

UCC Program Review Committee Summary of Review

Home Department School of Interdisciplinary Arts

Date of last review: AY 2015-16

Date of this review: AY 2023-2024 (Nov 6, 2023)

The following programs were included in this review:

- PhD in Interdisciplinary Arts
- Master of Art in Interdisciplinary Arts
- Bachelor of Fine Arts in Interdisciplinary Arts

Recommendation: This program is found to be viable.

See report for commendations, concerns, and recommendations.

The report was forwarded to the program director, college dean and the Graduate Council. Their responses are attached.

**Ohio University Curriculum Committee
External/Internal Academic Program Review**

School of Interdisciplinary Arts

Rebecca Skinner Green, External Reviewer, Associate Professor of Art History, Bowling Green
State University

Janet Simon, Associate Professor, Athletic Training
Fuh-Cherng Jeng, Professor, Hearing, Speech, and Language Sciences

November 6, 2023

The School of Interdisciplinary Arts underwent an external/internal program review on November 6th, 2023. The Academic Program Review Committee was comprised of Dr. Rebecca Skinner Green, External Reviewer (Associate Professor of Art History, Bowling Green State University) and two internal reviewers, Dr. Janet Simon (Associate Professor of Athletic Training) and Dr. Fuh-Cherng Jeng (Professor of Hearing, Speech, and Language Sciences). The Academic Program Review Committee met with the following individuals: Dean of College of Fine Arts (Dr. Matthew Shaftel), Associate Dean of the College of Fine Arts (Dr. Karla Hackenmiller), Director of the School of Interdisciplinary Arts (Dr. Andrea Frohne), School of Interdisciplinary Arts Faculty (Drs. Charles Buchanan, Matt Cornish, Vladimir Marchenkov, Garrett Field, Erin Schlumpf, and Brian Stephens), IART Undergraduate Director (Dr. Garrett Field), Office Administrator (Vicki Rhodes Dornbush), and Interdisciplinary Arts PhD Students (3 in the scholar track, 5 in the artist/scholar track, and 1 undeclared). Additionally, we were given a tour of the office space associated with the School of Interdisciplinary Arts.

The following report is divided into eleven sections, directly organized as requested by the Ohio University Academic Program Review effort.

1. Curriculum:

a. Is the program able to deliver the required courses and electives for students to complete program requirements in a timely manner?

The School of Interdisciplinary Arts has three programs (PhD in Interdisciplinary Arts, Master of Art in Interdisciplinary Arts, and a Bachelor of Fine Arts in Interdisciplinary Arts). The PhD program has two tracks (scholarly and scholar/artist track). The PhD program requires 16 hours of coursework in a primary area of concentration (12 hours of Interdisciplinary Arts and 4 hours outside of Interdisciplinary Arts). Additionally, a minimum of 8 hours in a secondary area of concentration (minimum of 4 hours in Interdisciplinary Arts). For the scholar/artist track the secondary area will include Art + Design, Dance, Film, Music, or Theater training, with at least two graduate-level performance/studio courses over a two-year period. Other requirements for degree conferral include: 1) reading knowledge of a language other than English, 2) comprehensive examination, 3) professional portfolio, 4) creative practice project (scholar/artist track only), and 5) successful dissertation proposal and defense. The faculty provide expertise in the following areas: Visual culture/Literature of the African World, art and architectural history,

ethnomusicology/musicology, film studies/comparative literature, philosophy of art, and theater/performance studies. The faculty are well suited and able to deliver the required courses and electives to complete the program requirements in a timely manner.

The one area that may be of concern is that students in the scholar/artist track must rely on other Schools (Art + Design, Dance, Film, Music, or Theater) for additional training, because the IART faculty are not practicing artists themselves. Due to the significance of ensuring this continued collaboration between units for the scholar/artist degree to exist, having a formal memorandum of understanding would be beneficial to ensure students have space and access to courses in those Schools.

The Master of Arts in Interdisciplinary Arts does not have any courses required in the School of Interdisciplinary Arts. Students in this program must complete a minimum of 27 credit hours spread over three concentrations from the College of Fine Arts. Each concentration should include a minimum of 9 hours of coursework. Additionally, students must demonstrate or acquire reading proficiency in a language other than spoken English and complete a written thesis, studio thesis, or culminating experience. The previously dormant Master of Arts was reinitiated in 2020 to accommodate two different pools of students: 1) employees at Ohio University who seek a Master's degree (and do not pay tuition), and more rarely, 2) students who leave the PhD program or do not pass their comprehensive exams. Thus, the degree requires no additional teaching workload to the faculty in Interdisciplinary Arts who primarily teach in the PhD program.

The Bachelor of Fine Arts in Interdisciplinary Arts requires a minimum of 120 hours. Specifically, the degree requires three courses in Interdisciplinary Arts (9 credits), a primary area of concentration (42 credits), a secondary area of concentration (33 credits), and the completion of a capstone (3 credits). The relatively new degree (2019) is currently being used as a retention mechanism for students in the College of Fine Arts who could benefit from one-on-one guidance with the professor dedicated to running the degree, or for undergraduates interested in more than one artistic art form (e.g., filmic composition). The three courses housed within Interdisciplinary Arts are offered to meet requirements in the general education BRICKS for all Ohio University students, and thus there is no additional workload to the faculty in Interdisciplinary Arts.

b. Is the program attracting majors likely to succeed in the program? Is the number of majors appropriate for the program? Is the program attracting a diverse group of students?

The self-study and interviews with the Dean, School Director, and faculty clearly show a commitment to the PhD program. Enrollment has generally increased over the last several years with ~10 students enrolling/year. The PhD program attracts a diverse group of students who are well-suited to complete the program and with the current number of faculty is at capacity. It is unclear in the self-study how many students are in the Master's program but based on the interviews it appears no one is currently enrolled. This is to be expected based on the primary role of the degree. It is also unclear from the self-study how many students are in the Bachelor's program but in the interview with the Coordinator of the Undergraduate program there are 4-6 students enrolled. Little effort has gone into recruiting for the Bachelor's program as it is primarily used to retain students in the College of Fine Arts. However, in discussing the goals for

the degree, Dr. Field has ambitions to increase enrollment in the degree to 30-40 students. This is an ambitious goal and would require release time for Dr. Field—who currently does the work of coordinator with no courseload reduction—to work on marketing, recruiting, and relevant tasks.

Increasing the numbers in either the Master's or Bachelor's programs in IART will create additional burden on the current faculty with the requirement of a capstone or thesis mentorship for either degree. Thus, the School of Interdisciplinary Arts needs to strategically plan for any growth.

c. Are the financial resources sufficient to support the program? Is the distribution of faculty sufficient to support the program?

