

UCC Program Review Committee Summary of Review

Program: Dance

Date of last review: AY 2015-2016

Date of this review: AY 2022-2023

The program offers the following degrees, minors, and certificates:

- M.A. in Community Dance
- B.A. in Dance
- B.F.A. in Performance & Choreography
- Minor in Choreography & Performance
- Minor in Dance History & Theory
- Minor in Dance Somatic Studies

Recommendation: This program is found to be viable.

See report for commendations, concerns, and recommendations.

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

The Graduate Council's comments are included as well.

Ohio University School of Dance
Seven-Year Review – Fall 2022

External Reviewer – Jan Erkert, Emerita Professor of Dance, University of Illinois

Internal Reviewers – Sherleena Buchman, Associate Professor, School of Nursing, College of Health Sciences and Professions, Ohio University; and Elizabeth Godke Koonce, Associate Professor of Instruction, Ohio University English Department.

INTRODUCTION - The Ohio University School of Dance (SOD) is a historically important campus unit, initially founded in 1969 by Shirley Wimmer to offer the Bachelor of Fine Arts (B.F.A.) program for pre-professional training performance and choreography. Since that time, the (SOD) has expanded its program offerings to include a regular Bachelor of Arts (B.A.) undergraduate degree, and a new Master of Arts (M.A.) in Community Dance; it also provides leadership and course offerings associated with the new interdisciplinary M.A. in Fine Arts Administration (M.A.A.).

According to the School’s self-study, the emphasis in its historically core program, the B.F.A., “...continues to be on choreography as a creative process that informs physical practice of the dancer and engages the mind of the mover.” Its mission in creative making thus provides an exciting springboard for SOD to engage in the University’s mission in which “...research and creative activity advance knowledge across many disciplines.” One has only to walk through Putnam Hall and see the marvelous quotations from dancers and artists listed on the walls to know that experiential learning and the health of body, mind and spirit are at the core of any dance practice.

The review team visited the SOD in person November 17-18, 2022, speaking with all faculty members, administrators and select students affiliated with the SOD. The team also read the SOD’s self-study document, toured the program’s facilities and observed the Winter Dance performance as part of its visit. This report chronicles the review team’s observations and recommendations following these interactions.

Our team finds the SOD to be viable, but in need of resources in a number of key areas. These need to be addressed as soon as possible, as the School of Dance will be reviewed by the National Association for Dance (NASD) -- its main accrediting body – in 2024. The SOD may be vulnerable to receiving a negative NASD review (jeopardizing the program’s viability) due to issues concerning personnel resources and facilities. As such, we refer to NASD metrics throughout our review.

1. How is this program doing as a whole?

a. Is the current number and distribution of faculty sufficient to carry out the broad overall mission of the unit (Teaching; Research, Scholarship and Creative Activity; Service)

Faculty -Faculty members are a core strength of the SOD. All full-time faculty have terminal degrees in dance (M.F.A or PhD) or equivalent degrees. All are engaged in interesting and innovative research projects. The adjunct faculty bring excellent skills and expertise to the program and are deeply appreciated by the students. The faculty as a whole are valued by the students as excellent teachers who have built a supportive environment, which facilitates student growth.

Yet, the current number and distribution of faculty is insufficient for carrying out the broad overall mission. Six full-time faculty and three adjuncts are responsible for delivering four separate programs of study: both a B.A and an B.F.A. in Dance, an M.A. in Community Dance, and an M.A. in Fine Arts Administration. Both faculty and students reported that the most important challenge to the program was the understaffing of faculty and staff. The lack of adequate full-time faculty requires more adjuncts to fill in teaching gaps, yet, it is difficult to retain adjuncts to because of travel time; most dance practitioners live in larger metro areas.

In light of their upcoming accreditation review from the NASD in 2024, it is imperative to begin addressing these issues as soon as possible. During our visit, one faculty member reported personally overseeing 18-35 Master's degree capstone projects each academic year. Long hours were reported as a norm. Throughout the visit, we heard that faculty are taking on administrative roles and attending to many unrelated practical areas of the program far beyond their scope of expertise. There is a real and present danger of retaining these faculty due to current workload pressures. Attracting excellent faculty to this program will be difficult if the workload policy is not amended. The recent expansion of the curriculum to create two new Masters degree programs was visionary, as it leveraged Dance's strengths and created a future path that matches current student interests. However, adding two new Masters degree programs as the Dance program's faculty and staff have decreased, coupled with the inability to retain faculty and non-replacement of lines, has created a situation that is unsustainable; these program amendments are taking a large human toll.

