prizewinner will submit a final report in writing to the panel, no later than 30 days after the date of the performance.
- The report will provide:
 - an assessment of the outcome of the award
 - a finalized accounting of how the funds were spent.

FEES & SCHEDULE OF PAYMENTS

Tuition fees cover approximately 30% of the costs of studying in the Professional Training Program at The School of Toronto Dance Theatre. All other costs are funded by various government agencies; donations from individuals, foundations, and corporations; and performance revenue. All students, therefore, are subsidized by both the public and private sectors.

Under regulations by the Private Career Colleges Act (2005), all students must sign an Enrolment Contract before any payments can be received. Students will not be permitted to commence their course of study until payment (or an arrangement for payment) has been made, as outlined in the following section.

The Statement of Students' Rights and Responsibilities issued by the Ministry of Advanced Education and Skills Development is provided to all students on registration day and is available on the School's website.

TUITION FEES

Students have two options to choose from for a tuition payment plan for the 2017 -2018 year.

Plan A: Full Payment Option

Full payment of \$5,500.00 **due on September 5/6, 2017**

Plan B: Yearly Installment Option

1st installment payment of \$2,750 **due on September 5/6, 2017**

2nd installment payment of \$2,750 **due on January 8, 2018**

PERFORMANCE SERIES FEE

Required for ALL students: Full payment of \$275.00 due on **September 5/6, 2017**

Attendance at professional performances is essential to your development as a dancer. The School charges you a fee to enable us to block book an array of performances. This fee is not optional and the deadline for payment cannot be deferred. The ability to block book a large number of tickets in advance is the only way to be ensured of such a low ticket price and availability.

There are many excellent dance artists in, and touring through Toronto, and the School is taking this initiative to enable you to see as many of them at as low a cost as possible. In the past, the School has booked performances at the Berkeley Street Theatre, the Betty Oliphant Theatre, Dancemakers Centre for Creation, the Enwave Theatre, Factory Theatre, Fleck Dance Theatre, the Four Seasons Centre for the Performing Arts, the Sony Centre for the Performing Arts, the St. Lawrence Centre for the Arts, Theatre Passe Muraille, and the Winchester Street Theatre. The fee also includes master classes and/or studio tours and open rehearsals.

As part of the Performance Series students get to see performances by Canadian Opera Company, Canadian Stage Company, Coleman Lemieux & Compagnie, Dancemakers, DanceWorks, Harbourfront Centre, Sharon B. Moore, Peggy Baker Dance Projects, Sony Centre for the Performing Arts, Toronto Dance Theatre, and others.

BOOK FEE

Required for FIRST year students: Full payment of \$125.00 **due on September 5/6, 2017**

Required for SECOND year students: Full payment of \$40.00 **due on September 5, 2017**

There is no book fee for students entering their third year of study.

PHOTO SHOOT FEE

Third year students must participate in a photo shoot as part of their Career Paths course. Students work with a professional dance photographer and make-up artist. Students will select two photos from this shoot that will

be used in their personal portfolios and in promotional materials for School performances.

Required for THIRD year students only: Full payment of \$250.00 **due on September 5, 2017**

METHODS OF PAYMENT

You may pay your fees by:

- cash
- money order
- direct payment (debit)
- cheque
- certified cheque
- credit card (Visa, MasterCard, AMEX).

All fees are in Canadian funds and should be made payable to: The School of Toronto Dance Theatre.

Some fees can also be deducted from Ontario Student Assistance Program (OSAP) or Out-of-Province Assistance loan forms. Please see the Student Services and Financial Aid Officer for more information. When fees are to be deducted from a loan, you are responsible for ensuring that the bank or National Student Loan Service Centre deducts your tuition and submits it to the School.

Before you make payment or payment arrangements for the current school year, you must clear any outstanding balances from previous years or from other programs, workshops, or classes. You may not register for any additional programs, workshops, or classes until all outstanding balances from your account have been paid in full.

PAYMENT PLANS

The School does not consider financial status when offering dancers a place in the program. Every effort is made to ensure that talented dancers remain in the School, regardless of their financial resources. It is your responsibility to ensure that fees are paid by the due date. However, if you are unable to meet these due dates, it is possible to arrange an alternate payment plan. Please contact the Student Services and Financial Aid Officer for more information or for assistance with financial planning and budgeting.

PAYMENT PLANS - GOVERNMENT STUDENT LOANS

If you applied for OSAP or Out-of-Province Assistance and cannot pay the required fees before receiving your loan funds, it may be possible for you to obtain a temporary deferment of payment.

If you have not received your government loan funding before orientation day, you will be required either to pay by installment payment option or negotiate a payment plan. Any deferment is only applicable on the tuition fees portion. The Book Fee, Photo Shoot Fee, and Performance Series Fee must be paid by the deadlines listed. There are no exceptions.

For more information, please see the Student Services and Financial Aid Officer.