The financial resources needed to support the School of Interdisciplinary Arts are limited to faculty salaries and benefits, office space, a shared administrative assistant, and graduate student stipends. The School does not have any laboratories, studio space, etc. The School of Interdisciplinary Arts currently has seven faculty, five being tenured and two who are tenure-track. Almost all of the faculty in the School of Interdisciplinary Arts do not hold 100% appointments solely within IART. Rather, they are in joint appointments with other Schools across the College of Fine Arts. Additionally, one faculty member has a triple appointment across three Colleges—the School of Media Arts & Studies, Department of African American Studies (home department), and Interdisciplinary Arts. With these configurations, the cost to run the School is extremely low. However, based on feedback from the students there is some concern that the faculty are pulled in many directions based on their dual or triple appointments. Several students indicated that it can be hard to schedule meetings with faculty and that none of the faculty in the School of Interdisciplinary Arts are makers of art (practitioners). This causes students to go outside of the School to find creative advisors. Additionally, students felt there are not enough resources to fund travel to conferences to present their work. This was also echoed by the faculty as they indicated professional development money has been centralized to the Dean's office with a lengthy application process for \$750, which is insufficient to cover the costs of even one conference.

2. Assurance of Learning:

a. Are pedagogical practices appropriate for students to meet the program learning outcomes?

The School contains three programs that lead to PhD, MA, and BA degrees respectively. Regarding the PhD program, it offers two distinct tracks: the Scholar Track and the Scholar/Artist Track. Each track is designed to enable students to develop deep expertise in their chosen fields and ultimately contribute to the broader academic and artistic community. To determine whether the pedagogical practices are appropriate for students to meet the program learning outcomes, the Committee routinely reviews each track's unique characteristics and how they align with the intended educational goals.

The Scholar Track is a research-oriented path where students select a primary and secondary area of study, each led by different professors. This track emphasizes the development of advanced

scholarly skills and the production of a comprehensive written dissertation. The pedagogical approach in this track is structured to cultivate students' research abilities, critical thinking, and academic writing. The choice of primary and secondary areas, guided by experienced faculty, allows students to delve deeply into their chosen subjects, ensuring they acquire a profound understanding of their fields. The pedagogical practices in the Scholar Track are appropriate for students to meet the program learning outcomes. The emphasis on research and academic writing aligns with the primary goal of producing a high-quality dissertation. Furthermore, the guidance of dedicated professors in distinct areas ensures that students receive comprehensive and specialized training, equipping them with the knowledge and skills necessary to excel in their chosen fields.

The Scholar/Artist Track, on the other hand, takes a more holistic approach by combining scholarly work with a practice-based component. This track focuses on producing an integrated scholarly/creative dissertation that includes both written research and a body of artistic practice. Students choose a primary area from a range of options and work with artistic advisors from various schools for their artistic practice. The pedagogical practices in the Scholar/Artist Track are equally appropriate for students to meet the program learning outcomes. This track offers a unique opportunity for students to bridge the gap between scholarship and artistic expression. It encourages interdisciplinary exploration, allowing students to combine their academic and creative talents to produce innovative and multifaceted work. The artistic advisors from diverse schools bring a wealth of practical knowledge, ensuring that students receive guidance tailored to their specific artistic pursuits.

The Master of Art's program, which was reinitiated around 2020 after lying dormant for decades, faces unique challenges that impede a comprehensive assessment of its pedagogical approaches. With a deliberate intention to remain small due to limited department faculty capacity and lacking dedicated funding, the program serves specific scenarios, primarily for Ohio University employees seeking tuition-free MA degrees and for situations where students leave the PhD program or do not pass the PhD's comprehensive exams. The Review Committee acknowledges these distinctive circumstances, making it challenging to provide a definitive assessment of the program's pedagogical approaches at this time.

The Bachelor of Art's program employs appropriate and effective pedagogical approaches, featuring essential core classes and a culminating capstone course that emphasizes experiential learning. The capstone entails a semester-long creative or scholarly project showcased at the Interdisciplinary Arts Capstone Festival. Structured in four units (idea selection, development, creation, and reflection), this course enhances students' portfolios and aligns with their career paths.

b. Are the assessment policies and procedures appropriate? Are the assessment data used for program improvement?

The School has established a robust Assessment Plan for the PhD program that serves as a crucial tool in ensuring the effectiveness of its graduate and undergraduate programs. The plan is

designed to assess student learning and program outcomes, provide insights for continuous improvement, and foster an environment of academic and professional growth. In reviewing the assessment policies and procedures, it becomes evident that they are not only appropriate but also integral to the success of each program.

One of the key strengths of the assessment plan for the PhD program is its systematic data collection process. The School collects and collates data annually, typically at the end of the spring semester. This data collection encompasses various aspects, including rubric sheets from dissertation defenses, oral comprehensive exams, and teaching observations conducted by IARTS professors. The practice of collecting such data allows for a comprehensive evaluation of student performance and progress. This data-driven approach is a fundamental component of effective assessment, providing valuable insights into the attainment of program learning objectives.

The "Closing the Loop" step, as described in the Self-Study, is a noteworthy element in the assessment plan for the PhD program. After data collection, the faculty engages in discussions during their annual fall retreat to reflect on the assessment data and student learning outcomes. This reflective process is essential in identifying areas that need improvement and in developing strategies to better support students and faculty in achieving the intended outcomes. The Assessment Coordinator plays a pivotal role by summarizing these discussions, which helps in maintaining a clear record of the identified issues and proposed solutions.

Another noteworthy aspect is the involvement of the Program Director in guiding changes to curriculum, student support, faculty support, and expectations based on the assessment data of the PhD program. This direct involvement of leadership ensures that the assessment data translates into actionable improvements. The data is not collected for mere documentation but is actively used to enhance the program's quality and effectiveness.

Although the assessment of the PhD program is robust, the assessment plans for the MA and BA programs are insufficient. Specifically, there is no assessment plan for the MA program due to (1) its nature as a backup plan for students who cannot finish the PhD program, and (2) its lack of enrollment. Concerning the BA program, the School has established appropriate milestones. However, the assessment is conducted informally through a collaborative effort between the IART Undergraduate Coordinator and Success Advisors in the College of Fine Arts.

3. Faculty:

a. Is the number and distribution of faculty sufficient to carry out the mission of the program? How are the faculty workloads distributed to support delivering the curriculum?

Yes. IART has 6 faculty (2 Assistant Professors, 3 Associate Professors, 1 Full Professor), plus one Director (Full Professor), which sufficiently covers the mentoring of graduate students. While sufficient, this configuration of faculty does not, however, leave tremendous room for medical/family/research leave, any of which would clearly affect the shared workload, especially if more than one leave occurs simultaneously.

Faculty associated with IART do not share a common workload, however. Some variations in workload are due to differing assignments. Field, for example, has been assigned as Director of the recently reinstated BA program of IART. As the only faculty charged with working with and coordinating these undergraduate students, and for potentially increasing and improving the offerings and number of students in the program, one concern would be whether this position (Director of IART's BA program) has the appropriate course load reduction and other support to allow him to sufficiently address these issues. The undergraduate curriculum itself, however, is sufficiently staffed and offered since virtually all undergraduate courses in the program are offered through affiliate programs and units on campus.

