



**OHIO**  
UNIVERSITY  
College of Fine Arts

Office of the Dean  
Jennings House  
Athens OH 45701-2979

T: 740.593.1808  
F: 740.593.0570

**Subject: Proposed merger of the Schools of Dance, Film, and Theater**

**Date: February 1, 2012**

**To: University Curriculum Committee; Graduate Council**

**From: Chuck McWeeny, Dean, College of Fine Arts**

The purpose of this proposal is to formally notify the University Curriculum Committee and the Graduate Council that we are seeking approval of a plan to merge the School of Dance, the School of Film, and the School of Theater into the School of Dance, Film, and Theater in Fall 2013.

The merger of the schools of Dance, Film and Theater arises from the reality of reduced external budgets, the changing nature of careers in the performing arts that have become more cross-disciplinary, and student demand. The College views these challenges as an opportunity to reinvigorate itself through a thoughtful process of reimagining and reshaping our future direction, structure and vision. A merger opens up the possibility of enhanced curricular and career opportunities for students, new degree tracks, more effective use of faculty, staff and administration, and an expansion of creative collaborations between students and faculty within the three schools.

The proposed merger reflects the extensive preliminary work done in the College of Fine Arts since Spring 2010. At that time Dean McWeeny formed a Future of the College of Fine Arts Committee. In May 2010, this committee began meeting with the charge of creating a plan to guide the College to an organizational model that

- 1) Articulates new opportunities for growth, collaboration, reorganization and interdisciplinarity, and
- 2) Is flexible and adaptable to changing realities. For the notes of these ten meetings, go to:

<http://www.finearts.ohio.edu/CollegeofFineArtsFutureCommittee.htm>

Also see the *Chronology of the COFA Merger Process* attachment for an understanding of how the College has proceeded throughout these discussions and has made certain to involve faculty, students and staff in this process.

The Future of the College committee published a White Paper in February 2011 (attached). Two major recommendations emerged: a Center for Arts Innovation & Studies and a merger of some of our schools. Consequently in May 2011, the *Challenges/Benefits of Consolidating Schools Sub-Committee* was established to 1) determine the feasibility of combining schools as articulated in the *Future of the College Committee White Paper*; 2) create an inventory of the benefits and barriers to consolidation; and 3) outline a detailed process that assures a successful transition. The *Task Force Report: Challenges/Benefits of Consolidating Schools* report was released in May 2011 (attached). This report stated several reasons for the merger of three schools, which included the following:

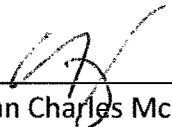
- \*Create more flexibility and Interdisciplinarity in curriculum and degree offerings
- \*Open new lines of communication regarding interdisciplinary collaborations
- \*Support increased enrollment, potentially resulting in new revenue generating projects
- \*Share spaces and performances
- \*More effective sharing of faculty and staff expertise
- \*Consolidate school administration and staff
- \*Allow greater flexibility for students to merge disciplines and to gain wider exposure to the arts
- \*Encourage more interdisciplinary visiting artist residencies

The May report brought focus to our plans for consolidation. Consequently in October 2011, the *Curriculum Enhancement Committee* (comprised of the directors and representative faculty from the three schools) began meeting to examine potential curriculum development options for the consolidated School of Dance, Film, and Theater. The *Curriculum Enhancement Committee Report* was released in January 2012 (attached).

We wish to formalize the merger between Dance, Film and Theater and so we are presenting this to the UCC for approval. This union will commence academically and administratively in the fall of 2013. Curricular changes to programs and individual courses will be incremental, will take place over the next few years and will pass through the UCC as they are developed. As we have proceeded, careful consideration has been given to maintaining the unique identities of the three schools. Each school has been and will continue to be committed to the professional development of artists and scholars unique to dance, film, and theater. The merger will initially enhance the student experience without sacrificing the strengths or missions of the individual schools.

It should be noted that a significant amount of collaboration in fact already exists among the three schools. We have already set the stage for future merger possibilities by shifting the oversight of two of these schools, Dance and Theater, to the leadership of one director, Madeleine Scott. Two examples of student driven creative collaborations from an informal point of view can be found in the Schools of Theater and Film, where acting students from theater frequently appear in School of Film student movies, and playwriting majors take courses in screenwriting. Faculty and professional staff from the three schools share expertise, occasionally teach in another school and assist students outside their own school. The merger allows for a formalization and expansion of these collaborations. As a result, the impact on students is designed to be only positive with degree requirements initially remaining unchanged. The initial impact on faculty is also anticipated to be minimal.

During this academic year we will determine the most effective administrative structure for the three schools as well as how best to integrate the support staff. Shared tenure and promotion guidelines for faculty and pre-tenure faculty will be written and agreed upon. The Curriculum Enhancement Committee Report of December 2011 recommends many collaborations and new ideas that can be formalized, developed or created during 2012-13. For example, a new Freshman common course for all first year students enrolled in Dance, and Film and Theater is being developed. New interdisciplinary degree track options, minors and certificates are being considered. Faculty and staff with sound and lighting expertise in each school will begin to explore how they can more effectively work together and share resources. More substantive changes will occur as the three schools continue to work together and the faculty and students better understand the potentials of this merger and collaboration.

  
\_\_\_\_\_  
Dean Charles McWeeny College of Fine Arts

2-2-2012  
Date

## **TIMELINE OF THE COFA MERGER OF THREE SCHOOLS PROCESS**

Chuck: Anything you wish to add regarding the process before the first Future of the College committee meeting? Should it be clear that the Provost was in the loop before the process began?

**May 2010:** Dean calls first meeting of the 'Future of COFA Committee'.

**May 7– Nov. 19, 2010:** Future Committee met 10 times.

*For Minutes for these meetings:*

<http://www.finearts.ohio.edu/CollegeofFineArtsFutureCommittee.htm>

**Sept. 24, 2010:** Issues related to the Future Committee meetings discussed at COFA annual fall COFA faculty meeting.

**Feb. 18, 2011:** White Paper sent to all COFA faculty.

**Feb. 2011:** 2 subcommittees formed (one focused on consolidation; the other on a new Center for Arts Innovation & Studies).

**March 11, 2011:** COFA faculty wide meeting held to discuss the White Paper.

**Spring quarter 2011:** The 2 COFA Future of the College subcommittees hold several meetings throughout spring quarter.

**April 7, 2011:** Dean's Q&A meeting held for all faculty of the three schools who will be merged.

**May 16, 2011:** All COFA students invited Student Forum. Major COFA changes being considered were discussed and considerable student input was received.

**June 2, 2011:** Memo sent to Provost Benoit updating her on COFA Future of the College subcommittees progress to date.

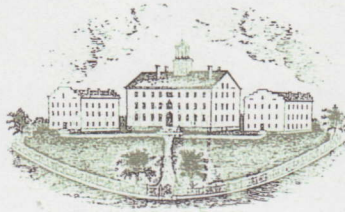
**June 3, 2011:** Reports of the 2 COFA Future of the College subcommittees sent to all COFA faculty.