PAYMENT PLANS - OTHER CIRCUMSTANCES

In circumstances where you are not receiving loan funding and are absolutely unable to make payments by the deadlines specified, it is possible to arrange a payment plan with the Managing Director or Student Services and Financial Aid Officer. A schedule of credit card/debit payments or post-dated cheques can be written for the balance still owing. Please note that all payments for 1st installment fees must be completed by December 2, 2017 and 2nd installment fees must be completed by April 28, 2018.

REFUNDS

Students who withdraw from the Professional Training Program may be entitled to a full or partial refund of their tuition. Please refer to the complete Fee Refund Policy you received on registration day. This document is also available on the School's website.

Please note that the School must honour its agreement with funding agencies that offer grants, loans, and bursaries for tuition. Consequently, the School must notify these agencies whenever students withdraw, are placed on academic probation, or are dismissed from the program. Please note that the School does not issue refunds for classes missed due to the observance of religious and/or cultural holidays. If you arrange to take on an outside work commitment, you will not receive a deduction in your school fees. The School does not issue refunds for classes missed due to suspensions or injuries.

NSF CHEQUES

NSF (non-sufficient funds) cheques should be avoided. The School will levy a \$25.00 administrative charge if a cheque is returned by the bank. The School will notify you, and a replacement payment must be made within 10 days of this notification.

NON-PAYMENT OF FEES

It is understood that fees are payable in accordance with the payment schedule specified in your Enrolment Contract. If you have signed an Enrolment Contract with the School, you have agreed to these terms and must take full responsibility to ensure that payment is made on time. Non-payment or continued non-payment of fees, including missed payment plan deadlines, may result in the cancellation of your contract. If your contract with the School is canceled, you will be suspended from classes, all School activities and performances (including student run performances).

As previously noted, all payment plans must be completed by the end of each school term. If you miss payments or fail to complete all payments by the end of the school term your academic status maybe jeopardized. If you fail to provide a replacement payment within 10 days of notification of an NSF or returned cheque, your academic status may be jeopardized.

A \$25 late payment fee will be applied to each missed due date. If you are 30 days late in payment of fees, you will be issued an official warning which will be noted in your student file and academic record. You will be required to continue to attend classes but may be removed from repertory study.

If you are 60 days late in payment of fees, you will be suspended from the School. You will not be permitted to attend classes, workshops or participate in any School activities or performances. Once tuition and fee payment is up to date, the student will be reinstated to the School.

TAX FORMS

By the end of February, you will be issued a T2202 (A) form that will enable you or a designated individual to claim tuition fees and an education amount on your income tax returns. Legislation on the amount of and qualifications for claiming these credits can change from year to year; all questions should be directed to the Canada Revenue Agency.

There is a \$25.00 charge for each duplicate tax receipt requested from the School. Please direct all inquiries to the Student Services and Financial Aid Officer.

BANKING

There is a full CIBC branch at Parliament and Carlton, as well as a TD Bank at the same intersection. There is also an ATM inside the convenience store at Parliament and Winchester.

ADDITIONAL COURSES / PROGRAMS

If you are enrolled in the Professional Training Program, you are welcome to take additional classes, programs or special workshops that are offered by the School. You will receive a discount on these courses. These courses must be paid for in advance and a separate refund policy will apply. Please inquire at the office.

Recreational classes run in the evenings and weekends and include contemporary dance. These classes are available free to PTP students. You may drop in or attend full sessions. Please speak to the teacher to identify yourself as a PTP student and to ensure you are attending the right level. Please note that this offer of free classes does not include Summer School or any special workshops. Please speak to the Student Services and Financial Aid Officer for more information about the program.

The **Summer Intensive** program runs every year in July. Discounts are traditionally offered to Professional Training Program students. Please speak to the Admissions and Records Manager for more information.

DOCUMENTATION

In order to maintain the School's eligibility status with various government agencies, we are required to keep photocopies on file or verify proof of possession of certain documents for all students. On orientation day we require you to present the following:

- Government-issued photo identification
- Proof of date of birth
- Social Insurance Number card (we must see the Card, it is not sufficient to just provide your SIN)

In addition, international students are required to present the following:

- passport
- proof of immigration documentation
- a Social Insurance Number card if applicable
- proof of health care coverage

Please note that all information is kept in a secure location.

POLICY OF NON-DISCRIMINATION

The School of Toronto Dance Theatre prohibits discrimination and harassment and protects the right to be free from hate-based acts incited by age, ancestry, citizenship, creed (religion), colour, disability, ethnic origin, family status, gender identity, level of literacy, marital status, membership in a union or staff association, place of origin, political affiliation, race, receipt of public assistance, record of offences, sex, sexual orientation, or any other personal characteristic by or within the organization. However, all students, faculty, and employees must be legally able to study and/or work in Canada.

The School also strives to provide an atmosphere of sensitivity towards diverse cultures and unique individual circumstances. It is your responsibility as a student to notify the administration at the beginning of the school year as to specific dates of absenteeism due to observance of religious and other specific cultural or community events.

Classes will proceed as scheduled; however, if you are absent with proper notification, you will not be penalized for any missed material. Special events including student performances, choreographic workshops, and evaluation classes will be scheduled with due regard to religious and cultural observance where possible.