Dean Shaftel noted that most of the IART faculty occupy shared lines and are affiliated with other units, and that each unit on campus authors its own workload and merit requirements, though he did discuss an MOU in place that outlines workload. Faculty perception, however, is that this difference is due not only to their home or affiliated departments, but also to the administrative and economic era during which they were each initially hired. For example, while most IART faculty teach a 2/2 load, one faculty member reported having a higher 3/2 teaching load. Initially hired into the MFA-granting Theater program where they joined other faculty teaching a 3/2 load, they had expected a workload reduction once they joined the PhD-granting IART faculty, to reflect new responsibilities associated with working with PhD students. This, apparently, did not happen. This faculty expressed frustration at this perceived inequity of the workload. This faculty member is, however, one of two IART faculty whose primary home units remain outside of IART (the other one being a newly hired faculty member), and therefore works under a different contractual agreement. If the University or College were to address workload inequities, this might change.

IART's mission states that it is primarily a PhD program that "educates scholars and scholar/artists to dissolve the boundaries between specific academic and artistic disciplines in the creation of new knowledge. A consortium of professors leads specific disciplines, offering a perspective on the interrelationships of the arts around the globe through a choice of two tracks. Candidates are funded with four-year assistantships that provide valuable pedagogical training" (p.2 of self-study). Graduate students enrolled in the IART program, therefore, represent a significant instructor resource within IART as well as in affiliated programs—including the Schools of Art and Design, Film, Music, and Theater—and provide face-to-face as well as online encounters, instructing primarily undergraduates, though at least one graduate student reported teaching at the graduate level. With between 8-13 PhD students entering the IART program in the last 3 years, some of whom already having earned their terminal MFA degrees, and with IART graduate students either serving as teaching assistants or as the instructor of record during their 4-year program, the cohort of IART graduate students represents a resource pool that has not only provided significant instructor experience for the students, but has filled gaps created by the loss of faculty within the College of Fine Arts reported in IART's Self-Study (p.3).

IART's self-study, moreover, describes the PhD program's primary goal as "to allow doctoral students the opportunity to explore interdisciplinarity amongst the arts and any related discipline or disciplines, through critical, historical, and philosophical lenses" (p.4). Based on the track options outlined in the self-study, this 'consortium of disciplines' includes, for the Scholar track: art and architectural history, philosophies of art, visual culture, comparative literature, literature

of the African world, ethnomusicology and musicology, theater and performance studies, and Black visual studies, and for the Scholar/Artist track: dance, theater, film, music, and art & design. Instruction should reflect this.

The faculty housed within or affiliated with IARTS are specialists in Theater, Music, Film, Art History, and African American Studies. This clearly does not cover all the disciplines described as being offered within each of the program's sub-tracks (e.g., geography, religion, linguistics, history, political science, philosophy, dance, and design), nor does it reflect the various art studio practices covered in IART's Scholar/Artist track. Yet IART has established productive relationships with affiliated units in the College, who are willing to provide many of the undergraduate and graduate courses not offered under the IART prefix. IART students, therefore, complete their degrees using a combination of courses listed under both IART prefixes and those of affiliated units in the College. In this way, the coverage of expertise is expanded beyond the expertise of the specific faculty within IART.

Dean Shaftel indicated that he is interested in facilitating collaborative teaching for faculty within the College, and noted that to do so, he would like to see an incentive model for teaching that would encourage team teaching. To this end he has indicated that he is currently looking at grants to which faculty could apply for buy-outs for creative activities or for supporting team teaching. The Dean also expressed interest in creating an interdisciplinary grant that will generate pay for two faculty to teach one class, to offset the difficult logistics of fully funding the faculty involved in team-taught courses.

Overall, teaching load, and particularly the reported discrepancy in teaching load, could be addressed with regard to the recent awarding of R1 status to the University (2022). One might argue, in fact, that the teaching load, especially in PhD-granting units, should indeed be lessened in order to help maintain this prestigious status, that benefits the entire university community.

b. Do the faculty have the appropriate minimal credentials to deliver the curriculum?

Yes. All faculty have earned the appropriate terminal degree in the specialization that they teach within IART. Moreover, they are all reviewed by their home units to maintain their graduate-level status. One faculty member is housed 100% in IART, while the other 6 have shared appointments with one or two additional units on campus. Moreover, many of the School's courses are taught under the auspices of affiliated units within the College, by faculty who must maintain their expertise and position within their individual home units. The benefit of this staffing model is that faculty come with a wide variety of fields of specialization and are assessed by multiple units through the College's regular review process. In our conversation, Dean Shaftel noted that faculty evaluation considers work across the college and not simply within each academic unit.

Areas taught, as outlined in the self-study, are: Visual Culture and Literature of the African World, Art and Architectural History, Ethnomusicology and Musicology, Black Visual Studies, Film Studies and Comparative Literature, Theater and Performance Studies, and Philosophy of

Art. Faculty housed within IART who teach within these areas of specialization (with their faculty rank), include:

Andrea Frohne (Director/Full Professor in IART, Art History, SOAD, and African Studies),
Charles Buchanan (Associate Professor in IART, Art History, SOAD),
Matt Cornish (Associate Professor in School of Theater, and IART),
Vladimir Marchenkov (Full professor in IART, Asian Studies),
Garrett Field (Associate Professor in IART, School of Music, Asian Studies),
Erin Schlumpf (Assistant Professor in IART and School of Film), and
Brian Stephens (Assistant Professor in African American Studies, IART, and Media Arts).

In the instance of graduate students serving as instructor of record (primarily in lower-level undergraduate survey courses), they are teaching while simultaneously taking courses in pedagogy under the supervision of an IART instructor. It is a common model for graduate students to serve as Teaching Assistants (TAs) or as the Instructor of Record in undergraduate survey courses, as the graduate students have all surpassed the undergraduate level of knowledge by having earned their BA or BFA prior to joining the graduate program at OU. In the case of the graduate student who noted he had been assigned to teaching at the graduate level, he too had earned a degree sufficient to have surpassed the level of education of the other graduate students enrolled in his course.

4. Student Services

a. Does the Program have an appropriate level of administrative services to support students?

The School has maintained an appropriate level of administrative services to support students. During the review, the Committee observed the School's unwavering commitment to providing administrative support that aligns with the unique needs of its diverse student body. The office administrator, Ms. Vicki Rhodes Dornbush, has demonstrated exceptional dedication and professionalism in her roles, ensuring that students receive the necessary assistance promptly and efficiently.

One strength of the School's administrative services is the timely processing of student stipends and management of student accounts. This not only facilitates financial support for students but also minimizes any administrative hurdles that could impede their academic progress. Furthermore, the provision of classroom access and keys to students has been instrumental in creating a conducive learning environment. It underscores the School's commitment to ensuring that students have unrestricted access to the resources they require for their studies.