The above issues with needing more faculty are not new. Indeed, the 2013 NASD report – the last such review of the SOD-- warned the following: “present balance is not sustainable for the maintenance and ongoing development of this program. Increased tenure track faculty are necessary to support delivery of curriculum and service. Faculty cannot sustain current workloads without harm to their well-being, research portfolios, service/shared governance and/or administrative responsibilities.” In a 2016 program review the faculty were praised for their “... exemplary environment, academic rigor, and ‘make do’ determination.” But it also warned that this program faced “...very serious problems in regard to prolonged understaffing and deteriorating facilities.”

While throughout the United States, dance faculty traditionally experience high workloads due to the demand of the art form, the lack of staffing currently impacting the SOD is extreme. The SOD faculty workload currently falls beneath the (NASD) standards. As the institution prepares

for the upcoming NASD Review in 2024, it is imperative that the institution address the following standards:

(1) Faculty loads shall be such that faculty members are able to carry out their responsibilities effectively.

(2) Faculty members, according to their title and job description, shall have adequate time to provide effective instruction; advise and evaluate students; supervise projects, research, and dissertations; continue professional growth; and participate in service activities. (National Association for the Schools of Dance Handbook, II.E.4.a.1.2.)

The student/faculty ratio must be consistent with the size, scope, goals, and the specific purposes and requirements of the dance programs offered (National Association for the Schools of Dance Handbook, II.E.5.a.)

There have been attempts to provide imaginative solutions. Split appointments have been one of the creative solutions to provide more support for this department. Unfortunately, this solution has not served the Dance Program well. Currently, a new dance faculty member is being hired for the Musical Theater program. However, even though this faculty member will serve 60/40 Theater/Dance respectively, they will not serve either the existing B.A. or B.F.A dance curriculum, as this instructor will primarily be teaching dance classes and choreographing for Musical Theater students; this new instructor will thus only provide new electives that students in the SOD can take (not assisting current faculty with their own stretched workload). The split faculty appointment between Dance and Fine Arts Administration is also problematic, as this one faculty member single-handedly manages all teaching, internship supervision and curriculum for the 44 graduate students currently enrolled in this popular program.

While the Dean of COFA is working to take pressure off the SOD by pivoting the general education courses away from dance faculty, this solution is fraught. That is, General Education courses may help faculty focus on the majors. But this may have the unattended consequence of changing metrics that benefit the dance program financially.

The faculty have initiated discussions about curricular changes through a diversity perspective, with a goal to better align the Dance curricula with current trends in the field and reduce redundancies and outdated modes of delivery. However, the faculty would require further administrative help to assist them in making these curricular changes due to their heavy workload.

Staff/Administrators -Only one administrative support person assists the SOD one day a week. This means that the Director of the School and Directors of the Masters degree programs complete nearly all administrative aspects of the SOD, ranging from scheduling space to booking travel for guests to facilitating recruitment trips on their own. This limits the SOD's faculty and leader's abilities to lead the department into the future. This also will also be a potential accreditation issue according to the following NASD Standard:

Staff shall be provided commensurate with the dance unit's purposes, size, and scope, and its degrees and programs" (National Association for Schools of Dance Handbook, II. E.9.a.)

Staff/Accompanists - Dance and music are considered partner art forms; as such, all substantial collegiate dance programs consider supporting music directors and accompanists as fundamental to a dance education. The loss of any formal accompanist in the SOD's program is thus problematic. NASD provides the following guidelines as to the need for musicians in dance programs:

Competent musicians should be provided for technique classes, and should be available for other specially designated classes for which live music is required. Musical direction should be provided for dance productions. Whenever possible, at least one full-time music position (faculty or staff) should be part of the dance program. (National Association for Schools of Dance Handbook II.E.9. b (1))

b. Is the level of the unit's RSCA appropriate for the program, given the size of the faculty and the resources available to the unit/ Is the Unit's level of external funding at an appropriate level?

Faculty members in the SOD are tremendously productive in the amount of research, scholarship, and creative activity they generate. Research and creative activity in the SOD are primarily funded by internal and external grants; these include the 1804 Grant for Undergraduate Learning, Ohio Arts Council Individual Excellence Award, and DAAD (German American Academic Exchange) Faculty Visit Grant.

c. Is the level of service, outside of teaching, appropriate for the program given its size and the role that it plays in the University and broader communities it interacts with? Is the unit able to fulfill its service mission?