SEXUAL VIOLENCE POLICY

The School of Toronto Dance Theatre is committed to providing its students with an educational environment free from sexual violence and treating its students who report incidents of sexual violence with dignity and respect. The School has adopted this Sexual Violence Policy which defines sexual violence and outlines its training, reporting, investigative and disciplinary responses to complaints of sexual violence made by its students. Full policy is provided to all students on registration day and is available on the School's website.

STUDENT COMPLAINT PROCEDURE

The School of Toronto Dance Theatre aims to provide a safe, honest, positive, and welcoming learning environment. No one should feel guilty about reporting a problem or complaint. We encourage openness between our students, staff, and faculty. If you have a concern or complaint, you should feel free to communicate your concerns directly to the person involved.

If this direct approach is uncomfortable or unsuccessful, or if the complaint does not specifically involve a person, you can request an informal meeting to discuss the complaint with the Artistic Director (or designate), a class representative, or a faculty/staff member. The complaint will then be investigated and all parties will work towards a mutual resolution.

FORMAL COMPLAINT

If you do not want an informal meeting or if an informal meeting does not result in a situation acceptable to you, you can make a formal complaint. You must make your formal complaint known in writing. You should include as much detail as possible when describing the complaint including names, dates, and locations if applicable.

Complaints should be addressed to:

Artistic Director
The School of Toronto Dance Theatre
80 Winchester Street
Toronto, Ontario M4X 1B2
Telephone: 416-967-6887 Fax: 416-967-4379
pat@schooloftdt.org

The Artistic Director is designated to receive and make decisions about student complaints. Upon receipt of a formal, written complaint, you will have the opportunity to meet with the Artistic Director to formally discuss the complaint. You are entitled to attend and make oral submissions or you may attend with a representative who can speak on your behalf. The Artistic Director will then formally investigate the complaint, gathering information, submissions, and seeking input from all parties involved. The Artistic Director's decision, including reasons that the decision is based on, will be communicated to you, in writing, within 30 calendar days of receiving the formal, written complaint. Along with the written decision, you will also receive a copy of your complaint and any submissions received. However, should a person who makes a statement request anonymity, all identifying information will be removed from the copy of the file provided to you.

In the event that your complaint directly involves the Artistic Director, the formal complaint may be addressed to the School's Managing Director, who will assume the responsibilities designated for the Artistic Director in the procedure outlined above.

REVIEW

If you are not satisfied with the decision, you may request a review and must make that formal request in writing to the Board of Directors of the School.

Reviews should be addressed to:

President, Board of Directors
c/o The School of Toronto Dance Theatre
80 Winchester Street, Toronto, Ontario M4X 1B2
Telephone: 416-967-6887 Fax: 416-967-4379
info@schooloftdt.org

Upon receipt of a written request to review the decision, you will have the opportunity to meet with the Board of Directors to discuss the review. You are entitled to attend and make oral submissions or you may attend with a representative who can speak on your behalf. The Board of Directors will then review the decision. The Board of Directors' decision, including reasons that the decision is based on, will be communicated to you, in writing, within 30 calendar days of receiving the written request for a review. Along with the Board's written decision, you will also receive a copy of your request and any submissions received. However, should a person who makes a statement request anonymity, all identifying information will be removed from the copy of the file provided to you.

All decisions by the Board of Directors are final. If you are not satisfied with this formal review by the Board of Directors, you may file your complaint with the Superintendent of Private Career Colleges.

NOTES

All information obtained from a complaint or review will be well documented with any actions, submissions, or decisions recorded in writing. A copy of your written complaint, any submissions or information that is received or gathered, the final written decision, and any review of said decision will be compiled and filed in a locked cabinet on School premises. The School will maintain all files of every student complaint on School premises for a period of at least three years from the date of the decision.

A complaint or request for review can be withdrawn at any time without prejudice. Time frames may be extended by the School but only under exceptional circumstances.

EXPULSION POLICY

The School of Toronto Dance Theatre aims to provide a safe, honest, positive, and welcoming learning environment. Any student that jeopardizes this aim or poses a clear threat to the safety and well-being of the School community could be suspended or expelled from the program.

Examples of unacceptable actions and behaviours that could result in suspension or expulsion include but are not limited to:

- behaviour which violates a provincial or federal law
- drug and alcohol abuse including inappropriate behaviour as a result of the abuse
- harassment of other students, staff, faculty, guests, or accompanists
- verbal abuse including taunting, inappropriate joking, or derogatory comments
- dissemination of slanderous, defamatory, or libelous material regarding any member of the School community
- threats
- acts of violence
- possession of weapon(s)
- assaults (common, sexual, aggravated. etc.)
- fighting
- unwanted physical contact such as pushing or shoving
- extortion
- theft
- robbery
- vandalism
- indecent public acts
- inappropriate attire
- serious inappropriate actions
- loud, disruptive interactions or activity
- a violation of the School's attendance policies, studio etiquette, or established learning environment rules
- plagiarism, cheating, fraud, misrepresentation or misuse of School documents, equipment, or property
- disruptive and/or inappropriate questioning and commenting
- unapproved solicitation
- repeated incidents of inappropriate behaviour of a serious nature
- a pattern of repeated offences
- failure to comply with previous disciplinary actions
- non-payment of tuition

If a student is expelled from the School it shall be noted on the student's official record and transcript.