In addition to the above-mentioned strengths, it is essential to highlight some challenges that have arisen due to the shared administrative responsibilities of Ms. Dornbush. Ms. Dornbush, serving as the administrative coordinator for both the School of Interdisciplinary Arts and the School of Film, is also responsible for scheduling in the School of Dance and the School of Music. This split in her responsibilities has presented certain difficulties in terms of providing students with the necessary support, particularly when multiple events are happening simultaneously. Moreover, the division of administrative responsibilities among multiple schools has the potential to create confusion and inefficiencies in managing administrative tasks. For

example, scheduling, a critical aspect of ensuring a smooth academic experience, could be adversely affected if Ms. Dornbush's attention is divided across different departments. It may lead to scheduling conflicts, delays, and other logistical challenges that can disrupt students' academic routines. Addressing these challenges and finding a way to optimize administrative support in a more streamlined manner would further enhance the School's ability to support its students.

Finally, while Ms. Dornbush is fully involved and dedicated to the students and the program, the Committee recognizes that the level at which her obligations are stretched may be exacerbated further once the School moves into its renovated building. While the move represents a positive step forward in realignment of space and identity, it will also challenge the Administrative Assistant, who will be coordinating units in separate buildings. As the first person that a visitor to or student within a unit encounters, it will be a challenge to decide where a shared Administrative Assistant's desk will be located. In considering the move to the School's new location, the potential of increasing the size of the School's student population, and the University's new R1 research status, it would be beneficial for all involved to ensure that the School is sufficiently staffed as it moves forward.

b. Does the Program have an appropriate level of student academic services to support students?

The School offers a range of academic services designed to support its students in their pursuit of excellence. The courses provided by the School reflect a comprehensive approach to education that encompasses both the Scholar and Scholar/Artist tracks, allowing students to tailor their learning experiences to their unique interests and goals.

The curriculum includes foundational courses such as *Research Skills* (IART 7001), *Pedagogy in the Arts* (IART 7002), *Dissertation Proposal Seminar* (IART 7003), and the newly added "*Dissertation Writing Course*." This latest addition is particularly praiseworthy as it caters to third- and fourth-year graduate students, providing them with invaluable opportunities to develop writing tactics and compose chapters for their dissertations. The instructor's provision of feedback enhances the quality of academic work, reinforcing the School's commitment to academic excellence.

Additionally, students are encouraged to explore aesthetics, critical theory, and global theories, with the option to choose from a selection of relevant courses (IART 7401, IART 7402, IART 7403, IART 7404, and IART 7407). This diversity in course offerings ensures that students can engage with a broad spectrum of theoretical and practical perspectives, fostering a well-rounded education.

In the Scholar/Artist track, the emphasis on experiential learning is noteworthy. Students are encouraged to create and perform or exhibit their work outside the classroom, allowing them to bridge theory and practice in a meaningful way. This experiential aspect not only enriches their education but also aligns with the School's commitment to promoting creativity and hands-on learning.

While the School's academic services offer a strong foundation, it is equally important to highlight the importance of academic advising and mentorship. The guidance provided by primary advisors in choosing concentration areas and courses ensures that students receive personalized support tailored to their academic and artistic interests.

The School has demonstrated a commitment to providing an appropriate level of student academic services. The combination of foundational courses, a flexible curriculum, experiential learning opportunities, personalized academic advising, and the newly added "Dissertation Writing Course" collectively reflects the School's unwavering dedication to providing a well-rounded, enriching, and academically rigorous educational experience for its students.

5. Student Success

a. Is the program using current and historic metrics to evaluate student success in the program?

Dr. Garrett Field has been designated as Director of Undergraduate education in IART and has the primary responsibility of mentoring and facilitating the undergraduate program and its students. The undergraduate element of IART is only three years old, and therefore represents an expansion of the program. Although it has only 12 students currently, he hopes to grow the program. According to Field, the undergraduate component of the IART, which requires 42 credits in the primary area and 33 credits in a secondary area, attracts students who are innovative and want to create a new major, students who are frustrated with their current major and cannot get the classes they want or who are otherwise not being successful in their current major. In this regard, the IART undergraduate major provides OU students with a path to successfully graduate from the University. Moreover, the undergraduate program does not pose the university any significant cost since it is built upon courses that already exist, yet it has started to have a more public and positive presence through the presentation of the annual Undergraduate Capstone Festival, supported by the library, during which students present their capstone research.

PhD students have a high level of hands-on teaching experience while enrolled in the IART program at OU. The resulting hands-on training provides students with the training that will maneuver them into positions to be attractive when they enter the job market. This is all laudable. During the review committee's interviews with students, they indicated that they valued these experiences, but that they would appreciate greater oversight and instruction in their pedagogy classes and that this course be offered more frequently so that they feel more prepared and competent in the classroom.

That said, there is a fairly heavy load of mentoring the PhD students, as reported by the Director and faculty. The IART program asks its faculty to fill out annual forms to assess the program, and at the annual retreat prior to the start of the academic year, they review the results of the survey to ensure that the program and its students are moving forward as the faculty want them to. Moreover, throughout the year, IART faculty and the Director advise and mentor the student body, with particular focus on the graduate program. At the end of every semester, IART's faculty advisory board reviews the program's graduate students to see if they are on-track or if any need to go on academic probation. This system represents a systematic hands-on approach to

continual evaluation of the program and its students in order to assure their success. The fact that the IART faculty have begun holding defense reviews over the summer while ‘off contract’ speaks to their commitment to the program and to the success of their students, and the importance of preparing them and enabling them to take positions in the academic workforce upon graduation and in time for the next academic year.

b. Is the program using current and historic metrics to evaluate student outcomes (i.e., employment data, licensure data)?

IART faculty evaluate student success in the numbers of students who graduate from its program, and who move on to find employment in fields related to their degree. To attain a successful outcome, the IART program provides its PhD students with a well-rounded curriculum centered on 15 seminars (some repeatable) springing from courses drawn from each student’s primary (4) and secondary (2) areas of concentration selected from the areas listed as affiliated with the IART program, plus a graduate-level elective (1), all of which are then grounded in a series of IART seminars (5)—interdisciplinary arts, philosophy of art, and critical, transnational, and global theories—that help establish a cohort and provide a directed means to pull together and find the connections between the disparate topics and courses taken by each student, thereby establishing a core foundation upon which to understand the material. The final courses (3)—research, pedagogy, and dissertation work—serve to prepare the students with the practical knowledge and tools to successfully complete the program and to enter the job market. It must be noted that while graduate students are expected to take a minimum of two research/pedagogy courses while at OU, the courses are repeatable, and the sample program suggests that the pedagogy course be taken during four successive spring semesters. The resulting 22 courses, as outlined in the sample program laid out in the Self-Study (p.20), are spread out across a number of disciplines, yet during each course and at the end of each semester, the students are evaluated on their performance, and on their understanding of the material.

The actual assessment of the student outcomes is perhaps more robust than some other programs, as it involves annual assessment of each student by all faculty members, over the course of the students’ program of study. The faculty members collect data at the end of each calendar year using rubric sheets distributed at dissertation defenses, oral comprehensive exams, and teaching observations. The faculty also meet annually to discuss the program’s achievements and to assess the data during its fall retreat, during which they attempt to identify the most important issues and problems facing the program and their students and which might pose challenges to a student’s successful completion of the program, after which the Assessment Coordinator writes a summary of the discussion and the actions proposed, which can then lead to changes or nuances of the curriculum, support systems (for students and faculty alike), and expectations. This annual critical examination and accounting—outlined in the self-study as “Closing the Loop” summaries—with the expectation that the discussion will be acted upon and that changes can and will be made, is a noteworthy example of faculty engagement and leadership in the program, a frequency of assessment that is often lacking in other institutions, whose less frequent reflective assessments can result in being lulled into the complacency of an unchanging program that, over time, has the potential, if left examined, to become increasingly irrelevant or dysfunctional.

c. Are students able to move into discipline-related careers and/or pursue further academic work?