Yes, the School of Dance successfully fulfills its service mission. Given its small size, the SOD faculty members' service is exemplary.

General Education Courses in Dance - The SOD currently makes a robust contribution to Ohio University's campus through its general education courses, as well as its public workshops and performances.

Community Service - The SOD presents numerous dance concerts every year; these feature student, faculty and guest artist choreography. These performances are open to the local community and are advertised through the local media. Additionally, the SOD brings in guest artists to conduct community-based open-to-the public dance workshops.

Collaborations - The SOD has partnered with numerous institutions including the Dayton Contemporary Dance Company and the Factory Street Studio in Athens.

Diversity -The SOD has been instrumental in forwarding diversity efforts at Ohio University. For example, the Global Arts Festival, created and sustained by Dr. Badu-Younge, is a nationally recognized festival; it brings international experiences to Ohio University students. The Masters degrees in Community Dance and Arts Administration both attract a more diverse student body. The department offers dance classes in African,

ballet, jazz and modern dance to the campus community, where students learn about cultures, both physically and intellectually. The SOD has also championed leadership of people of color; the program is fortunate to have been chaired by both Professor Gatling and Dr. Badu-Younge. The two have served as excellent leadership role models for students and the campus.

d. Does the unit have an appropriate level of financial resources, staff, physical facilities, library resources, and technology to fulfill its mission?

Currently, the SOD faces numerous challenges in terms of facilities and technology. Good quality facilities are key to any kinetic performing arts program. The current SOD facilities—particularly its classroom dance studios—exhibit some very serious problems which could result in dancer injury, and are doubtful to pass NASD standards for facilities. (see below). The HVAC system is unreliable, and at times, the heat does not work in studio spaces in winter months. Fluctuating temperatures, older floors which have lost their spring, and falling ceiling tiles are of particular concern, as these problems could directly contribute to dancer injury. Additional problems include considerable water damage to walls and ceilings, peeled paint and deteriorating plaster (which was reported to have fallen onto students and staff during class sessions), and cracked exterior windowpanes (we were told that the University is preparing to address this concern). Faculty, staff, and students alike reported insect infestations in studios and other occupied spaces, specifically yellow-jackets and mice. Some staff and students indicated that they like Putnam Hall in general but find the current state of the building to be lacking in basic necessities.

NASD Standards for Facilities that should be addressed as soon as possible:

F. Facilities, Equipment, Technology, Health, and Safety

1. Standards

- a. Facilities, equipment, and technology must be adequate to support faculty needs, all curricular offerings, and all students enrolled in them, and be appropriately specialized for advanced work.*
- b. Space, equipment, and technology allotted to any dance unit function must be adequate for the effective and safe conduct of that function.*
- c. Students enrolled in dance unit programs and faculty and staff with employment status in the dance unit must be provided basic information about the maintenance of health and safety within the contexts of studio practice, rehearsal, and performance.*

(National Association for Schools of Dance Handbook, II.F.1. a, b, c.)

Technology: In terms of production technology, because of the lighting director's ingenuity and creativity, the lighting equipment is serving the SOD's production needs, but the technology could stand to be updated more regularly.

Library: The self-study did not directly address library resources and we did not visit the library, so we are unable to report on these resources.

2. Undergraduate Program

a. Is the unit fulfilling its service role, adequately preparing non-majors for future coursework and/or satisfying the needs for general education?

The SOD makes a robust contribution to the campus through its general education courses, workshops and performances. This includes courses in African, ballet, jazz and modern dance, as well as history of dance, where nonmajors learn about the art form, as well as other cultures.

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?

As its job placements show, the program is clearly attracting majors likely to succeed in the field of dance; these students are developing the necessary skills to succeed in the program.

There are consistently approximately 75 Dance majors enrolled in the program (55 first majors, and 20 second majors). There are also 35 Dance minors. The numbers are appropriate for this program in terms of facilities and production resources. 25% of the undergraduate students are people of color.

c. Does the undergraduate curriculum provide majors with an adequate background to pursue discipline-related careers or graduate work following graduation?