**September 16, 2011:** Annual fall meeting of all COFA faculty focuses upon issues related to the reports of the Future of the College subcommittees.

**Fall Quarter 2011:** Curriculum Enhancement committee established to pursue merger related issues.

**Dec. 2011:** Curriculum Enhancement Committee Report sent to Dean.

School of Film  
Lindley Hall 378  
Athens OH 45701-2979  
740-593-1323 phone  
740-593-1328 fax



OHIO UNIVERSITY

January 30, 2012

To: College of Fine Arts Curriculum Committee

Re: School of Film letter of support for proposed merger

Dear COFA Curriculum Committee,

Throughout a process that began in Spring 2009, communication coming directly from the Dean's Office has kept School of Film faculty and staff aware of the discussions and committee work surrounding the merger of the three schools of Dance, Film, and Theater. Two-thirds of the Group I faculty in the School of Film actually participated on these merger-related committees. In faculty meetings, the remaining faculty and staff joined in a discussion of the benefits and challenges of the merger. On behalf of the majority of the administration, faculty and staff of the School of Film, I am writing to announce School of Film support for the proposed merger of the School of Dance, the School of Film, and the School of Theater into the School of Dance, Film, and Theater.

Yours truly,

A handwritten signature in black ink, appearing to read "Steven Ross". The signature is written in a cursive style with a long, sweeping underline.

Steven Ross  
Director  
School of Film



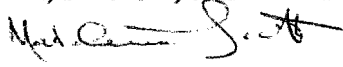
OHIO  
UNIVERSITY

School of Dance and School of Theater

---

Date: January 30, 2012

To: Chuck McWeeny, Dean, College of Fine Arts

From: Madeleine Scott, Director, School of Dance, and Interim Director, School of Theater 

Subject: Approval of Merger of Schools of Dance, Film and Theater

This memo communicates the approval of the Schools of Dance and Theater to a merger of Dance, Film and Theater into one unit: the School of Dance, Film and Theater.

We have been working intensively on details and plans associated with a merger for more than 18 months. Meetings to discuss the merger have included broad representation from the faculty, staff and students from the three schools involved. Reports on committee findings have been disseminated widely.

As a result of these meetings and deliberations we are encouraged by the possibilities that this merger represents for its participants and welcome the opportunity it affords us to create new curricular intersections and enhance interdisciplinarity.

## **COLLEGE OF FINE ARTS WHITE PAPER FUTURE COMMITTEE SUMMARY**

### **Introduction**

The College of Fine Arts has an unbroken tradition of excellence for nearly 75 years. The College currently is, and historically has been, an integral part of the high quality liberal arts experience that defines OHIO. We are committed to challenging, enriching and educating students through the creation and study of the arts. As the region's primary cultural resource, the College is paramount to the rich cultural and intellectual fabric of the university and the region.

The College is currently faced with several daunting challenges. Among these are demographic shifts in enrollment targets, change in the production and delivery of the arts, evolving career options in the arts, and a reduction in public university funding. The College views these challenges as an opportunity to reinvigorate itself through a thoughtful process of reimagining and reshaping our future direction, structure and vision.

### **COFA Future Committee Charge and Process**

The College assembled a committee to address the possibility of curriculum reorganization and delivery to meet the needs of this changing world. The Dean distributed the following committee charge:

*The committee is charged with creating a plan that guides the College to an organizational model that, 1) articulates new opportunities for growth, collaboration, reorganization and interdisciplinarity, and 2) is flexible and adaptable to changing realities. Charge to the Committee, May 2010*

To initiate discussion, the committee focused upon the following questions:

- How can the College strengthen its critical role at the university in addressing the challenges of global innovation and creative problem solving in today's world?
- How can COFA reorganize its academic future to best serve students?
- What is the best way to respond to students' growing interest in interdisciplinary programs of study without exhausting the faculty who are already engaged in a very labor-intensive and individualized pedagogy?
- What is the best way to make the College more focused and agile in partnerships and collaborations across departments and across colleges of Ohio University?
- In the face of continuing budget cuts, how can the College leverage its resources to protect its core mission of a professional college with a dual mission, 1) to facilitate the professional development of artists and scholars of arts disciplines and, 2) to provide the broader university community with high quality arts experiences?

The COFA Future Committee has met eleven times since May 2010 to examine the College's current status, success, and challenges. There have also been numerous subcommittee meetings. The committee is comprised of representative junior and tenured faculty, the directors of each of the College's six schools, and administrators from the Dean's office. For a list of committee members, see Appendix A.

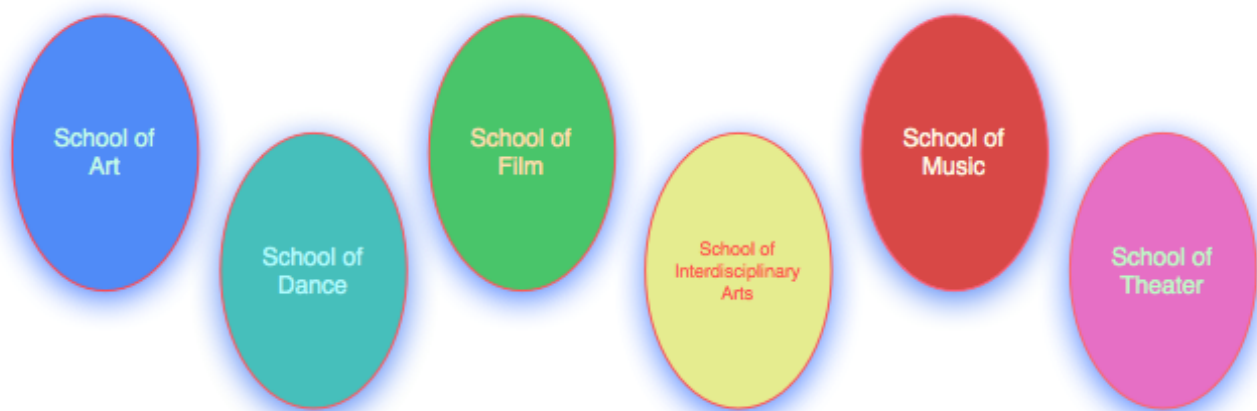
The minutes of these Future Committee meetings can be viewed in *Meeting Notes*, which can be found at the College's web site: <http://www.finearts.ohio.edu/CollegeofFineArtsFutureCommittee.htm>

### **Guidelines for Change**

At the June 8, 2010 meeting, the committee recognized that restructuring the College would require specific guidelines as stated below:

- Encourage growth by responding to students' needs
- Simplify its mission (message to students) in service of unique qualities (strengths)
- Facilitate permeable boundaries inside and outside of the College to encourage interdisciplinarity
- Maintain a reasonable faculty workload
- Maintain the core of theory and practice
- Adapt to fewer resources
- Maintain viability for accreditation purposes as applicable

The committee inventoried courses and programs within the six schools of the College and also carried out a SWOT (strengths, weaknesses, opportunities, threats) assessment of both the internal and external environments. Strengths across the College include:



- Excellent professional preparation of students
- Dedicated faculty who are successful artists in their discipline
- Delivery of high quality programs, services, events, for the university and community
- Outreach to regional audiences
- Solid state and national reputation
- Attention to diversity/international outreach
- Successful Alumni
- Numerous existing and recently developed programs already align with Vision Ohio

More complete details of this SWOT can be found in the May 14, 2010 meeting notes:  
<http://www.finearts.ohio.edu/CollegeofFineArtsFutureCommittee.htm>

Although the SWOT identified many faculty strengths and valuable programs in the existing structure, it also revealed serious challenges and barriers to innovation and future success. The committee observed that the current six-school structure includes these potential obstacles:

- Promotes a program silo effect within the College
- Encourages unilateral, fragmented and inefficient decision making in hiring, and purchasing
- Inhibits or prevents the efficient sharing of resources, equipment, performing spaces, and faculty
- Continues long tradition of heavy faculty teaching loads and administrative roles, making it difficult for faculty to pursue research and professional development
- Provides redundancy due to similar faculty committees based within each school
- Hinders interdisciplinary inter-college and intra-college collaborations
- Prevents the College from responding quickly to students' growing interest in interdisciplinary programs of study and emerging technologies
- Leaves individual units increasingly susceptible to yearly budget cuts
- Duplicates communication & marketing and teaching efforts
- Promotes continuance of historic pedagogic models and ideas that may be outmoded

With these barriers identified within the context of impending budget reductions in FY11, the committee recognizes three inevitable changes for the future:

- The College must consolidate, with fewer stand-alone schools
- The College must explore new efficiencies and reductions in its administrative structures
- The College must design new structures that expand and encourage innovation and collaboration

The committee reviewed current data regarding enrollments, faculty, and size of programs. Ongoing research collected for the COFA Environmental Scan report requested by the Provost's office was shared with the committee: <http://www.ohio.edu/provost/envscanunits.cfm> Best practice and innovation from peer institutions and other programs were examined for ideas that might fit or be adapted for Ohio University.

The committee has scanned the external environment for changes in the production and delivery of the arts and has looked to peer institutions for guidance on navigating the rapid shifts in higher education.

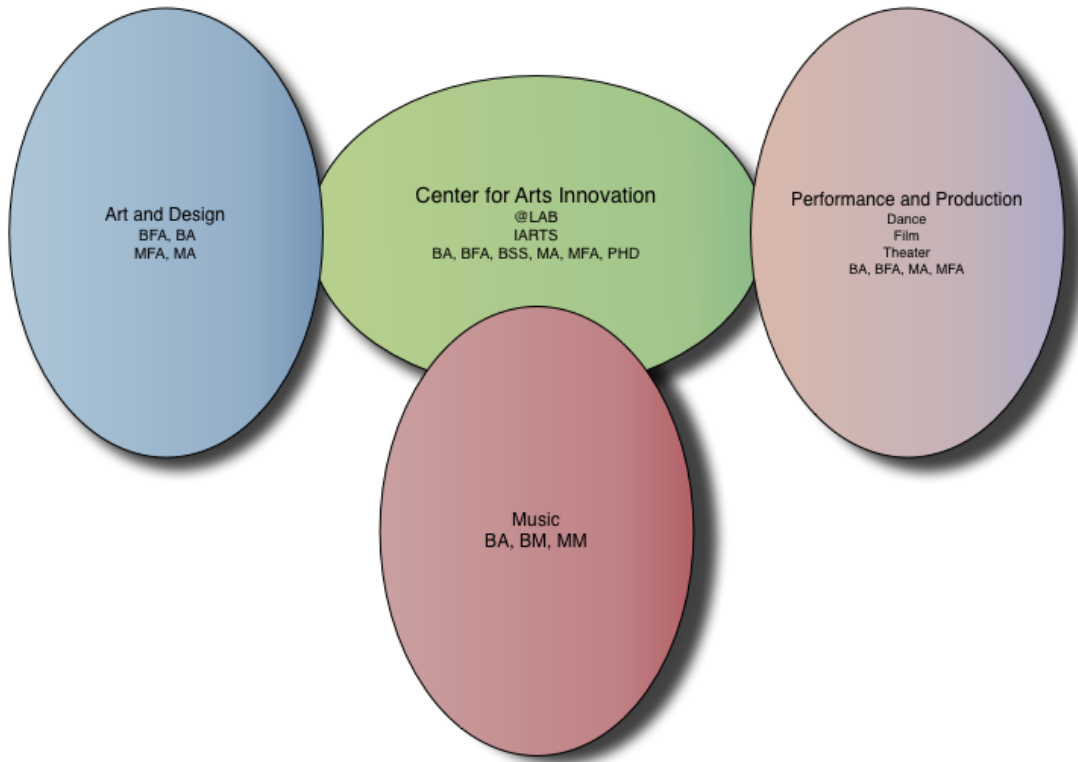
As a result of this research and the meeting discussions, three subcommittees were formed: 1) Theory, History & Academic Studies, 2) Visual Art & Design, 3) Performance & Production. These subcommittees met several times, which resulted in a report from each. For a summary of these reports, see the Future Committee notes of October 8, 2010:

<http://www.finearts.ohio.edu/CollegeofFineArtsFutureCommittee.htm>

### **The Proposed Models**

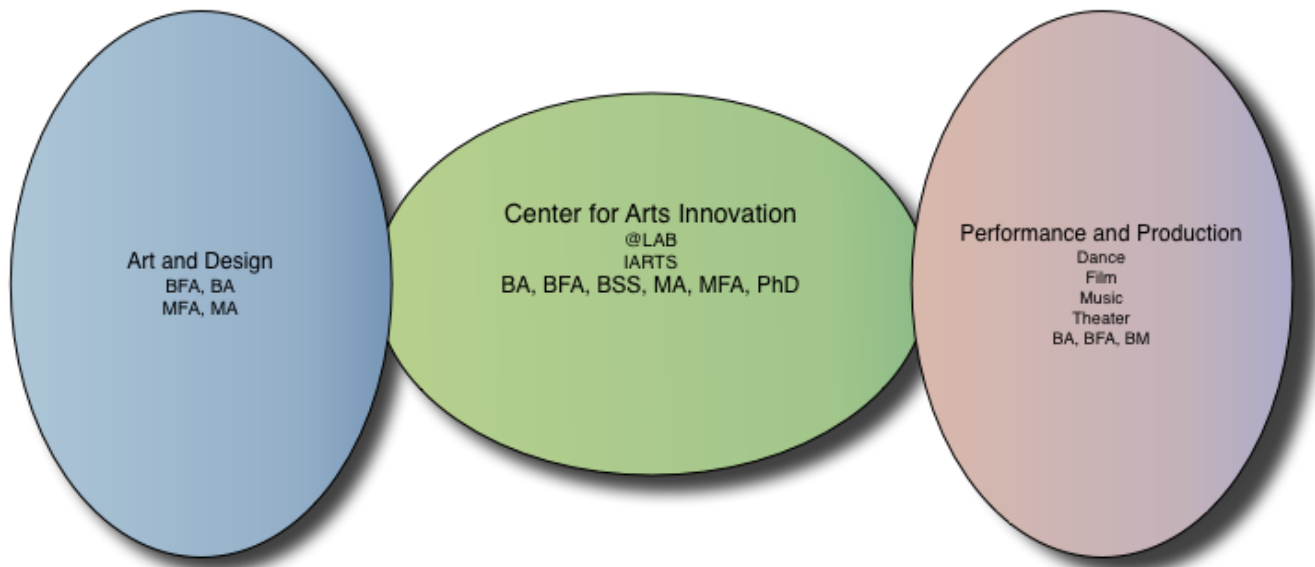
An outgrowth of these meetings, research and reports resulted in an exploration of possible models to merge the College's six schools into either three or four units. After considerable deliberation, two models emerged for consideration. Both models include a center or central unit that was recommended as an essential part of each model. The nature of this central unit was explored by a subcommittee consisting of the School directors and subsequently endorsed by the entire Future Committee.

Model One would be comprised of, 1) Art and Design, 2) Music, 3) Dance, Film, Theater and 4) a Center for Arts Innovation & Studies:



For student distribution numbers related to this model, see Appendix B.

Model Two would be comprised of, 1) Art and Design, 2) Music, Dance, Film, Theater and 3) a Center for Arts Innovation & Studies:



For student distribution numbers related to this model, see Appendix C.

The outcome of these discussions regarding a center or central unit is that the College is proposing a model to accommodate the demand and interest in collaboration and innovation in arts creation, research and scholarship. This model will complement and partner with other College programs and recruit partnerships and collaborators from across the university. Students are asking for art and performance studies that offer more flexibility and permeable boundaries that facilitate the interweaving of traditional and contemporary expression. This model creates a platform for building these possibilities, leading to growth and new opportunities for students. It will draw on the strength and experience of College faculty working in current and new interdisciplinary modes.

The Future Committee sees advantages and disadvantages to each model variant, especially regarding the Center unit. For the committee’s summary of these issues, Future Committee meeting notes of November 19, 2010: <http://www.finearts.ohio.edu/CollegeofFineArtsFutureCommittee.htm>  
 For a more complete discussion of this center, see Appendix D.

**Moving Forward/Next Steps**

Implementation will require significant faculty and student input, along with a planning process to address priorities for research and development, reporting lines, and resource allocation. College-wide communication will begin via the Dean's office to further identify issues and questions.

## **Timeline**

- Winter 2011 Finalize future college structure proposal (white paper draft).
- Engage faculty, students and staff and other constituent groups in a discussion of structure preferences.
- Assemble strategic implementation team to determine change agenda and timeline
- Spring 2011 Present to the Provost the future of the college's structure and details seeking her approval and recommendation.
- Begin assembling various teams from across the college e.g. curriculum, governance, calendar etc. to address more detailed aspects of the approved plan.
- Summer 2011 Develop revised administrative structure, policies, procedures, budgets etc.
- Fall 2011 Strategic implementation team continues its work in moving the restructuring process forward.
- Newly joined and newly created programs begin meeting to negotiate all aspects of blending culture and structures.
- Subcommittees will be formed to deal with specific issues related to the various implementation processes.

Appendix A  
**College of Fine Arts**  
**Future Committee Members**

Dean's Office

Chuck McWeeny, Dean  
Joseph Lamb, Associate Dean  
Norma Humphreys, Assistant Dean  
DeAnna Russell, Budget Unit Manager  
Pat DeWees, Facilitator

School of Art

David LaPalombara, Director  
Duane McDiarmid, Associate Professor

School of Dance

Madeleine Scott, Director (and Interim Director of School of Theater)  
Travis Gatling, Associate Professor

School of Film

Steve Ross, Director  
Annie Howell, Assistant Professor

School of Interdisciplinary Arts

Dora Wilson, Director  
Marina Peterson, Assistant Professor

School of Music

W. Michael Parkinson, Director  
Elizabeth Sayrs, Associate Professor

School of Theater

Brian Evans, Assistant Professor  
Michael Lincoln, Associate Professor

Prior Committee Members

Matthew Friday, School of Art  
William Condee, School of Interdisciplinary Arts  
Jason Smith, School of Music  
William Fisher, School of Theater

**Appendix B  
3 Unit + Center Model**

**Undergraduate**

**Fall  
10/11**

<b>School of Art</b>			
1935	Art History (BA HTC)	3	
1939	Studio Art (BA HTC)	7	
5122	Art Education	0	
5123	Art History (BFA)	0	
5124	Painting	10	
5126	Sculpture	6	
5127	Ceramics	5	
5128	Printmaking	14	
5143	Photography	12	
5149	Art History (BA)	18	
5153	General Art	0	
5193	Art	295	
6321	Graphic Design	43	
6383	Interior Architecture (BS) Pre Interior Architecture	53	
8836	(ND)	9	
		<b>475</b>	
<b>School of Dance</b>			
1906	Dance (BFA HTC)	4	
5150	Dance (BA)	12	
5151	Dance	57	
		<b>73</b>	
<b>School of Film</b>			
1924	Film (BFA HTC)	7	
<b>School of Theater</b>			
1913	Theater (BA HTC)	9	
5137	General Theater	43	
5161	Acting	39	
5162	Production Design	19	
5163	Arts & Drama	0	
5165	Playwriting	11	
5166	Dramaturgy	0	
5167	Management	6	
5194	Theater	21	
		<b>148</b>	
<b>Total Dance, Film, Theater</b>		<b>228</b>	
<b>School of Music</b>			
1938	Music (HTC)	1	
5100	Piano Performance	2	
5101	Voice Performance	8	
5102	Organ Performance	1	
5103	Orchestral Inst.	28	
5104	Piano Pedagogy	0	
5105	Music Composition	8	
5106	Music Ed. - Choral	21	
5107	Music Ed - Instrumental	83	
5113	Music Education	0	
5114	Music Hist. And Lit.	1	
5115	Music Therapy	43	
5116	Music Theory	0	
5117	Music Pre-Major	1	
5195	Music	5	
		<b>202</b>	