Yes. Successful student outcomes are indicated through the high percentage of IART PhD students securing jobs in professional settings after graduation. Of the 33 PhD students reported in the self-study as having graduated during the review period, 28 are listed as have secured jobs in related fields, one as working as an independent film-maker, and one as having returned to their home country (Korea). This success rate is commendable. According to the self-study, each graduating cohort places students in university settings across the US and in the students' home countries (including China, Botswana, Taiwan, Sri Lanka), being hired as community members in art-related programs (directors, instructors, and independent film-maker), and as academics (current alum serve as adjuncts, instructors, lecturers, assistant professors, associate professors, associate director, designers), in areas that include art history, media, film, journalism, ethnomusicology, music, drama, theater, humanities, African Studies, Education, English, Art Education, performing arts. This range is commendable.

6. Resources and Facilities (*If provided by the program*)

a. Does the unit have appropriate program-specific resources to support student learning outcomes?

The School of Interdisciplinary Arts has minimal resources due to the specific nature of the programs and learning outcomes. The program has seven faculty and provides stipends for PhD students' teaching assistantships. It is noted in the Self-Study that in order to serve OU's undergraduate students, it is necessary for PhD students to teach some of the courses that this undergraduate population needs to achieve graduation. The Self-Study also indicated that several of the faculty are on overload-teaching to enable students to graduate on time.

b. Does the unit have appropriate program-specific facilities to support student learning outcomes?

The School of Interdisciplinary Arts has office space and PhD student office space. This office space also includes a conference room for larger gatherings. Based on the tour and conversations with the faculty and students, the space is quite small and as a result, many of the students do not use their assigned office space. It was noted that the School will be moving to the newly renovated Seigfred Hall. The committee recommends that the School Director be involved in the discussions about the renovated building and consider larger PhD student offices and a graduate lounge to build a sense of community for the students. This was noted as a request by several of the students. Additionally, students in the Scholar/Artist track may have needs for studio space, a need currently being met through verbal agreements with the specific School. It is recommended that these conversations happen early, preferably during the application process, and result in a memorandum of understanding to protect the students who select this track.

7. Program Development/Improvement

a. Does the program identify areas of short-term development/improvement?

In the short term, the program is looking to expand upon and make more robust the Carnegie Research-1 status recently awarded to the University, and to make the PhD program, which contributed significantly to this new status, even stronger so that this robust program maintains its standing continues to be recognized by the University and beyond.

Director Frohne is also interested in expanding relationships and networking with IART alumni, who are hungry to reconnect with their alma mater. This would significantly help with the School's and its faculty and students' networking and its marketing persona.

Also, the College is building a \$96 million dollar facility that will hold all the IART programs. It will be a performing arts center, will hold art and design, and IART. At the completion of this larger, long-term project, IART will move into the newly remodeled Sigfreid Hall. In the short-term, the Director and faculty of IART need to have a greater voice in the very many decisions currently being made as part of this large-scale project. The decisions—from space, to orientation, room and lobby coordination, to furniture and window treatments, etc—will greatly affect the program for years to come. For example, the ability to create a comfortable and inviting graduate student lounge, that would provide them a collaborative space and help mold a physical identity and promote and nurture student interaction, will go a very long way in helping to bolster the student cohorts. Currently, the IART graduate students are provided shared office spaces for working, advising undergraduate students, and networking with one another. However, the offices currently are quite small, yet are shared by 3-5 graduate students. As a result, some students indicated that they are unable to actually use the space as intended. A carefully planned and oriented space in the renovated building, that would provide them with not only their shared (hopefully larger) offices, but a graduate lounge, and ideally an undergraduate gathering space, would significantly enhance their experiences, would provide a visible space that is recognizable for the entire School, and would help establish an IART identity. Moreover, if additional collaborative space were secured, visiting artists would no longer be reliant on securing studio space from within other affiliated areas with whom there are currently only friendly verbal agreements but no official MOUs. More specific collaborative space would help remove any uncertainty of future collaboration or facility usage.

b. Does the program identify areas of long-term development/improvement?

Yes. Most importantly, Dean Shaftel and Director Frohne are working to establish an art in health program with the Cleveland Clinic, to rival the only other institution that they have identified in the United States with an art and health program—the University of Florida. The School has been excited by collaboration that has taken place with the College of Health, whose osteopathic medicine is one of the largest in the world. They are also interested in the Music Therapy and Art Therapy programs, as well as Community Dance degree. To add to this collaboration, Dean Shaftel met with the Clinic 6 years ago to discuss a collaboration that would enhance the 35 full-time artists already on staff at the Clinic, to supplement therapies and to create an environment of healing, looking especially at adding theater to the Clinic's offerings since they do not currently have this focus.

A focus on art and health would also connect with Cleveland Clinic's speech language pathology department, and with the intersection of art, architecture, and health. With the Dean's interest in

and support of building the arts and health PhD program, this long-term goal would greatly benefit from additional support for IART and for its Director, though funding and additional course releases that would allow both the time, space, and resources to move this project forward more robustly would be needed.

With the construction of the new \$96 million dollar building group, the units will be physically unified to allow for more integration and collaborative work/teaching/learning environments between them, that will result in greater interactivity of faculty and students alike. Dean Shaftel is supportive of creating an incentive model for university teaching across the College, which will not only allow, but potentially encourage faculty to team teach. This new structure will help facilitate such collaboration. The new facility and potential new faculty structure will be important components in relation to the art and health track that IART is working towards securing, which in turn must be considered and included in the decision-making surrounding the new facilities into which IART will be moving. The new building compound will also create improved optics and greater visibility that will provide increased recognition and awareness of the program on all levels, for undergraduate students, graduate students, faculty, the community, and potential donors and granting agencies, on campus and beyond. Dean Shaftel's suggested timeline includes one year of design plus one year of construction, for an anticipated potential completion date of 2026.

As identified by Director Frohne, long term goals for IART include expanding the diversity of the faculty, which would not only create a more balanced faculty that would be more representative of the overall US population, but it would create a more welcoming environment for all students, and would meet the needs of the considerably diverse international graduate student population within IART. The increased diversity envisioned of faculty would include expanded areas of expertise, including adding dance as a faculty specialization, would include additional female faculty, and would include a greater breadth of global representation through increased ethnic, cultural, and national diversity.

c. Are the identified areas of short- and long-term development/improvement appropriate to support enhanced student success and/or assurance of student learning?