ACTION AGREEMENT

Prior to expulsion, the student will have the opportunity to meet with the Artistic Director (or designate) to discuss the possibility of expulsion. The student is entitled to attend with a representative who can speak on their behalf. At said meeting, the Artistic Director and the student could agree on actions to be taken by the student in order to avoid expulsion. Any agreed-upon actions must be reasonable and specific to the circumstances and reflect the severity of the situation. Repeat or multiple violations shall increase the severity of the sanctions applied.

When determining appropriate actions and sanctions, the following must be considered:

- circumstances of the incident(s)
- severity of the misconduct including the effects on other members of the School community
- the deliberateness or inadvertence of the misconduct
- the significance of the misconduct as an isolated incident or as part of a pattern of misbehaviour

Any agreed-upon actions will be put into a written Action Agreement. The agreement will specify the required actions and behaviours that must be met by the student. Agreements will be monitored and failure to meet the terms will result in more severe disciplinary action or possible suspension or expulsion from the School. Action Agreements must be signed by the student and may include deadline dates.

Appropriate actions may include but are not limited to the following:

- **Formal Apology** – requirement to provide a verbal or written apology to the complainants and/or the School
- **Referral to Counselling or Dispute Resolution Services** – requirement to undergo professional counselling, mediation, or dispute resolution for a specified period
- **Education Program or Project** – completion of specific activities considered appropriate which may include but are not limited to participation in education seminars, and completion of written assignments
- **Community Service** – participation in service work at the School or in the community
- **Restitution** – compensation for loss, damage, or injury, reimbursement for vandalism or misappropriation of property
- **Academic Probation** – for a specified period of time; constitutes a loss of good standing at the School
- **Suspension** – removal from a class or all classes for a period of time without refund, after which the student is eligible to apply to return without any liability on the School's part

APPEAL

Expulsion can be appealed by the student with a formal appeal in writing as to why they should not be expelled from the program.

Upon receipt of a formal, written appeal, the student will have the opportunity to meet with the Artistic Director (or designate) to discuss the appeal. The student is entitled to attend with a representative, who can speak on their behalf. The Artistic Director (or designate) will then seek input from all faculty members with whom the student had regular contact. The School's decision will be communicated to the student, in writing, within 30 calendar days of receiving the formal, written appeal.

The School may make the following decisions related to any appeal:

- The expulsion may be waived and the student would be able to return to classes and progress in the program. There may or may not be some form of academic probation or written agreement. Also, there may or may not be a designated period of suspension.
- The expulsion may be waived and the student would be able to return to classes but would not be allowed to progress to the following year of the program. Again, there may or may not be some form of academic probation or written agreement. There may or may not be a designated period of suspension.
- The decision under appeal may remain unchanged.

If this formal appeal does not result in a situation acceptable to the student, they may make a formal appeal in writing to the Board of Directors of the School. Upon receipt of a formal, written appeal, the student will have the opportunity to meet with the Board of Directors to discuss the appeal. The student is entitled to attend with a representative who can speak on their behalf. The Board of Directors will then investigate the appeal. The Board

of Directors' decision will be communicated to the student, in writing, within 30 calendar days of receiving the formal, written appeal.

IMMEDIATE TEMPORARY SUSPENSION

The student will be immediately suspended from classes prior to any decision on expulsion if it is determined that the student poses a significant risk of danger to the School community and is jeopardizing the wellbeing of any student. The student may also be suspended if they are interfering with the aim of the School to provide a learning atmosphere that is safe, positive, and welcoming.

Immediate suspensions will be issued for conduct including but not limited to weapon(s) possession, assaults causing bodily harm, harassments, acts of violence, extortion, robbery, threats, and repeated incidents of inappropriate behaviour of a serious nature, or failure to comply with previous disciplinary actions. The purpose of this temporary suspension is to allow time for the School to perform a formal review. The student must be informed immediately, in writing, of the reasons for the suspension and must be afforded the opportunity to respond.

Temporary suspension must be reviewed **within three (3) working** days. The suspension may be extended for a period of **no more than ten (10) working days** in order to complete the formal review.

HEALTHCARE

It is imperative that you have some form of health insurance that is valid in Ontario. It is also highly recommended that you obtain/maintain a relationship with a family doctor in the Toronto area.

This is both to address your ongoing health concerns as well as to be able to easily obtain referrals to specialists that may sometimes be required. The School should also be kept informed of any medical problems that could directly affect your progress through the program.

Canadian students should all belong to a provincial health plan. An original provincial health card must be presented to virtually all physicians and hospitals in Ontario before treatment will be administered. Each dancer should make themselves aware of how their own particular plan works. The services covered may vary drastically from province to province.

Extended health coverage is a highly recommended option, and is the responsibility of each individual dancer. Most families' plans will cover you up until the ages of 24 or 25, as long as you are enrolled in a full-time educational program. The services of many physiotherapists, chiropractors, massage therapists, naturopaths, and counselors are usually only partially covered by provincial plans, if at all.