Technique and Composition - The undergraduate curriculum provides majors with an adequate background to pursue discipline-related careers or graduate work in the field. However, the field is quickly changing. Throughout dance education in the United States, faculty and administrators are questioning long-held assumptions and practices that have limited the value of inclusiveness on curricular, pedagogical, and procedural levels. Most dance programs, which were formed in the mid-19th century, initially emphasized Eurocentric dance forms (modern and ballet); alternative dance forms, such as African dance, Capoeira, and Chinese dance were “othered,” cast as electives or excluded from the core curriculum. The SOD is exemplary in having embraced African dance forms for many years. However, these forms are still “othered.” For instance, African Dance is only required for first-year students and was only recently included as a core requirement. Advanced levels are still only required in modern/ballet. The dance faculty appear to be invested in reexamining these hierarchies to further the equity between African and Eurocentric dance perspectives.

The stated emphasis on “modern dance” as the current focus of the Ohio University Dance department distinguishes and defines the focus of the program. However, a defined focus can also limit studies to a particular genre and era. Students overwhelmingly requested that the SOD provide more diversity in dance training and dance-making, as the field requires such versatility. For instance, the emphasis on dance-making in the B.F.A. program is admirably supported with multiple courses in composition (7 semesters plus a capstone), however, the two faculty with expertise in Black Dance and African techniques rarely teach the composition courses.

As the faculty re-imagine the curriculum from a diversity perspective, they would be well-advised to also consider reducing the course load – for the health and wellness of both students and faculty. How might multiple dance forms be offered in a way that synthesizes the practices, rather than separates them? Could compositional experiences be combined with technical or pedagogical experiences, rather than offering these as separate, discrete experiences?

Production Courses - At the concert we attended, the production elements were outrageously good. Imaginative sets were well-designed and innovatively incorporated into the dance and the lighting designs were exquisite! The lighting director of the SOD is an excellent teacher, transmitting his production skills to students in the required production courses and in the productions process itself.

Kinesiology and Music Courses - Due to the reduction in faculty numbers, Dance students now take core kinesiology and music courses outside of the SOD. While this is a sensible economic move, it is a huge loss to student learning. It is important for students to learn how to apply the kinesiological principles of musical theory to dance. Students also voiced frustration with the logistics of taking these classes way across campus from faculty who are less perceptive to concerns facing dancers.

SHAPE Clinic - Both students and faculty were disappointed about the loss of the SHAPE Clinic, an on-site physical therapy clinic geared towards student athletes in the arts; located in Putnam Hall, the now-vacant SHAPE clinic proved instrumental to the health and wellness of dancers. Many dancers worked with this clinic daily, as dancing can invoke frequent injuries or muscle concerns. It's clear that SHAPE clinic provided much needed services for students enrolled in the SOD, both in addressing and preventing injuries.

d. Are the resources and the number of and distribution of faculty sufficient to support the undergraduate program?

As stated above, the SOD faculty meet (and even exceed) all needed undergraduate outcomes. However, besides the impact on health and wellness, Dance students reported that the limited number of Dance faculty members impacts the SOD's ability to address all department needs, such as advising and providing the necessary diversity of perspectives.

e. Are pedagogical practices appropriate? Are program learning outcomes adequately assessed?

The pedagogical practices are appropriate, the learning outcomes are expertly designed, and the faculty assess their students both comprehensively and individually.

SOD students are being well-prepared for the professional field through their dance studies, production opportunities, internship experiences, opportunities to network with professional artists, and post-graduation employment metrics.

3. Graduate Programs

a. Are the programs attracting students likely to succeed in the program? Are the number of students appropriate for the programs? Are the programs attracting a diverse group of students?

Master of Arts (M.A.) in Community Dance - The new Master of Arts in Community Dance program is attracting a population of students that integrates the scholarship of dance and research-based evidence into their daily schedules. This Masters degree program draws in students from over 13 undergraduate programs, including international students. It is clear that this program is attracting majors likely to succeed in the field, and that students are developing the necessary skills to succeed in the program. In 2022 (the first year this M.A. was offered), there were 3 graduates of this program; there are currently 8 M.A. students enrolled (which was the target enrollment goal). As such, student numbers are appropriate for this program in terms of facilities and production resources.