Dean Shaftel described the undergraduate program as exciting and noted that they are curating pathways through existing courses intentionally housed within different units to build a curriculum that is robust and multidisciplinary, culminating with a capstone course that is controlled by IART to ensure that the outcomes follow those anticipated by the unit. Although the undergraduate program continues to be developed, Dean Shafley describes it as currently attracting students who have either left the University and are interested in returning to complete a degree, or who have already earned a BFA degree and want to continue learning and growing more. Both the Dean and Director Frohne have suggested that the small undergraduate program would be able to increase in size without significant stress to IART, though neither indicated that this is a focus of the program, or that they are interested in growing it significantly.

Director Frohne specifically indicated that there is no interest in growing the MA degree due to the intensive labor necessary to admit and advise these students, who are generally less grounded

and require more advising and mentoring than the incoming PhD students, who remain the primary focus in IART's program.

According to Director Frohne, there is great interest in growing IART's PhD program, as these students are more independent, tend to have a more supportive cohort, tend to raise the level of quality of graduate student research in the College, and are attractive to the College as the State provides monies per PhD-earning graduate students in the program. Currently, IART has approximately 10 PhD students enter the program per year, resulting in approximately 40 students currently active in the program. Director Frohne would like to increase enrollment to approximately 60 total PhD students in the program. IART is currently at capacity, however, and any additional students would require additional faculty lines. Without additional faculty, therefore, this would be difficult. As it stands, Frohne works to protect the non-tenured faculty from being overloaded with too much service work. She referred to the Dean's variable workload system that takes into account the number of advisees, the course load, research production, and service committees that can allow for variable loads dependent upon the position and rank of faculty. She also referred to the workload policies in place that vary depending on each particular unit, indicating that each unit decides independently how to count research, service, and teaching. But while the workload assessment depends on each unit, the Dean recognizes work across units, an acknowledgement that works well for interdisciplinary units whose faculty come from across the College and whose students take courses housed in units housed across the College.

The Committee recommends continuing the expansion of location and intermingling of units within the School. As part of this intermingling, the School should continue to provide opportunities for faculty to increase peer interaction across units. This type of interaction and support should not only be limited to support from within the School. In recognition of the level of support the Dean's office expressed, the Committee suggests that IART receives similar budgetary support regardless of the number of majors. As a high service unit rather than a unit with a high number of majors, the University and/or College should see beyond the number of majors and compensate IART appropriately so that they can accomplish their goals. For example, the Dean should continue to investigate new ways to compensate faculty that would allow them to team-teach. As it currently stands, monies go to the units in which students have declared their majors, which puts at great disadvantage units that are high service for the College and University, as they do not receive income recognition for the high numbers of students they actually teach.

The Committee also recommends that IART expand its undergraduate program, but only minimally due to faculty limitations and workload. Expansion at the undergraduate and graduate levels could be realized with additional development of the unit's website and outreach materials. Although the Director indicated that the new website is an improvement over the previous one, the School should consider allowing access to some individuals (such as an Administrative Assistant) trained to make changes in-house, to help keep the communication up-to-date and relevant to current events and developments within the unit. Moreover, as the School has indicated that it wants to grow its PhD program, a more focused marketing outreach and the continued development of the website would make this possible. Currently, outreach is primarily based on word-of-mouth recommendations (as per the Director) and on website-based online

searches (as per current students). Once students are brought to campus, we suggest that the School look closely at increased graduate cohort support and pedagogy training.

The Committee suggests that the University's new R1 status should positively affect faculty research support, which is currently quite low and unclear as to amounts. Faculty teaching loads should also be reviewed so that all PhD-instructing and mentoring faculty have similar loads. Moreover, PhD student stipends should be reviewed, since they are sufficiently low to cause some PhD applicants to go elsewhere.

Finally, the IART Director (and faculty) need to be part of the decision-making process in the new building cluster, which will include the renovated Seigfred Hall in which IART will soon be housed. They need to be given a voice as the space is allocated, coordinated, and designed. Where and how each unit is placed will play a significant role in potential future collaborations and interactions, which is clearly a focus of an interdisciplinary program such as IART. The Unit and the College must consider how the new art and health component of IART will be incorporated into the new facilities. How each unit is designed internally will play a significant role in how effective and efficient the semiotic experience of the space is, and therefore how efficiency and effectiveness of the potential creative collaboration, thoughtful interactions, and interdisciplinary development of student and faculty output.

8. Areas of concern.

1. There is an overall concern for student support.
 - a. The PhD students expressed a lack of support, particularly those in the Scholar/Artist track when it came to finding their own practitioner mentor and studio space (if needed). A Memorandum of Understanding (MOU) between the Schools for those in the Scholar/Artist track would help mitigate some of these potential issues.
 - b. The lack of resources for travel support to conferences was expressed. Travel funds are important particularly for the PhD program students as they all have a scholarly component they are building.
 - c. The students expressed a lack of community building. The office space is quite small and there are no real communal spaces for students to engage with one another. Without a shared space, it is difficult to generate a sense of belonging to a united cohort.
 - d. Insufficient pedagogical resources/instruction for PhD students. It is expected that the PhD students will teach courses as part of their assistantship. Many of these students teach undergraduate courses taken by a wide variety of majors. The students expressed the need for an increased number of pedagogical courses to aid in their teaching as it is such a large component of the program.
 - e. The review committee did not meet with any students in the Master's or Bachelor's program and are unable to comment on their needs.
2. During conversations with the students and in the Self-Study where rubrics are provided for the dissertation, professional portfolio, and comprehensive exam there is a lack of consideration of the Scholar/Artist track. Students in the Scholar/Artist track provide a

portfolio of their art and the review of this portfolio is not shown to be clearly considered in their evaluations.

9. Recommendations.

1. The School of Interdisciplinary Arts Director needs to be fully involved in the conversations, planning, and decision-making regarding the renovation and move to the new Seigfred Hall. This is imperative to ensure that the space will meet the needs of the faculty, staff, and students.
2. Resources and support for the PhD students as identified above (memorandum of understanding for studio spaces, travel support for conferences, pedagogical).
3. The PhD program should re-evaluate all rubrics to ensure the Scholar and Scholar/Artist tracks are being evaluated appropriately.
4. The School of Interdisciplinary Arts Director needs additional time and resources to build relationships with alumni.
5. Both the Dean and the IART Director have expressed interest in developing a PhD in Arts in Health. If this is to come to fruition, appropriate resources will need to be designated to this development (new faculty hire, etc.).
6. The School Director needs assistance with marketing and website developing, for more visibility and optics, across campus and beyond, to potential students and faculty.
7. Recruit and retain additional faculty members.
 - a. Recruit and retain diverse faculty to meet the needs of the diverse students.
 - b. Recruit a faculty member to the School that has expertise in dance or global visual culture.
 - c. Recruit a faculty member that is also a practitioner of art (to model and relate as a Scholar/Artist).
8. Consider adding the possibility of conducting fieldwork to all levels of study as this would provide the students with hands-on experiences in their selected areas of concentration and have the potential for increased networking that would enable the students to realize possible directions their studies may take them and opportunities available to them.
9. It was noted by the faculty that professional development money has been centralized to the Dean and has decreased in recent years. As the School for Interdisciplinary Arts is the only School in the College of Fine Arts, it is imperative that faculty have access to appropriate funds for scholarly activities. As a significant contributor to the University's attainment of Carnegie's Research 1 status, the faculty within the School and their research must be supported with sufficient funding in order to maintain this elevated

research status. It is recommended that professional development funds go back under the control of the School and should be increased.