International students are required to obtain medical insurance before classes begin. You could opt only to obtain emergency health insurance, but the School recommends obtaining extended health coverage. Proof of health care coverage must be provided to the Artistic Coordinator – Professional Programs on registration day.

In the event of a general public health emergency, the School will follow its Public Emergency Policy and seek guidance from major health organizations including but not limited to: Health Canada, Ontario's Chief Medical Officer of Health, and Toronto's Chief Medical Officer of Health.

If you do not have a doctor in Toronto, you may make appointments with the Nurse Practitioner at:

Al & Malka Green Artists' Health Centre
Toronto Western Hospital, West Wing
399 Bathurst St., 3rd fl.
416-603-5263
artistshealth.com/ahc

Health Information:

Telehealth: 1-866-797-0000
www.health.gov.on.ca

Toronto Public Health: 416-338-7600
www.toronto.ca/health

MENTAL HEALTH

The School of Toronto Dance Theatre is committed to ensuring that dancers in the Professional Training Program are in good health, both physically and mentally. From time to time situations regarding mental health issues come to the attention of faculty and/or staff. If the Artistic Director of the School identifies a student who is having difficulties, the following procedure will be adhered to:

The Artistic Director will meet with the student to discuss the situation.

The School recognizes that no one on faculty or staff is an expert on mental health issues. Therefore:

The Artistic Director and the student will agree upon a fixed schedule in which the student will seek qualified counselling and treatment for the issue.

If after the agreed period (no longer than one month), the student is not clearly seen to be returning to health, the student will not be permitted to remain in the program.

Such students will be supported as much as possible, and encouraged to return to the program when their issue is fully under control, and their health and strength have clearly improved. The School will endeavour to treat each case on an individual basis, understanding that different approaches may be used for each dancer.

The School aims to provide a safe, positive, and welcoming learning environment. The School reserves the right to refuse attendance to any person who jeopardizes our ability to provide such an atmosphere.

The School encourages students to come forward to the Artistic Director and/or staff with concerns about the health of their peers.

COUNSELLING RESOURCES

Performance Psychology

Kate F. Hays, Ph.D., C. Psych.
730 Yonge St. Suite 226
416-961-0487
drhays@theperformingedge.com
theperformingedge.com

Dr. Beth McCharles
55 Harbord St.
647-226-2023
beth@mccharlesconsulting.com
www.mccharlesconsulting.com

Louis Dionne, Psychotherapist
37 Spadina Rd.
416-461-6510
lpdionne@rogers.com
www.spadinatherapycentre.com
English/French

Counselling Services

Psychotherapy Referral Service
416-920-0655, 24 hour line
www.prstoronto.com

Rebecca Esrock
Social worker, Dept. of Psychiatry
Mount Sinai Hospital
600 University Ave.
416-586-4800 x4568
www.mountsinai.on.ca/care/psych/

Paula Ravitz
Centre for Addiction and Mental Health
250 College St.
416-535-8501 x36868
www.camh.net

First Episode Psychosis Clinic
(for ages 14-30)
250 College St. 7th fl.
416-535-8501 x34841
www.camh.net

Ontario Psychological Association
www.psych.on.ca

Toronto Institute for
Contemporary Psychoanalysis - Student Clinic
17 Saddletree Trail, Brampton
416-288-8060
www.ticp.on.ca

Catholic Family Services
1155 Yonge St. Suite 200
416-921-1163
www.cfsofto.org

The Living Institute - Student Clinic
208 Carlton St.
416-515-0404
www.livinginstitute.org

Gerstein Centre
100 Charles St. East
1045 Bloor St. West
Crisis line: 416-929-5200
www.gersteincentre.org

Deslisle Youth Services
40 Orchard View Blvd., Suite 255
416-482-0081
www.delisleyouth.org
This facility operates a free mental health walk-in clinic

Dr. Martin Lynch
www.drmlynch.com

Distress Centre
416-408-HELP (8357)
www.torontodistresscentre.com

Kids Help Phone
1-800-668-6868 | www.kidshelpphone.ca

Good2Talk
Phone Counselling & Referrals for students
1-866-925-5454 or 2-1-1
www.good2talk.ca

Free Mental Health Walk-in Clinics for Youth

'What's Up' Walk-in Clinic
www.whatsupwalkin.ca

Skylark
65 Wellesley Avenue E.
416-395-0660 | www.skylarkyouth.org

EMYS and Youthcan Impact Danforth Walk-in Clinic
1871 Danforth Avenue
416-469-6464 | emys.on.ca

Sexual Health

Hassle Free Clinic
66 Gerrard St. East, 2nd fl.
416-922-0566
hasslefreeclinic.org

Planned Parenthood of Toronto
36B Prince Arthur Ave.
416-961-0113
www.ppt.on.ca

Toronto Rape Crisis Centre
416-597-1171
24 hour crisis line: 416-597-8808
www.trccmwar.ca