Master of Arts Administration (M.A.A.) -The new Master of Arts Administration program (the M.A.A.) is a highly successful innovative program that attracts a relatively large number of students. As a new graduate program, the initial goal was to enroll 20 M.A.A. students by its fourth year. However, the program has far exceeded these initial expectations. The inaugural 2020-21 cohort enrolled a staggering 29 students. The second-year cohort included 15 students, and the third year's cohort contains 25 students. Both the 2021-22 and 2022-23 (concurrently enrolled) thus equal 40 total matriculating M.A.A. students. Despite these huge student numbers, a single Dance faculty member is in charge of developing all existing M.A.A. courses, teaching all course sections, and supervising the mandatory internships for all currently enrolled M.A.A. students (this while having a split contract wherein only 60% of this faculty member's workload is supposed to be devoted to M.A.A. administration). This faculty member is on a 9-month contract, yet many of the internship expectations exist year-round. While the number of enrolled M.A.A. students has accelerated, the number of faculty involved in serving this program has never increased to serve the demands associated with overseeing more students. The number of enrolled students is appropriate for this program in terms of facilities and production resources. However, the number of faculty serving this vibrant program is woefully inadequate to meet such an impressive student enrollment, and this dearth needs to be addressed.

New Programs –The Dean of COFA indicated his excitement that the SOD might participate in a newly proposed interdisciplinary M.A. program -Applied Arts and Health. While this proposal is exciting, it's clear that additional faculty will need to be added to support this new program, as faculty resources impacting existing graduate programs are already stretch too thin.

b. Does the graduate curriculum provide an adequate background to pursue discipline-related careers following graduation?

Yes, the graduate curricula in both programs are robust. The Community Dance program, in particular, provides pathways whereby students can pair their Dance interests with other academic areas such as Geriatrics or Museum Studies; these pathways enable students to individualize their programs of study.

c. Does the program provide adequate mentoring and advising to students to prepare them for discipline-related careers?

The graduate students raved about the faculty and the mentorship they receive. The amount of individual time faculty members dedicates to graduate students for mentoring and advising is commendable.

d. Are the resources and the number of and distribution of faculty sufficient to support the graduate program?

No, not at this time. The current faculty in the graduate programs is at a critical point. The long-term viability of both graduate programs is at risk without additional faculty support, especially in the M.A.A. program.

e. Does the program offer appropriate financial support to graduate students?

The Community of Dance students receive 50% stipends, which do not provide enough financial support for students to attend to their studies without pursuing outside work or having to pursue additional sources for financial support. The graduate students reported that they were offered funding for 1-2 years, depending on their individual needs. The review team was not provided information as to whether or not any M.A.A. students are given stipends.

In addition to the above, some graduate students reported that their ability to support themselves financially was also hampered by the way both of the M.A. programs were represented on the website. The website says the program can be completed in “three semesters” without clarifying that summer can’t reasonably serve as one of the three semesters as the Dance faculty are on a nine-month contract. Potential students are assuming that they can complete the work in the summer. A simple fix to the website clarifying this issue - that the program can be accomplished in three regular academic year semesters (fall, spring, fall) - will suffice to fix the communication issue.

f. Are program learning outcomes adequately assessed?

Yes, the pedagogical practices are appropriate, and the learning outcomes are fully developed. The learning outcomes are expertly designed, and the faculty assess their students in multiple ways that are both comprehensive and individualized for a graduate level student.

g. Are students able to move into discipline-related careers?

Yes, according to the submitted documentation from the SOD, alumni have been able to obtain career paths in their field of study. Furthermore, the students reported that they are being prepared for the professional field through their dance studies, production opportunities, intern and job experiences, and opportunities to network with professional artists. Alumni have

obtained positions as teaching fellows, arts program managers, and dance instructors themselves at other dance programs throughout the United States.

4. Areas of concern

- Understaffing of faculty is threatening the sustainability of the SOD.
- Lack of internal administrative support (both secretarial and technical) hampers the faculty's ability to fully and efficiently deliver this program.
- Aging classroom facilities need immediate renovation attention. The current state of the facilities is a major liability for the University, as faculty and students are significantly vulnerable to injuries.
- Marketing - Website does not reflect the diversity of offerings (photos, images, people) of this unit. The time necessary to complete the M.A.in Community of Dance program needs to be clarified on the website.