**Graduate**

**Fall  
10/11**

<b>School of Art</b>			
5145	Art Education	0	
5146	Art History	16	
5147	Art History/Stud	0	
5171	Photography	8	
5172	Ceramics	9	
5173	Painting	9	
5174	Printmaking	9	
5175	Sculpture	9	
5176	Graphic Design	7	
		<b>67</b>	
<b>School of Film</b>			
5142	Film Studies	17	
5142	Film	36	
		<b>53</b>	
<b>School of Theater</b>			
5129	History Criticism	0	
5130	Directing	4	
5132	Acting	8	
5134	Production Design & Tech.	1	
5135	Playwriting	9	
5138	Theater (general)	4	
5159	Production Design	22	
5160	Production Technology	12	
		<b>60</b>	
<b>Total Film, Theater</b>		<b>113</b>	
<b>School of Music</b>			
5180	Music Perf. Cert.	0	
5099	Music Perf/Pedagogy	0	
5181	Music Performance	20	
5182	Music Education	10	
5183	Music Hist. & Lit.	2	
5184	Music Theory	1	
5185	Music Composition	2	
5187	Music Therapy	7	
5188	Music Perf/Conducting Perf-Collaborative	2	
5196	Piano/vocal	1	
		<b>45</b>	
<b>Interdisciplinary Arts</b>			
5192	Interdisciplinary Arts	26	
		<b>26</b>	
<b>Total Grad</b>		<b>251</b>	

**TOTAL Undergrad**

**905**

**COFA TOTAL (Undergrad & Grad)**

**1156**



**Appendix C  
2 Unit + Center Model**

<b>Undergraduate</b>		<b>Fall 10/11</b>
<b>School of Art</b>		
1935	Art History (BA HTC)	3
1939	Studio Art (BA HTC)	7
5122	Art Education	0
5123	Art History (BFA)	0
5124	Painting	10
5126	Sculpture	6
5127	Ceramics	5
5128	Printmaking	14
5143	Photography	12
5149	Art History (BA)	18
5153	General Art	0
5193	Art	295
6321	Graphic Design	43
6383	Interior Architecture (BS) Pre Interior Architecture (ND)	53
8836		9
		<b>475</b>
<b>School of Dance</b>		
1906	Dance (BFA HTC)	4
5150	Dance (BA)	12
5151	Dance	57
		<b>73</b>
<b>School of Film</b>		
1924	Film (BFA HTC)	7
<b>School of Music</b>		
1938	Music (HTC)	1
5100	Piano Performance	2
5101	Voice Performance	8
5102	Organ Performance	1
5103	Orchestral Inst.	28
5104	Piano Pedagogy	0
5105	Music Composition	8
5106	Music Ed. - Choral	21
5107	Music Ed - Instrumental	83
5113	Music Education	0
5114	Music Hist. And Lit.	1
5115	Music Therapy	43
5116	Music Theory	0
5117	Music Pre-Major	1
5195	Music	5
		<b>202</b>
<b>School of Theater</b>		
1913	Theater (BA HTC)	9
5137	General Theater	43
5161	Acting	39
5162	Production Design	19
5163	Arts & Drama	0
5165	Playwriting	11
5166	Dramaturgy	0
5167	Management	6
5194	Theater	21
		<b>148</b>
<b>Total Music, Dance, Theater, Film</b>		<b>430</b>

<b>Graduate</b>		<b>Fall 10/11</b>
<b>School of Art</b>		
5145	Art Education	0
5146	Art History	16
5147	Art History/Stud	0
5171	Photography	8
5172	Ceramics	9
5173	Painting	9
5174	Printmaking	9
5175	Sculpture	9
5176	Graphic Design	7
		<b>67</b>

<b>School of Film</b>		
5142	Film Studies	17
5142	Film	36
		<b>53</b>

<b>School of Music</b>		
5180	Music Perf. Cert.	0
5099	Music Perf/Pedagogy	0
5181	Music Performance	20
5182	Music Education	10
5183	Music Hist. & Lit.	2
5184	Music Theory	1
5185	Music Composition	2
5187	Music Therapy	7
5188	Music Perf/Conducting	2
5196	Perf-Collaborative Piano/vocal	1
		<b>45</b>

<b>School of Theater</b>		
5129	History Criticism	0
5130	Directing	4
5132	Acting	8
5134	Production Design & Tech.	1
5135	Playwriting	9
5138	Theater (general)	4
5159	Production Design	22
5160	Production Technology	12
		<b>60</b>

<b>Total Film, Music, Theater</b>		<b>158</b>
-----------------------------------	--	------------

<b>Interdisciplinary Arts</b>		
5192	Interdisciplinary Arts	26
		<b>26</b>

<b>Total Grad</b>		<b>251</b>
-------------------	--	------------

<b>TOTAL Undergrad</b>	<b>905</b>	<b>COFA TOTAL (Undergrad &amp; Grad)</b>	<b>1156</b>
------------------------	------------	--	-------------

## Appendix D

### Center for Arts Innovation and Studies

#### College of Fine Arts

##### **Introduction**

The College is proposing a model to accommodate the demand and interest in collaboration and innovation in arts creation, research and scholarship. This model will complement and partner with other College programs and recruit partnerships and collaborators from across the university. Students are asking for art and performance studies that offer more flexibility and permeable boundaries that facilitate the interweaving of traditional and contemporary expression. This model creates a platform for building these possibilities, leading to growth and new opportunities for students. It will draw on the strength and experience of College faculty working in current and new interdisciplinary modes.

##### **Vision Statement**

The Center for Arts Innovation and Studies will distinguish COFA as a forward-thinking arts college that prepares its students for the realities of a world where innovation and collaboration are central to every field and career. The Center becomes a catalyst for nurturing ideas, supporting arts initiatives and providing a national model for arts innovation. The College of Fine Arts will be known as a nexus of innovation and interdisciplinary arts and studies in practice and in history/theory.

##### **Mission Statement**

- To foster and instill collaborative and interdisciplinary models in the arts.
- To complement and nurture existing programs both in and outside of the college.
- To inspire students to explore their individual artistic expression and social engagement through collaborative and interdisciplinary partnerships.
- To develop new art forms and new modes of inquiry.

##### **Structure**

This proposed structure affords COFA the opportunity to have working groups involving faculty within the College and other parts of the University to work in current areas of interest and create new pathways to innovation. Once this model is approved, an implementation committee will be appointed to form the structure, governance and policies to operate a successful center.

##### **Possible Areas of Growth or Focus**

Conversations to date have generated the following ideas.

###### *Current and Ongoing:*

\*New courses, degrees and certificates (arts administration, museum studies, capstone courses, etc.)