10. Related to the R1 status, equitable workloads should be established for faculty teaching in the PhD-granting IART program.
11. Explore the possibility of working with Kennedy Museum for interdisciplinary arts. This would provide real-world experiences of the interdisciplinary nature of life post-graduation. This would also provide additional potential for networking, as well as seeing the many connections between the various disciplines that the students are combining in this program.

10. Commendations.

The commendations for the School encompass a remarkable array of accomplishments and strengths:

1. Carnegie R1 status for Ohio University:
 - a. The School holds a pivotal role in Ohio University's attainment and maintenance of the prestigious Carnegie R1 Classification, denoting very high research activity. This achievement, acquired at the start of 2022, was significantly influenced by the School's PhD program, which consistently graduates a substantial number of doctoral students annually. As the sole PhD program within the College of Fine Arts, the School underscores its vital and exclusive contribution to the university's ability to retain its Carnegie Research 1 status, further solidifying its position as an essential academic cornerstone in this prestigious institution.
2. Excellent Graduate and Alumni Job Placements:
 - a. The School has consistently achieved an outstanding level of success in placing its graduates in diverse and prominent professional settings, marking an exceptional achievement. During the review period, an impressive 93% of graduates secured employment, with 28 out of 30 students launching their careers. This remarkable job placement rate is a testament to the School's commitment to equipping students with the knowledge and skills needed to excel in their chosen fields.
 - b. A significant portion of Interdisciplinary Arts alumni have made their mark in colleges and universities across the United States and abroad, with the majority pursuing teaching positions in higher education worldwide. Notably, 20 out of 29 graduates from the 2016-2023 review period have chosen the path of academia, either as professors, course designers in instructional technology, or administrators within universities. This emphasis on pedagogical training has contributed to the School's notable influence on the realm of higher education.
 - c. Furthermore, the School's alumni showcase remarkable diversity in their career paths, with a notable group branching into administrative roles as deans,

chairpersons of fine arts and humanities programs, and directors of art centers. Others have chosen to explore careers as museum curators and gallery owners, adding a unique dimension to the School's success in job placements.

- d. Noteworthy individuals such as Dr. Carrissa Massey, who graduated from the School in 2009 and now serves as the Provost of the Pennsylvania College of Art + Design in Lancaster, OH, exemplify the School's profound impact on the academic and professional world.
3. Interdisciplinarity and Interconnectedness:
 - a. The Scholar/Artist Track represents an ingenious approach that redefines traditional academic boundaries. Here, students are encouraged to embark on creative projects that transcend disciplinary silos, reflecting the real-world interconnectedness that defines today's complex challenges. This innovative approach not only nurtures artistic expression but also encourages students to explore the multifaceted nature of knowledge, where creativity and scholarship intersect.
 - b. The Bachelor's degree in Interdisciplinary Arts, introduced in 2019, represents a valuable addition to the academic landscape. It serves as an effective retention mechanism for undergraduate students within the College of Fine Arts, offering them personalized one-on-one guidance under the mentorship of a dedicated professor. This program is tailored for highly motivated and ambitious undergraduates who envision careers that span multiple artistic disciplines, such as filmic composition or theatrical dance. Furthermore, the degree's flexibility extends to those students who may have taken a leave of absence, providing them with a viable pathway to return and successfully complete their undergraduate education.
 4. Significant Educational Impact for Undergraduate Students:
 - a. The School has made a significant and enduring contribution to Ohio University's academic landscape. Through its meticulous training and pedagogical coursework for PhD graduate students, it has not only prepared them for successful careers but has also had a profound impact on undergraduate education. The introductory *Pedagogy I* course (IART 1170) in the fall, followed by *Pedagogy II* course (IRAT 1180) each spring, has generated substantial enrollments. During this review period (i.e., since 2016), the School has been instrumental in educating a remarkable 12,421 undergraduate students from across Ohio University.
 5. Harmonious Collaboration:
 - a. The School has fostered exemplary working relationships both within its own units and across the broader College of Fine Arts, which includes the Schools of Film, Music, Theater, Dance, and Art+Design. These collaborative efforts extend to the College's Dean's office, demonstrating a cohesive and cooperative approach. Rather than working in isolation, these units operate in harmony,

harnessing their collective strengths and expertise to create a dynamic and enriching academic environment.

- b. This spirit of collaboration not only benefits the School, but also serves as a shining example of the College's commitment to a unified and supportive academic community.
6. Personalized Advising and Mentorship:
- a. The School of Interdisciplinary Art stands out for its exceptional commitment to one-on-one advising and mentorship. This high-intensity support ensures that every graduate student experiences a fully engaged and realized academic journey. The personalized guidance and mentorship not only nurture academic excellence but also provide a platform for students to explore their full potential.
 - b. This focused approach empowers graduate students to emerge from the program with a comprehensive and deeply enriching educational experience that sets them on a path to success in their chosen fields.

11. Overall judgment: Is the program viable, in jeopardy, or non-viable? *Each program should be provided with a judgement (i.e., each major including their associated minors and certificates).*

The review committee found the undergraduate and graduate programs in the School of Interdisciplinary Arts to be viable, despite the areas of concerns as described above.



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January 27, 2024

Director Response: 2023 School of Interdisciplinary Arts 7-Year Program Review

The Director and the entire School of Interdisciplinary Arts extend a profound thank you to the internal and external reviewers for their careful and thoughtful analysis of our School. We very much appreciate the fresh view of our current standing and the future needs you astutely foresee.

The Review Committee was comprised of Dr. Rebecca Green-Skinner (external reviewer and Associate Professor of Art History at Bowling Green State University), Dr. Janet Simon (Associate Professor of Athletic Training), and Dr. Fuh-Cherng Jeng (Professor of Hearing, Speech, and Language Sciences). They visited on November 6, 2023. The final Program Review report from the Committee was organized by: 1. Curriculum, 2. Assurance of Learning, 3. Faculty, 4. Student Services, 5. Student Success, 6. Resources and Facilities, 7. Program Development/Improvement, 8. Areas of Concern, 9. Recommendations, 10. Commendations, and 11. Overall Judgement.

Within Curriculum (section 1), the Director would like to offer a correction and clarification, with the realization that such information is needed not only for future documents but also for focused messaging to graduate students in the program. It was noted that IART faculty are not practicing artists and this could affect the School. We do in fact currently have two scholars who cultivate creative practice. Theater historian Dr. Matt Cornish is also a dramaturg with an MFA from Yale, and Ethnomusicologist Dr. Garrett Field is also a musician of indigenous South Asian instruments and a singer with viral youtube performances. Previously, Professor Emeritus Bill Condee of Theater history was a puppeteer of South Asia, and Dr. Marina Peterson of Performance Studies was an experimental cellist with a Performance Certificate from the University of Chicago. It is in point of fact because some of our faculty are scholars and artists that the Scholar | Artist track was implemented. Nevertheless, it is the current aim of the School to continue the scholarly PhD degree for the College of Fine Arts because the College already has a plethora of practicing artists, and the syncretic collaborations across schools have proved ideal.

Under Areas of Concern (section 8), the Director appreciates the innovative suggestion to consider an MOU concerning exhibition or performance space between Schools for the Scholar | Artist track so that students possess confidence moving forward. The action plan is to undertake a discussion with faculty during meetings, and to brainstorm briefly with the Dean.

The Director values the reviewers' point that graduate students need travel support to conferences in order to focus their dissertations, receive collective feedback, and gain professional experience. We too are aware of the need. Additionally, the Director recognizes that a system needs to be generated for graduate students as we emerge from the OU budgetary crisis. She currently handles requests as one-offs, which is not efficient.

For Assessment around the Scholar | Artist track, a clarification is offered that IARTS does possess rubrics and milestones for Scholar | Artists. The secondary area Artistic Advisor of the student must approve the creative practice portfolio. A pass of the Comprehensive Exam is a pass in both the scholarly primary area and the artist-based secondary area. The action plan is that revisions will be considered so that messaging is stronger and clearer for students around the creative practice portfolio pass. Secondly, the question will be raised during a faculty meeting whether additional Assessment language be generated by the Assessment Coordinator regarding the creative practice portfolio.

Regarding Recommendations (section 9), the Review Committee impressed upon the Director the urgency of involvement in the renovation of Seigfred Hall. Thanks to that, the Dean immediately approved representation for IARTS. The Director is currently on the Facilities Steering Committee, and the Academic Classrooms/Meeting Rooms Task Force, and is participating in meetings with architects.

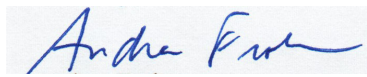
The Director concurs with the Review Committee that appropriate funding for scholarly based activities be made available to IARTS faculty to support the university's newly bestowed R1 Carnegie Classification. The centralized COFA system (which the Dean was able to offer post OU budget crisis), currently does not provide enough funding to cover 50% of one conference (more is given to pre-tenured faculty). Research funding must be competitively applied for and has been reduced from \$5,000 (pre-OU budget crisis) to \$2,500.

For Commendations (section 10), the opportunity is taken to highlight the Review Committee's observation that the remarkable job placement for 93% of our graduates, "is a testament to the School's commitment to equipping students with the knowledge and skills needed to excel in their chosen fields." The Review Committee additionally notes that our collaborative efforts with all of the Schools across the College as well as with the Dean's Office demonstrate, "a cohesive and cooperative approach. Rather than working in isolation, these units operate in harmony, harnessing their collective strengths and expertise to create a dynamic and enriching academic environment."

IARTS agrees with the Review Committee that we provide "exceptional commitment to one-on-one advising and mentorship" with high-intensity support.

IARTS has made progress and changes in the last seven years while under financial duress and loss of tenure track lines. The Review Committee's vision of IARTS in the newly renovated Seigfred Hall around networking and collaborative spaces in **Program Development/Improvement (section 7)** is helpful as we think about our future identity and goals.

With appreciation,

A handwritten signature in blue ink that reads "Andrea Frohne". The signature is written in a cursive style and is set against a light gray rectangular background.

Andrea E. Frohne, Ph.D.
Director, School of Interdisciplinary Arts
Professor, School of Art + Design
Affiliate, African Studies Program

March 1, 2024

Dean's Response: 2023 School of Interdisciplinary Arts 7-Year Program Review

Many grateful thanks for a thorough and helpful external review of the School of Interdisciplinary Arts and its degree programs. We are also appreciative of your bringing in Professor Green-Skinner, whose expertise was enormously helpful. We are also pleased to note that we continue to grow and adapt each and every year and will continue to do so in a spirit of continual improvement.

Director Frohne's letter outlines some points of clarification which the UCC should find helpful. In particular, I would like to highlight that one of the great benefits of our structure is that the boundaries with the other schools are porous, such that true interdisciplinarity might be achieved. Indeed, this is one of the reasons that faculty in the School have dual appointments. It is our intent to add "affiliate" faculty from the other schools so that graduate students might have more clarity about which faculty from the Schools of Dance, Film, Theater, Art+Design, and Music are open to supporting Ph.D. students.

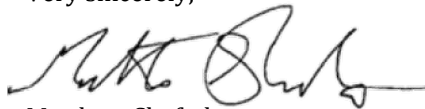
I also want to highlight how beautifully the School has managed its current growth, by thoughtfully dividing advising duties and considering the overall pace of student dissertation activity over their time at OU and by also supporting work with colleagues from the other five schools in the College. We accommodate for advising in workload, so that we are able to support faculty activity. With high placement rates and our new Carnegie status, we feel that this growth is warranted and appropriate. On the topic of workload, we are in the process of working with two Faculty Advisory committees to adjust College of Fine Arts workload policy to ensure equitable and fair distribution of workload credits. This should accommodate fair, but differentiated teaching allocations to those faculty members whose workload includes any of the following: 4-credit courses, 3-credit courses, large gen-ed courses, and much smaller seminars. I am hopeful that this will ultimately address perceptions of workload inequity.

In terms of additional recommendations, the College agrees fully with Dr. Frohne on all counts. The growth of the IARTS Ph. D. program would benefit from financial support from the additional state revenue generated, which could then be used to better support investments like faculty research support and grad-student conferences. We continue to have conversations regarding Academic Budgeting incentives with that office and hope that we can eventually share those resources in a way that furthers our research and creative activity endeavors. With the growth of our online footprint, we have been able to grow research and creative activity grant maximums to pre-COVID numbers, but we hope that we can continue to grow the support.

Finally, to echo Dr. Frohne, we are so pleased to have Interdisciplinary Arts represented in the design conversations for our new COFA facilities spaces. This will ensure that there is true integration with the other Schools that will be sharing buildings and working together to support "creative collision."

To reiterate, I am so thankful for this thoughtful review and appreciative that it has already provided guidance as we continue to grow and change!

Very sincerely,



Matthew Shaftel
Dean, College of Fine Arts



April 2024

This is a summary of the Graduate Council - Program Review Committee's review of the UCC review and related materials from the School of Interdisciplinary Arts.

The School of Interdisciplinary Arts graduate programs are deemed viable from the materials provided. The area seems to be in good shape with its positive student outcomes and program growth. We would like to highlight the following points:

- We recommend the formal Memorandum of Understanding to ensure continued student access to courses and practitioner expertise in other Schools be completed as soon as possible.
 - We also encourage the School to look into additional ways to help link students to practitioners in other parts of the college as this seems to be a significant student concern.

Please do not hesitate to contact me or the other committee member involved with this review, David Brown, if you have any questions about this review.

Sincerely,

A handwritten signature in black ink, appearing to read 'Gabe Giordano'.

Gabe Giordano
Chair, Program Review Committee - University Graduate Council