5. Recommendations.

While the University is clearly undergoing major financial challenges, further investments the School of Dance are imperative. Our recommendations include the following:

- **Faculty and staff:** the SOD needs the following to survive and move forward, meet national standards, and retain the current faculty:
 - Two dance faculty (100%) tenure or instructional faculty.
 - One additional faculty (100%) in the Master of Arts Administration
 - One full-time dance administrator
 - Consistent funding for a dance accompanist
 - A part-time trainer so that the SHAPE Clinic can be re-opened.
 - A one-time investment of a faculty curricular consultant and administrator to assist the faculty in curricular reform.
- **Physical Facilities:** Water leaks, falling ceiling tiles, and HVAC systems need to be addressed immediately.
- **Technology:** the program could use a continued upgrade of production technology to remain current with the field.
- **The SOD faculty workload** should be reviewed to adequately reflect the actual work time faculty devote in relation to course credits and facetime spent with the students.
- **Diversity, Equity and Inclusion:**
 - The review team recommends that the Dance program undertake needed curricular revisions to realign diversity at its center.
 - The review team recommends hiring faculty who provide more diverse expertise and perspectives in physical practice and dance training.

- The review team recommends utilizing programs such as Fulbright program, or internal funding to engage/hire faculty of color, and/or faculty with more diverse expertise.
- Review marketing materials and posters so that they more accurately depict the diverse offerings of the SOD
- The review team recommends intensive education for the campus, COFA and SOD with organizations and programs such as:
 - People’s Institute for Survival and Beyond
 - Academics for Black Survival and Wellness
 - Dancing Around Race (Gerald Casel and Kimani Fowler)
 - Moving for Equity (Nyama Mc-Carthy Brown: www.movingforequity.com)
- **Marketing** - Clarify that the M.A. of Community Dance can be completed in three regular academic year semesters (fall, spring, fall).

6. Commendations - The review team observed the following strengths:

a. Current Leadership

1. All faculty members, staff and students spoke highly of the supportive community in the SOD. This sense of a tight-knit community has served them well as they have faced the difficult challenges of being understaffed.
2. All constituents spoke in high praise of outgoing chair Travis Gatling and current chair Zelma Badu-Young for this leadership in building a supportive community. Both faculty members are to be commended for their inclusive leadership styles, as well as their creative and make-do attitudes in facing limited resources.
3. The SOD is to be applauded for their campus leadership in diversity.

b. The Faculty

1. The faculty bring expertise, knowledge and a commitment to this program, and are revered by their students as excellent teachers.
2. The faculty are creative thinkers and have a “make do” attitude.

c. The Program

1. The SOD is a campus leader in experiential learning and health/well-being.
2. The program’s centering on student dance-making (choreography) makes it unique in the undergraduate dance world. We applaud this special focus; it’s a key reason students choose to pursue degrees in Dance at Ohio University.
3. Though understaffed, the M.A.A. program is wildly successful, clearly needed as a program in Southeast Ohio and the dance field.
4. The SOD is to be commended for providing opportunities for international exchanges for Ohio students by hosting the Global Arts Festival; being the home to Azaguno, a professional African dance troupe; bringing international dance artists to Ohio University; fostering educational events associated with the Community dance M.A. program and their productions.
5. The SOD successfully promotes and models interdisciplinary engagement. It participates in interdisciplinary course modules like FAR 1500, as well as the Master of Arts Administration and the PhD program in Interdisciplinary Arts.

7. Overall judgment: Is the program viable as a whole?

The reviewers conclude that B.A./B.F.A. and M.A. programs in Dance are all viable, but not sustainable without substantial address in terms of additional faculty, administrative support, and an upgrade of the facilities. The reviewers share concerns about the sustainability of the current M.A.A. program, given its success in attracting such a large student cohort.

The SOD is perfectly poised to serve as a campus role model for the University's current focus on experiential learning and intersection of the arts with health sciences. It also serves as a leader on campus in diversity issues, and its faculty have created exemplary, collaborative partnerships with international artists and thinkers.



OHIO
UNIVERSITY

To: Matthew Shaftel, Dean
College of Fine Arts

Bärbel Such, Chair
UCC Program Review Committee

From: Professor Zelma Badu-Younge, Director
School of Dance

Date: January 25, 2023

Re: Responses and or Clarification to the 2022 review of the School of Dance

The following is a list of clarifications and/or responses to the UCC Program Review Committee's Report submitted on September 15, 2022, for the School of Dance within the College of Fine Arts.

INTRODUCTION

From the Review (p. 1):

The review team visited the SOD in person November 17-18, 2022, speaking with all faculty members, administrators and select students affiliated with the SOD. The team also read the SOD's self-study document, toured the program's facilities and observed the Winter Dance performance as part of its visit. This report chronicles the review team's observations and recommendations following these interactions.