Women's College Health Services:
Centre for Birth Control &
Special Treatment Clinic
76 Grenville St., 3rd fl
416-351-3700 / bcbc@wchospital.ca
www.womenscollegehospital.ca/programs-and-services/bcbc/

Women Recovering From Abuse Program
416-323-6400 x4863
www.womenscollegehospital.ca

Sexual Assault and Domestic Violence
416-323-6040
www.womenscollegehospital.ca

Brief Psychotherapy Centre for Women
416-591-2000
www.womenscollegehospital.ca/programs-and-services/bpcw/

Assaulted Women's Helpline
416-863-0511
www.awhl.org

Toronto Morgentaler Clinic
727 Hillside Ave. East
416-932-0446 or 1-800-556-6835
www.morgentaler.ca

Support for LGBTQ+ Students

519 Church Street Community Centre
416-392-6874
(extension 335 to book a counselling appointment)
www.the519.org

Family Service Toronto
(David Kelly Community Counselling Program)
355 Church St.
416-595-9618
www.familyserVICEToronto.org

Nutritionist

Adelaide Health Centre, Nutrition Counselling
1 First Canadian Place
416-367-5200
info@adelaideclinic.com
www.adelaideclinic.com

Eating Disorders

Bonnie Burstow
Adult education and counselling
psychology, feminist therapist
441 Clinton St. | 416-538-7103

National Eating Disorder
Information Centre (NEDIC)
200 Elizabeth St., ES 7-421
416-340-4156
nedic@uhn.on.ca
nedic.ca

Joseph A. Dembinski
New Realities Eating Disorders Recovery Centre
9 Gloucester St.
(Toronto) 416-921-9670
jadembski@home.com
newrealities@rogers.com
www.newrealitiescan.com

WaterStone Clinic
50 Bond Ave.
416-957-6439
patti.perry@waterstoneclinic.com
edgewoodhealthnetwork.com/locations/waterstone

Trillium Health Partners (Mississauga)
2200 Eglinton Ave. West
905-813-2200
cvhpr@cvh.on.ca
www.trilliumhealthpartners.ca

Dr. Niva Piran
Ontario Institute for Studies in Education,
University of Toronto
416-978-0712
niva.piran@utoronto.ca
[legacy.oise.utoronto.ca/aecp/
main/faculty/piran.html](http://legacy.oise.utoronto.ca/aecp/main/faculty/piran.html)

Sheena's Place Eating Disorder Clinic
87 Spadina Rd.
416-927-8900
info@sheenasplace.org
www.sheenasplace.org

Bernetta Young
Kipling Heights Medical Centre
2291 Kipling Ave.
416-741-4545

The Hospital for Sick Children
555 University Ave.
Intake Coordinator, H. Graham
Inpatient and Outpatient Services
Referral by physician only
416-813-7195
heather.graham@sickkids.on.ca

Toronto General Hospital
Eating Disorder Program
200 Elizabeth St. 8th fl., Rm.231
Need referral by physician
416-340-3041
www.eatingdisorderuhn.com

GRIEF COUNSELLING

www.psychotherapyCanada.com/Bereavement-Counselling.htm
www.theravive.com/therapy/grief-counselling-toronto
prstoronto.com/issues/coping-with-grief.html

HEALTH-CARE PRACTITIONERS & THE DANCE ARTIST: A SELECTED OVERVIEW

-by Darryl Tracy BScPT, dancer, choreographer

Dancers stress their bodies. We can obtain injuries, pain, malalignment, postural dysfunction, etc. due to the demands of the art form. We are often seeking practitioners who can aid us in the diagnosis, treatment, and/or rehabilitation of these dysfunctions. The spectrum of practitioners can be overwhelming for anyone. Ultimately it is your choice. There are many different forms of health care; choose the form and the individual you feel comfortable with. Be pro-active!

Practitioners receive formal education and gain experience through their practice. It is recommended for all dancers to have a Family Physician in Toronto. Please find a doctor that best meets your needs.

MAKING DECISIONS ABOUT YOUR HEALTH

1. In choosing a practitioner, find out about their previous experience working with dance artists and dance-related injuries. Familiarize yourself with their training. Find out if they are a regulated health care professional.
2. Ask other dancers in the community for advice on their favourite practitioner.
3. Be prepared to educate/offer information about the specific needs of a dancer. (Keep in mind that various dance forms are different i.e.: a Kathak plié maybe different than a Ballet plié.)
4. Ask questions about:
 - a. goals of treatment, length of treatment (timeline) and cost of treatment
 - b. supplementary activities/home programs/changes in function or habits
5. You should be able to express your needs and treatment session goals.
6. Be assertive if you are not experiencing any change. Provide factual feedback on your progress.
7. If you have multiple practitioners, make sure your treatment goals align and you are not getting over treated. It is important for all your care givers to have similar goals.
8. Keep track of the history of your injury or ailment and previous treatment and approaches. This may assist your practitioner to familiarize themselves with your situation.