\*New pathways to innovation

\*Re-examination of current ancillary units such as @Lab or Athens Film & Video Festival

- \*The School of Interdisciplinary Arts (possibly share MA degree in Interdisciplinary Arts with the School of Art)
- \*Expanded interdisciplinarity within the College of Fine Arts & Ohio University
- \*Explore new teaching models
- \*Expand or reevaluate use of visiting artists & scholars funding

*Future or Transformative Directions:*

- \*Collaborative projects and programs across the university
- \*Entrepreneurship in the Arts, such as entrepreneurship certificate
- \*Violet Patton Center for Arts Education
- \*Seek Intra-college partnerships (Communication, Engineering, etc.)
- \*Seek new inter-school partnerships within the College of Fine Arts, Ohio University
- \*More effectively address rapidly changing critical and artistic practices
- \*Examine ways to consolidate or share COFA resources
- \*Explore new collaborative & curricula opportunities for the College's scholars

**Next Steps**

Outcome and assessment tools will be determined after the implementation committee has made recommendations to the dean.

**Task Force Report: Challenges/Benefits of Consolidating Schools**  
**May 20, 2011**

Charge to the committee: 1) Determine the feasibility of combining schools as articulated in the Future of the College committee White Paper; 2) Inventory the benefits and barriers to consolidation and; 3) Outline a detailed process that assures a successful transition.

Dean McWeeny presented this charge to the committee on April 7. The committee also held one-hour meetings on April 14, 20 and 25. The committee held its final meeting on May 11 for two hours.

Committee members: Lindsay Cheek, Shelley Delaney, Brian Evans, Travis Gatling, Norma Humphreys, Tresa Randall, Arielle Rogers, Steven Ross, Sami Bilal, Elizabeth Sayrs, Madeleine Scott, Kelly Skala, David Thomas, Andrew Trachsel, Dora Wilson (chair).

The following document reflects contributions from the entire membership of the committee.

**Feasibility**

The committee discussed the feasibility of combining schools from various perspectives. Some of the major points raised were addressed within the context of opportunities:

- Energizing the curriculum
- Student desire and participation
- Collaboration among programs
- Changing expectations in education and the arts
- Anticipation of trends in arts-based careers
- Recognition of current practices that promote this change
- Real potential within production-related curriculum
- New implications for performance, productions, research and creative activities

From an operational point of view, combining schools would be dependent upon:

- Open mindedness and communication
- Incremental changes; adopting a phased-in process with informed planning
- Concessions from all COFA schools
- Faculty resources; willingness to support change and contribute to it
- Leadership, administration, governance and scheduling
- Adequate resources for effective change (academic and financial)

In addition, the committee gave careful consideration to the importance of the internal mandate for change as well as the external budgetary pressures that impinge on recommendations for consolidation of schools.

### **Benefits**

The committee presented an inventory of benefits that are centered largely on curricular matters and the importance of interdisciplinary work:

- Afford more flexibility in curriculum and degree offerings
- Share spaces and performances
- Provide new options for interdisciplinarity
- Support increased enrollment, possibly resulting in revenue-generating prospects
- Schedule events with attention given to compatibility and heightened awareness of programming
- Open new lines of communication about interdisciplinary collaboration
- Enable consensus about interdisciplinary course requirements
- Allow greater flexibility for students to merge disciplines or draw upon outside specialists
- Expand students' horizons about artistic process and work
- Bring more clarity to each discipline
- Encourage more interdisciplinary visiting artist residencies
- Enhance general education

### **Barriers: areas requiring further investigation and deliberation**

The following presents ideas discussed by committee members as concerns to address or potential obstacles:

- Culture, identity and history  
--name, values, space and geography; development and advancement
- Types of change  
--transformative, substantive, levels and dimensions of change
- Curriculum  
--reduce, reframe and redesign some degree requirements; review overlap in curriculum
- Administration, operations and faculty governance  
--promotion and tenure; faculty and administrative workload; accreditation
- Budgetary issues and resources  
--cost of reorganization; potential financial savings
- Size and configuration of programs  
--proportion and relationships of schools within a reorganization of the college

### **Transition**

The committee reviewed both the three-unit and four-unit models as components of a process that would assure a successful transition. The discussion for supporting either model included the following points:

- Importance of equivalency in size
- Comparison of programs

- Professional studies in music (no other unit has education or therapy programs) vs. performance, production and theory
- Faculty workload
- Promotion and tenure
- Undergraduate and graduate programs (compare these configurations in the college)
- Overlapping curricula would equal a small portion of music as a participant or contributor
- Timeliness and practicality
- Structural opportunities and reconfiguration
- Responsibility-centered management

The committee recognized the multiple layers of complexities inherent in any consideration of reorganization. The consensus of the group was for the four-unit model with a few committee members giving voice to an eventual three-unit model. The committee reached this consensus as an outgrowth of its discussion and the information available. Given the consensus of the committee and other perspectives, the process below outlines a transition to either a three- or four-unit model. The transition period should include the following:

1. Establish a committee to review specifics of the model selected by the dean. Questions: Who will be on this committee? How will the committee be selected? What is the specific charge to this committee?
2. Maintain communication with the faculty, staff and students regarding the discussion of the model.
3. Committee: assign a group whose specific task is to collect information and data that presents evidence regarding these models (assessment of student interest; anecdotal evidence of successful programs; review of data from other programs;) to be presented in conjunction with no. 2 above.
4. Model discussions will engage the topics of:
  - a. Leadership and governance structure
  - b. Interdisciplinarity; course and program development
  - c. Promotion and tenure/performance review
  - d. Workload
  - e. Accreditation
  - f. Name
  - g. Space
  - h. Other relevant issues

# **CURRICULUM ENHANCEMENT COMMITTEE REPORT**

**December 2011**

The charge to the Curriculum Enhancement Committee was to examine potential curriculum development options for the future Dance, Film and Theater consolidated school (Fall 2013). The charge was presented by Dean McWeeny on October 3, 2011 to committee members: Jeanette Buck, Shelley Delaney, Annie Howell, Erik Ramsey, Tresa Randall, Steven Ross, Madeleine Scott, and Pat Dewees (facilitator). Kjersten Lester-Moratzka joined the Committee in its final meeting at the request of committee members who identified a need for contributions from the production, design and technology area in the School of Theater.

This report summarizes sixteen hours of discussion and presents areas for further consideration and work. The Committee identified potential new and revised curricula within the new school; described existing overlaps between and among the three current schools and began to explore possibilities for new degrees and certificates.

## **INTRODUCTION**

The merger of the schools of Dance, Film and Theater (Fall 2013) arises from the reality of reduced external budgets and the changing nature of careers in the performing arts which have become more cross-disciplinary.

Challenges identified by the Committee include determining ways to preserve the integrity of existing BFAs and MFAs in Dance, Film and Theater while enhancing them through opportunities the merger creates. However, the Committee recognized that given time to develop curricular opportunities and their positioning in degree programs, possibilities exist for re-defining individual programs, enhancing them to represent a more inclusive cross-disciplinary identity. This seems critical to a successful merging of three programs with distinctive degrees, accreditation requirements and focused curriculum delivered by specialized faculty. The importance of effective communication in this regard cannot be over-stated. Identifying possibilities, clarifying goals and evaluating action plans with respect to intended and unintended consequences will play critical roles in creating a new culture that draws on and enhances the strengths of the three schools.

A significant amount of informal collaboration already exists between the three schools. The Committee looked to identify these and has proposed sub-committees to find ways to formalize them where possible. Common student needs and possibilities for sharing resources were also explored. The Committee observed that the Quarter to Semester shift

offers more time within courses, and presents opportunities for enhancing student learning and exploring shared courses.

The strengths of each school can add substantive value to all the students in the programs of Dance, Film and Theater. Identifying collaborative learning experiences, courses and practicums, and formalizing them can be a powerful recruiting story for both students and new faculty. Adapting many informal working relationships into more formal structures could ensure more equity in the faculty workloads and address issues of culture that will help in the future.

A web research to scan what other colleges and universities have done to merge disciplines within a Fine Arts unit revealed that true integration of arts disciplines is rare. Most merged programs operate as a convenience to house several disciplines under one administrative roof. More interdisciplinarity appears in BA degree programs where the demand for arts-specific training is not as rigorous as BFA requirements. Programs that are at universities in large metropolitan areas are able to draw on the advantages offered by a large and diverse pool of practicing artists to serve in adjunct faculty roles.

## **COMMITTEE RECOMMENDATIONS**

### **I. Explore opportunities to formalize and enhance student learning and skill development in all degrees**

#### **A. Production and Design in the Three Schools**

**Lighting and Sound Design** The three schools of Dance, Film and Theater share common ground in areas of lighting and sound design for theater performances, film productions and dance concerts. This is an opportunity for shared or expanded curriculum that could allow students to gain basic common technical language and skills in production and practice.

**Costume, Scenography, and Production Design** Costume Design, Scenography and Production Design were also identified as shared production components of all three schools. Building classroom experiences that encourage engagement with the elements of design in theory and practice across the three schools should be explored. Creating formal links among the schools that provide focused collaborative experiences would be beneficial.

#### **B. School of Theater/School of Film Collaborations**

**Acting/Film Directing:** Rich classroom experiences between Theater and Film exist with faculty from both areas teaching across boundaries. Fulfilling creative collaborations

between film and theater students are taking place largely within an informal structure. Finding formal mechanisms for collaboration is an area that needs to be examined closely.

**Dramatic Writing:** The Committee believes that there is a possibility for enhanced classroom experiences for playwrights and screenwriters in an area the Committee is calling Dramatic Writing. Identifying and formalizing overlapping curricular and collaborative opportunities in this area want to be explored.

### **C. School of Dance/School of Film Collaborations**

The possibilities for curricular development and creative collaborations between the School of Dance and the School of Film also want to be explored. The merger creates opportunities for dance and film to explore the strong relationship that exists between the two art forms. With the rich tradition of dance films, dance in films, as well as the use of film and video in live dance productions, this presents an exciting area for development between the two schools.

### **D. Other potential growth areas**

**Stage Management BFA** The BFA in Stage Management currently offered in the School of Theater provides training in stage management for live theater productions. Basic stage management coursework offers skills that are transferable to the other production areas of dance and film. Potential exists for stage management students to gain valuable career-enhancing experience learning about and working on productions outside theater. Such enhancements would strengthen the BFA in Stage Management. It would offer the merged school a degree program that extends beyond the confines of its immediate school identity and location. Students in this enhanced degree program will have the opportunity to play an important role on dance and film productions. It would build communication, based on the creation and presentation of work, between and among the three schools. A logical next step is a review of the curriculum and practicum credit in stage management and a consideration of similarities and differences between and among the production areas. Another resource might be a new faculty line linked to this growth area.

**Dance and Dramaturgy** The emergent field of Dance dramaturgy has gained interest in recent years as a way to contextualize historical Dance reconstructions and to provide theoretical frameworks for new work. Collaborations between dramaturges in Theater and scholars and choreographers in Dance could make the new school a leader in this exciting new area.

**E. Summary** There are some realistic ways that the strengths of each school can add substantive value to all the students in Dance, Film and Theater. Identifying collaborative learning experiences, courses and practicums, and suggesting ways of formalizing them

will be the work of the sub-committees. This will become a powerful recruiting story for both students and new faculty. Moving the many informal working relationships into more formal structures should also ensure more equity in the faculty workloads and address issues of culture that will help us in the future.

## **II. A Course in *Creativity in Dance, Film and Theater* for first year students**

The Committee recommends that the merged school develop a common course for first-year students enrolled in Dance, Film and Theater. It would offer students a broad introduction to current theory and practice in the arts with a focus on the potential for interdisciplinary and collaborative work in the new school. Students would explore shared concepts of creativity, innovation and process in Dance, Film and Theater. The proposed course could be offered as an experimental course as early as Spring 2013. The Committee recommends that a sub-committee meet in the Winter Quarter to begin drafting a course description and learning objectives with these suggested guidelines:

- The shared course would be a 3-credit freshman course projected for offer during the second semester of the freshman year for students in the new school. Initially this will be for freshman students in Dance and Theater and Film students from the Honors Tutorial College (HTC).
- Faculty from Film, Dance and Theater would participate in the development of the course and its delivery.
- The course would be a lecture class for up to a 100 students (estimate of freshman students in three schools).
- The course would include experiential elements and mini projects. In order for students to practice the basic of collaboration, the work on these projects would be undertaken during class periods.
- The course would take place in a venue that will allow for staging and the use of various media.
- Issues to be considered include the best use of faculty in the course, whether the design of the course would allow some other required freshman courses to be eliminated or equated from degree programs, and whether the course might meet General Education requirements.

## **III. Possible degree track options**

The Committee recognizes the potential for the new school to grow in ways that would facilitate cross-disciplinary student work at the graduate and undergraduate level. The possibility of introducing new degree tracks at both the undergraduate and graduate are ideas that need in-depth examination by committees within each school. The Committee recognizes that any new degree track must be seen in the context of a new merged school

that will be addressing new administrative structures, decision-making processes and shifts in policies (e.g., hiring guidelines, promotion and tenure, budgeting, etc.).

The potential degrees briefly discussed by the Committee in a brainstorming mode include:

**BA in Screen Studies** Film currently offers a Film Minor to undergraduates. Because BA degrees only allow for 35% of coursework in one's major, modest enhancements to the Film Minor would allow for a BA in Screen Studies. With a stabilization of staffing, the proposed degree would be manageable for faculty teaching resources in Film. That Film could have a larger undergraduate identity in the new school presents exciting future possibilities. The Committee recommends that an internal committee in Film begin the work of designing the new degree track.

**Performance Studies BFA** Two primary pathways to individualized degrees in Performance Studies exist - University College's BSS degree and Honors Tutorial College which offers very flexible programming to qualified students. The BSS offers a potential template that may hold promise for the new school to develop a track like the BFA in COFA offered in the 80's, a degree that allowed students to partake of performance training in more than one area. Although that degree was eliminated due to a lack of coordination between the schools, the merger may facilitate future degree delivery.

**MA in Performance Studies and in Dance** The field of Performance Studies offers potential for further investigation as an area that considers the interests of theater, dance and other art forms as well as cultural studies. As a relatively new field of study based on the doing of art, it may hold promise as a new direction for the new school. This committee did not address questions regarding: faculty interest, relationship to IARTS degree programs, and sufficient academic faculty in each school to deliver an MA in Performance Studies with adequate academic rigor. A theory-based **MA in Dance** has interest and potential for development. One option would be a Master of Arts degree program in dance that includes performance studies and dance history. Further study needs to be done with regard to this option.

**Certificates** It is likely that new certificates will be located in the proposed COFA Center for Arts Innovation. Interest in Arts Entrepreneurship, Theater Arts Administration and Production Design certificates was identified.

**Next Steps** The Committee recognizes that curriculum development work in the new school will be ongoing, especially discussion of new degree tracks. It is recommended that the Committee reconvene in the spring 2012 to review work launched by the individual school curriculum committees regarding these tracks. In general, the Committee sees that investment in new tracks would lead to increased enrollment and revenue as the university moves towards the new RCM budget model. Additionally, new tracks at the undergraduate

level in Film and graduate level in Dance, would restructure the profiles of the merged schools and re-calibrate the balance between and among the three schools.

#### **IV. Communication**

The Committee recognizes the importance for ongoing communication with faculty, students, and alumni. Importantly, the greater faculty community in Dance, Film, and Theater must become engaged in the process of determining the new school. Sub-committees will be engaged in a wide variety of topics and issues – curriculum overlaps; new degrees; administration and governance. Consistent communication back to and input from the school population will be vital.

The language used to describe the new school is emerging. The process for crafting the language is critical. That the core programs in Dance, Film, and Theater will be retaining their identities must be part of the communication process. That the in-depth BFA/MFA training will be preserved and strengthened by the merger is a vital recruiting message. The 75<sup>th</sup> anniversary of the College of Fine Arts offers an opportunity to begin to shape the new identity and culture of the future merged school. The Committee looks forward to working with the new communication and marketing person on this task.

#### **V. Student Involvement**

The Committee sees great value in finding ways to gather input from students and include them in the planning discussion. There is a great deal of anecdotal evidence that students will welcome more flexibility and cross-disciplinary opportunities in the performing arts. There is a need for a more formal process like a survey or focus groups research to confirm this perception. Students will be able to bring forward ideas about curriculum and collaborative work that can inform and energize specific changes being discussed in the sub-committees. The Committee feels it will be important to include a diverse group of students in this work.

#### **VI. Challenges to Change**

Individual differences in school cultures, governance practices and resource allocation can present potential barriers to changes in the curriculum. The Committee discussion anticipated some obvious ones:

- The shift from quarters to semesters complicates production schedules in each program. This may pose barriers in terms of students being able to have learning experiences (crew, casting, etc.) in each other's productions.
- Each school has its own production schedule and decision-making process as well as a culture around expectations for students' work practice. Communication will play a critical role as these issues are addressed and managed in the new school.

Bringing additional stakeholders into the conversation as soon as possible can help build a new culture of cooperation and community for the school.

- Uneven size of the current schools and lack of balance between graduate programs (G) and undergraduate (UG) programs is a major challenge. Currently Dance offers undergraduate degrees. (One plus in the merger is that the School of Dance will be able to expand its graduate offerings.) Film offers graduate degrees although it serves a small number of Undergraduate Honors Tutorial College (HTC) students. Theater offers both graduate and undergraduate degrees. The degree differences present hurdles to integrating curricula due to different requirements for UG and G degrees in the schools. While there are some feasible G/UG cross-listed options that can be considered several draft proposals for shared courses or “trades” considered by the Committee bumped up against this issue.
- Accreditation standards in Dance and Theater represent important considerations.
- The Committee noted that with regard to cross fertilization among programmatic areas, the integrity of program delivery in some areas may be at risk if their role shifts to fulfill more service-oriented needs for other programs. This is particularly true with production areas. It is imperative that the vitality of potential interdisciplinary activities, curricular or co-curricular, does not undermine the primary objective and mission of program areas.

## VII. Sub-committees

The Committee recognizes the significant work required for a successful merger. Faculty and student participation and buy-in are essential. Although it was not the intention of this Committee to generate additional committees, it is clear that sub-committees are necessary to continue substantive work in different areas outlined in this report. Additional faculty members and perhaps students from the different schools will be asked to participate in these sub-committees as the next step in the process. Bringing additional voices and expertise to the conversation is vital and expected service. It will also help build a new culture of cooperation and community for the new school.

The following sub-committees are recommended:

Sub-committee	Charge	Suggested Conveners	Timeline
Lighting and Sound Design	Identify specific curricular overlaps, opportunities for enhancement, and potential for formalizing cross-disciplinary	Steven Ross Madeleine Scott	Meet in winter quarter. Report due by end of quarter.

	collaboration.		
Costume, Scenography, and Production Design	Identify specific curricular overlaps, opportunities for enhancement, and potential for formalizing cross-disciplinary collaboration.	Jeanette Buck Kjersten Lester-Moratzka Steven Ross	Meet in winter quarter. Report due by end of quarter.
Acting/Film Directing	Identify specific curricular overlaps, opportunities for enhancement, and potential for formalizing cross-disciplinary collaboration.	Shelley Delaney Steven Ross Madeleine Scott	Meet in winter quarter. Report due by end of quarter.
Dramatic Writing	Identify specific curricular overlaps, opportunities for enhancement, and potential for formalizing cross-disciplinary collaboration.	Jeanette Buck Annie Howell Erik Ramsey	Meet in winter quarter. Report due by end of quarter.
Stage Management	Identify specific curricular overlaps, opportunities for enhancement, and potential for formalizing cross-disciplinary collaboration.	Jeanette Buck Madeleine Scott	Meet in winter quarter. Report due by end of quarter.
A Common Course for freshman in programs of DFT	Design a 3-credit freshman course to be taught by faculty from Dance, Film, and Theater.	Kjersten Lester-Moratzka Madeleine Scott	Meet in winter quarter. Report due by end of quarter.

Film/Dance	Determine possible curricular overlaps, opportunities for curricular enhancement, and potential for formalizing cross-disciplinary collaboration.	Tresa Randall Steven Ross Madeleine Scott	Meet in winter quarter. Report due by end of quarter.
Re-convene the CEC to review sub-committee reports	Review subcommittee reports.  Recommend next steps in formalizing agreements within the school.  Continue discussion of new degree options.	Entire committee	Spring 2012