Clarification:

The UCC review team observed the School of Dance's annual Fall Senior Dance Concert. In this production, thirteen seniors collaborated to plan and produce the concert during their senior capstone course, each choreographing new, original dance works. The concert is the culminating project for BFA Dance Performance & Choreography majors.

How is the program doing as a whole?

- a. *Is the current number and distribution of faculty sufficient to carry out the broad overall mission of the unit (Teaching; Research, Scholarship and Creative Activity; Service)*

Faculty

From the Review (p. 2)

Yet, the current number and distribution of faculty is insufficient for carrying out the broad overall mission. Six full-time faculty and three adjuncts are responsible for delivering four separate programs of study: both a BA and an B.F.A. in Dance, an M.A. in Community Dance, and an MA in Fine Arts Administration. Both faculty and students reported that the most important challenge to the program was the understaffing of faculty and staff. The lack of adequate full-time faculty requires more adjuncts to fill in teaching gaps, yet, it is difficult to retain adjuncts to because of travel time; most dance practitioners live in larger metro areas.

Clarification:

The School of Dance currently has five full-time faculty and one full-time staff. The five faculty members include Dr. Zelma Badu-Young (Professor and Director of the School of Dance), Travis Gatling MFA (Professor and Former Director of the School of Dance), Dr. Tresa Randall (Associate Professor, Director of Studies, Honors Tutorial Program in Dance, and Graduate Chair, MA in Community Dance), Nathan Andary, MFA, CMA, RSME and Ph.D. student (Associate Professor of Instruction) and Dr. Christine Camper Moore (Assistant Professor of Dance and Head of Arts Administration). John Bohuslawsky, MFA (Technical Director/Lighting Designer), is our one full-time staff.

From the Review (p. 3)

While the Dean of COFA is working to take the pressure off the SOD by pivoting the general education courses away from dance faculty, this solution is fraught. That is, General Education courses may help faculty focus on the majors. But this may have the unattended consequences of changing metrics that benefit the dance program financially.

Clarification:

The Dean of COFA shall clarify the above-listed statement.

2. Undergraduate Program

From the Review (p. 7)

SHAPE Clinic

Both students and faculty were disappointed about the loss of the SHAPE Clinic, an onsite physical therapy clinic geared towards athletes in the arts; located in Putnam Hall, the now-vacant SHAPE Clinic proved instrumental to the health and wellness of the dancers. Many dancers worked with this clinic daily, as dancing can invoke frequent injuries or muscle concerns. It's clear that SHAPE Clinic provided much needed services for students enrolled in the SOD, both in addressing and preventing injuries.

Clarification:

The Clinic for Science and Health in Artistic Performance (SHAPE Clinic) supports all COFA performing artists, which include undergraduate, and graduate students, faculty, and staff injured at Ohio University. The care is provided with no out-of-pocket costs to the patients, who include OHIO's dance, music, musical theater, theater performance, theater production, film, and Marching 110 students. The above artists can be evaluated, treated, and receive health and wellness advice from licensed athletic trainers with their specialized equipment and knowledge to care for them. In addition to the clinic at 304 Putnam Hall, SHAPE provides on-site healthcare coverage for dance concerts and the production of other performance groups in COFA.

During the UCC review period (the fall 2022 semester), service was provided off-site at Ohio University's Grover AT Clinic via appointment. A search was conducted for a new athletic trainer during the fall of 2022 and a hire was made spring semester of 2023. The newly hired trainer, Moegi Yamaguchi, hailing from Japan, commenced work at the beginning of the Spring 2023 semester.

Dear Professors Buchman and Koonce,

Many grateful thanks for a thorough and helpful external review of the School of Dance and its degree programs. We are also appreciative of your bringing in Professor Erkert, whose comprehensive understanding of the challenges that small dance programs experience in today's higher-education environment led to suggestions that we are already pursuing with the dance faculty. We are also pleased to note a number of changes and a couple of small corrections that have been made as faculty lines and facilities support have been approved through the university process. Fundamentally, we are all in agreement that the Dance program is small, but with huge impact, both in terms of the degrees that it delivers on its own and in terms of the ways it connects to the work of many of the other arts programs within the College of Fine Arts.