PRACTITIONER'S POLICY

The School of Toronto Dance Theatre does not formally endorse any medical doctor or therapeutic practitioner. Faculty and staff may make suggestions to students regarding practitioners for specific problems or injuries but that does not constitute an endorsement by the School. In addition, the School does not have the capacity to accommodate or administer a practice, and refers all such requests to building management. Please note that, although some of our faculty are practitioners of various therapies, they are at the School in their capacity as faculty members, and are not permitted to treat students as therapists; please refrain from asking them to assess or treat an injury.

LIST OF POSSIBLE HEALTH CARE PRACTITIONERS WHO TREAT PHYSICAL AILMENTS IN DANCE

The following list is presented alphabetically.

Acupuncturist
Chiropracist
Chiropractor
Dietician/Nutritionist
Family Physician/Nurse Practitioner
Homeopathic Doctor
Naturopathic Doctor
Orthopaedic Doctor

Osteopath
Podiatrist
Physiotherapist (Physical Therapist)
Registered Massage Therapist
Sports Medicine Doctor

MEDICAL AND THERAPEUTIC PROFESSIONALS RESOURCES

For the sake of your own future careers, please see regulated health care professionals who are qualified to administer treatment. The School is concerned about your well-being, and advises you to speak with faculty members regarding any health concerns you may be having. Please understand that faculty are not experts, and that any recommendations they make are based solely on personal experience. The School is not responsible for any treatment received. If you would like to see someone added to or removed from this list, please see the Admissions and Records Manager in the office. Please be aware that, though they have been recently checked, some of these listings may be out of date. We welcome corrections and recommendations!

Nurse Practitioner

Susanna McGeachy
Al & Malka Green Artists' Health Centre
Toronto Western Hospital
3rd Floor, West Wing
399 Bathurst Street (at Dundas)
416 603 5263
www.artistshealth.com

Physiotherapy | Injury Therapy | Orthopaedic

David Evans
East Toronto Orthopaedic and Sports Injury Clinic
1577 Danforth Ave., Unit 4 (at Coxwell)
416-691-3943 ext. 0
reception@mytorontophysio.com

Jason Gallant / David Evans
Trilogy Physiotherapy
Suite 101, 366 Adelaide Street East
416-504-8383
info@trilogyphysio.com
Al & Malka Green Artists' Health Centre
399 Bathurst St., 3rd fl.
416-603-5263
www.artistshealth.com/ahc
student/professional subsidy program

Grant Lum
Athletic Edge Sports Medicine
121 King St. West, Suite 1100
416-800-0800
www.aesm.ca

The Orthopaedic Therapy Clinic Inc.
(Maureen Dwight/Careth Sneath)
1075 Bay St., Suite 603
416-925-4687
physio@orthophysio.com
www.orthophysio.com

Cleveland Clinic Canada
Toronto Health and Wellness Centre
Brookfield Place
181 Bay St., Suite 3000
416-507-6600
www.my.clevelandclinic.org/canada/about/default.aspx

Dr. Ethel Wilson
East York Physiotherapy Centre
294 Main St., Suite 202
416-690-9361
www.east yorkphysiotherapy.ca

Carolyn Caesar
Physiotherapy on Bay
1240 Bay St., Suite 710
416-921-9224

Dr. Jack Hakoun
Toronto Centre for Sports Medicine
5 Broadway Ave., Suite 105
covered by OHIP
416-480-1460
www.torontocentreforsportsmedicine.com

Cheryl Nix
Competitive Edge Performance Therapy
680 Huron St.
416-925-2713

Massage

Angela Petkovic
Corpus Sanus
1256 Yonge St., Suite 201
416-967-3422
info@corpus-sanus.com
www.corpus-sanus.com

Asher Mahmood, RMT
Prime Health Massage
6 Adelaide St. East, Suite 230
416-365-1016
primehealthcliniortonto.com

Dr. J. Tyrrell Ashcroft, DC, DAc, BKin, ART
Chiropractic / Acupuncture / Sport Therapy
1089 Kingston Road - Unit 1C
416-903-3789
www.omegahealthandfitness.com

Anita Vandenberg (PT)
Registered Physiotherapist, Pilates Instructor
Personal Best Physiotherapy and Pilates
124 Merton St., Suite 307; 1240 Bay St., 9th fl.
416-322-6070
Anita.pbphysio@gmail.com
www.pbphysio.com

Dr. Minh Hao H. Bsc DC M. PT
Old Cabbagetown Physiotherapy
255 Gerrard St. East
416-972-9997
ocphysiotherapy@sympatico.ca

Caroline Rotondo
Athletic Edge Sports Medicine
121 King St. West, Suite 1100
416-800-0802
www.aesm.ca

Chiropractors

Dr. Dale Okabe
Chiropractor, naturopath, acupuncturist
100 Granby St.
416-340-7688

Lillian Chau
Enerchi Chiropractic and Wellness Centre
55 McCaul St.
416-595-7122

Cabbagetown Chiropractic Health Centre
214 Carlton St.
416-922-3020

Dr. Kathleen O'Hara, Dr. Linette Nissen
208 Bloor St. West, Suite 603
416-920-2468
www.downtowntorontochiropractor.com

Sutherland-Chan Clinic
742 Spadina Ave.
416-960-4769
clinic@sutherland-chan.com
www.sutherland-chan.com

Nick Boulton
Advanced Therapeutics Wellness
1398 Queen St. E.
416-469-3879
www.atwellness.ca

Osteopathy

Philip Drube
226 Queen St. West, 2nd Fl.
416-587-6673
philip@thespinaljoint.ca
www.danceteqcentre.com/osteopathy

Canadian College of Osteopathy
150 Bridgeland, Suite 102
416-597-0367
www.osteopathy-canada.com

Sue Kirkpatrick, RMT, Osteopath
10 St Mary St. | 416-537-8002

Janet Walker, RMT, D.O.M.P.
2333 Dundas West, Suite 408
416-786-2498
www.janetwalkerosteopathy.com

Oscar Mayen
Granby Centre of Natural Therapy
100 Granby St. | 416-340-7688
Park Road Healing Arts
28 Park Rd. | 416-920-7275
www.parkroadhealingarts.com

Mitzvah / Alexander Technique

Toshie Okabe
Downtown Studio
100 Granby St.
416-596-7426

Boaz Freeman
Alexander Technique
36 Madison Ave. | 416-929-9225
boazfreeman@gmail.com
www.boazfreeman.info

Shiatsu

Alternative Health Care Services
1 Gloucester St., Suite 102
416-927-689
www.althealth.ca

Bruce Ally
416-967-6891
416-760-3251 (voice mail)
drbruceally@althealth.ca
www.althealth.ca

Eight Branches Healing Arts Centre
358 Dupont St.
416-925-5722
info@eightbranches.ca
www.eightbranches.ca

Toronto Pain and Headache Clinic
Catherine Ziliotto
Certified Shiatsu Therapy
2179 Yonge St, Suite 204
416-925-2579
www.torontopainandheadache.com

Acupuncture/Chinese Medicine

Dr. Sheldon Ho
Toronto Pain and Headache Clinic
2179 Yonge St., Suite 204
416-925-2579
torontopainandheadache.com

Dr. Linda Rapson
600 Sherbourne St.
416-968-1366
www.rapsonclinic.com

Angela Mah
464 Yonge St., Suite 206
416-920-3806

Naturopathy

Zen-tai Wellness Centre
120 Carlton St., Suite 302
647-436-6271
mytorontonaturopath.com

Pilates

Inhabit Pilates & Movement
1211 Bathurst St.
416-551-2559
info@inhabitchilates.com
inhabitchilates.com

Pilates Process
456 Danforth Ave., 3rd Fl.
416-466-7733
www.pilatesprocess.com

Stott Pilates Studio
2200 Yonge St. Suite 500 and Suite 208
647-725-0923
www.stottpilates.com/studio

Body Mason
901 Yonge St., Suite 204
647-724-6594
www.bodymason.ca

Podiatry

Arnold Goldman
547 Eglinton Ave. West
416-485-4421
goldmanpodiatry.com

Stanley Sweet
905 Bay St.
416-962-0062
www.footcareonbay.com

Walk-In Medical Clinic

Carlton & Church Medical & Walk-In Clinic
60 Carlton St., inside Loblaws
416-646-1890
Open 7 days a week

Bay College Medical
790 Bay St., Suite 108
416-921-2121
info@lockwoodclinic.com
www.lockwoodclinic.com
Open Saturdays

Albany Medical Clinic
807 Broadview Ave.
416-461-9471
www.albanyclinic.ca
Extended hours on weekdays

Downtown Doctors
720 Spadina Ave.
416-929-1530
info@downtowndoctors.net
www.downtowndoctors.net

Sumac Creek Health Centre
73 Regent Park Blvd., 3rd floor
416-864-3022
www.stmichaelshospital.com/programs/familypractice/sumac-creek.php

Patient Networks
157 Yonge St.
416-362-8822
contact@patientnetworks.ca
www.patientnetworks.ca

Find a Doctor
416-967-2603
feedback@cpso.on.ca
www.cpso.on.ca

Dental Services

Dental Emergency Service
1650 Yonge St.
647-693-9870
www.dentalemergencyservices.ca/en

Rosedale Medical Centre
Dr. Victoria R. Santiago and Associates
600 Sherbourne St., Suite 307
416-967-9272
drvickysantiago.wordpress.com

Dr. Noah Zacharin
Regent Park Community Health Centre and Dental Clinic
465 Dundas St. East
416-364-7019
www.regentparkchc.org

LEGAL RESOURCES

Artists' Legal Advice Services

www.alasontario.ca

ALAS provides free summary legal advice to artists living in Ontario

Call to schedule an appointment 416-367-2527

401 Richmond St. West, Suite 440

Parkdale Legal Services

For assistance with immigration and visa issues

www.parkdalelegal.org

Downtown Legal Services, University of Toronto

Free services provided by law students to low-income communities

downtownlegalservices.ca

Natasa Boskovic at Newcomer Women

Immigration information for women

www.newcomerwomen.org

416-469-0196

Hardship application to terminate your lease or get permission to sublet through the Landlord Tenant Tribunal:

www.ltb.gov.on.ca/en/STEL02_111281.html