To highlight positive changes below:

- Faculty: we couldn't agree more that faculty are our greatest asset and, while we have finally brought the cost of instruction per dance major on par with that of our other arts majors, we must continue to invest in order to grow. I am pleased to report that we have portions of two lines that will be providing instruction for dance starting in the Fall of 2023. First, we have an instructional faculty line in musical-theater dance that will be providing the majority of their teaching load to dance. In addition, Drew Holzaepfel, the Director of the Performing Arts Series, will be moving to COFA as of July 1, 2023. He will be providing teaching support to the Master's in Arts Administration, offsetting most of the thesis and internship placement load of our current faculty in the program.
- Small correction regarding the Master's in Arts Administration: as this degree is made up of stackable certificates, approximately half of the curriculum for the degree is taught by many faculty across each of the schools. For instance, the Museum Studies Certificate is largely taught by our museum director. The Theater Production Management Certificate is taught by faculty in the School of Theater. Further, there is one course in the core certificate that is taught by the Voinovich School. Finally, we have deliberately brought in industry experts as adjuncts to both offset the workload of the faculty member in Arts Administration, and to ensure that students have direct contact with working professionals in the industry. These experts are able to deliver their coursework remotely, giving access to experts across the country. While the current Head of Arts Administration receives overload pay for the additional workload, we are working together to reduce the overload and find a better balance through the addition of Director Holzaepfel and additional industry experts.
- SHAPe Clinic: As mentioned in Director Badu-Young's response, the SHAPe Clinic has reopened with a new faculty member at the head provided by the College of Health Sciences and Professions.
- Faculty workload and curriculum: based on the suggestion of Professor Erkert, a new Curricular Innovation and Balance committee has been created to rethink the dance curriculum with the following goals: (1) create an up-to-date curriculum that includes a larger focus on diverse dance types, including those that will be taught by our new faculty member in musical theater dance; (2) create a bona-fide double-major for musical-theater students to increase the number of majors taking dance and to build support for future faculty lines; (3) address the disconnect between contact hours and credit hours to reduce the number of small-credit courses that are taught and put so much pressure on faculty workloads; (4) address the rotation and location of courses such that course enrollment can more easily reach sustainable sizes recommended by the university.

- Graduate Students in Community Dance, Workload Support, and General Education: We completely agree with the assessment that dance could contribute more fully to general education. Our dance graduate program is very new and we are only now attracting graduate students who can support introductory undergraduate courses and general education courses. With additional stipends, we hope to grow the impact of these graduate students in these two areas.
- Administrative support: Based on the recommendation of the reviewers, we have added a team of excellent students to provide nearly full-time administrative support. The Director was able to interview both graduate and upper-class students for the positions and has made appropriate hires. In addition, much of what previous administrators for our Schools have done (purchase processing, grad checks, budgets, etc...) is now done centrally in the College.
- Musical Support and Accompanists: When course-fees were eliminated by the institution, we lost the ability to charge for the key ancillaries of a Dance program, including a part-time staff accompanist. At the present, however, we are able to pay a student pianist as well as take advantage of the services of Professor Paschal Younge from the School of Music, who often works with our dancers.
- Facilities: I am so pleased to report that the Board of Trustees voted to fund replacement windows and the ancillary work around them at the January 2023 meeting. The cost of the window replacement is roughly \$1.5M. In addition, we are nearly finished with a facilities plan that would include some additional investments in Putnam to support both Dance and Theater. The larger system issues of HVAC, however, will need to be prioritized by the institution at some point in the near future.

To reiterate, I am so thankful for this thoughtful review and appreciative that it has already provided guidance as we continue to build a sustainably excellent portfolio of dance and dance-related programs for our students!

Very sincerely,

Matthew Shaftel
Dean, College of Fine Arts

From: [Mather, Peter](#)
To: [Such, Barbel](#)
Subject: Graduate Council Program Review
Date: Friday, March 3, 2023 3:31:34 PM

Hi Barbel,

Here is the report to the Graduate Council on the two programs you sent our way. No concerns were raised by the Graduate Council.

Pete

School of Dance

The School of Dance review highlighted the success and promise of two new programs: Community Dance (M.A.) and Master of Arts Administration (M.A.A.). The qualifications of the faculty were noted as a strength, but concerns were raised about the faculty's graduate workload, particularly in light of the upcoming (2024) program accreditation review. The Dean indicated remedies in the form of two new, partial faculty lines to address the staffing concern.

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If you'd like to make an appointment, please book here: