

As part of the West Virginia University Board of Governor's Rule 2.2 Program Review process, the WVU Provost's Office required that a single Program Review Self-Study Form be completed on behalf of all identified programs in the department or unit. This Program Review Self-Study Form was to be submitted to the Provost's Office by end of day on August 1, 2023. The Provost's Office reviewed the submitted Program Review Self-Study Forms in early August.

Self-Study content is unvetted by the Provost's Office. As such, the WVU Provost's Office cannot attest to the accuracy of any data, analyses, or statements provided within. Also, redactions were made where warranted for the protection of individual identities around sensitive information.

Q1.1.
BOG Program Review Self-Study Form

This is the self-study form that will be completed in support of the summer 2023 academic transformation program portfolio review.

Only one program review self-study is to be submitted per unit; all of the unit's *programs* will be covered by one self-study.

Q1.2. Select the appropriate academic unit under review.

College

Department or School

Q1.3. List all of the unit's programs.

Example:

BA Biology
BS Biology
MS Biology
PhD Biology

Q1.4. Name and Email of the person completing the self-study

Name

Joshua Williamson

Email Address

joshua.williamson@mail.wvu.edu

Q1.5. How were faculty given the opportunity to contribute to, review and provide feedback on this self-study?

All faculty were mailed a copy of the July 10th Academic Transformation Update: Programs Identified for Formal Review. Following a faculty meeting via Zoom on 7/14/23, faculty were able to email me, as director, as well as the dean, and the associate dean of the College. Furthermore, additional meetings one-on-one with key program heads were held the week of 7/17/23. A draft of this document was emailed to all faculty on July 26th for review and comment. These final comments were given consideration on the 28th and the draft was then submitted to Dean Keith Jackson for review on 7/28 and 7/31 prior to the 8/1 submission.

Q2.1. Explain how the unit and its programs contributes to WVU's [mission](#).

This response is limited to 7500 characters, approximately 2 single spaced pages.

The mission, vision, and values of the School of Theatre & Dance are in alignment with WVU's in that the School of Theatre & Dance commits to creating a diverse and inclusive culture, provides access and opportunity, and meets the needs of our students while being purposeful in our studies and our work so that we can partner with our communities. Through our numerous community outreach programs and opportunities that bring West Virginians to our campus and sends the campus to West Virginians, we touch the hearts and minds of people of all ages. We provide cultural enrichment experiences to our campus community. We are a social asset that makes living in West Virginia more attractive, which in turn serves as an economic catalyst for attracting new businesses. The School of Theatre & Dance offers a comprehensive range of degree programs that serve the vital needs of communities around the state. For example, the BA in Dance is the only such degree program in the state. The majors in the BFA program are the only nationally accredited BFA theatre majors in the state. Faculty and students in the School of Theatre & Dance also contribute to the university's mission through research, creative activity, and service. For example, Sarah Bourne in our Puppetry program recently partnered with WVU Medicine Children's to create a cleft-palate puppet. Or Prof. Hambrick that choreographs for University High School, or the dance faculty that hosts the Summer Dance Academy every year for school-aged children and teens. And Prof. Kaddar teaches yoga to the UHS boys soccer team. There is a long history of arts programming in rural areas sponsored by land grant universities. Land grant universities recognize that the stimulating, culturally rich environment created through arts programs adds value to rural communities, and improves quality of life for residents, particularly for families, children and younger adults. The WVU Puppet Mobile has been visiting elementary and middle schools in the State since the 1970's. Our faculty participate in the West Virginia State High School Thespian Festival every year which includes providing adjudication at the local high school level as well at regional competitions. Furthermore, the School hosts the annual State-wide Thespian Festival every couple of years (most recently in 2023 and plans to host again in 2024) where 700 high school students and their teachers participate in workshops led by our faculty and graduate students. The School of Theatre & Dance is the leader of public institutions in Appalachia that are positioned to "lead new generations to study and appreciate the rich Appalachian arts and culture that surround us," (Gee). We are already "leading in critical, distinct areas," (Gee), through our coursework embracing Appalachian culture and our public performances of Appalachian themed productions, such as supporting West Virginia Public Theatre's original musical, Storming Heaven about the Battle of Blair Mountain. We are "making [a tangible] impact on the world around us," (Gee). We already "differentiate ourselves with programs," (Gee), as the only institution in West Virginia that educates and trains the next generation of the professoriate, policy advocates, and industry leaders. Furthermore, "we serve our stakeholders and play to our strengths" (Gee). by educating the next generation of West Virginia public school teachers by hosting the Thespian Festival. Our curricula are guided by the accrediting standards of the National Association of Schools of Theatre (NAST) and the National Association of Schools Dance (NASD). They are tailored to "meet the needs of the students — providing degrees and experiences that will lead to meaningful careers and productive lives," (Gee). Our comprehensive set of programs from baccalaureate through terminal master's levels and our attention to continuous improvement, "ensure that we are differentiating ourselves in a competitive landscape," (Gee).

Q3.1.
Resources, Revenue, and Expenses

The purpose of this section is to ensure the accessibility and adequacy of the unit's infrastructure and resources and its financial viability.

Responses in this section are limited to 7500 characters or approximately 2 single spaced pages.

Q3.2. Has the unit experienced significant issues with any of the following during the past five years?

By "significant," we mean issues that interfere with either the unit's ability to deliver its programs to its students or the students' ability to complete those programs in a timely manner.

	Yes	No
Ability to schedule required classrooms	<input checked="" type="radio"/>	<input type="radio"/>
Access to adequate technological infrastructure	<input type="radio"/>	<input checked="" type="radio"/>

Access to adequate technological support

Access to adequate physical infrastructure (labs, performance spaces, etc.)



Q3.3. Describe the issues the program has faced in the area(s) identified above.

The College of Creative Arts does not have a dedicated IT support staff person to provide technical support to faculty and students. This is particularly frustrating when seeking technology support from ITS and told to seek out the College IT Support person. Faculty are largely left to their own to find solutions. The School struggles to find adequate rehearsal and studio classroom space with the programs running at capacity. Two additional studio spaces would dramatically relieve scheduling challenges, improve operational efficiencies, and permit further growth of several majors. And the spaces that we do have are of poor quality (no AC, bare cement floor, poor heat, bad lighting). Due to the specialized nature of the classrooms and performing spaces needed to deliver the curricula, the Canady Creative Arts Center and the E. Moore Hall studios cap our enrollment around 210.

Q3.4. Data have been provided on the unit's last three years of tuition revenue, expenses, and net revenue. Address any negative net revenue or any significant changes (positive or negative) to unit's net position.

Revenue by department is the actual tuition revenue, net of any discounting, paid by students taking courses in course subject codes affiliated with the department.

Expense by department is the actual unrestricted, operating expenditures by department within the functions of instruction and academic support.

Net revenue is the revenue minus the expense.

The figures provided by the administration for this program review have been of concern to all. Regardless of how they were factored, the upper administration has concluded we have been in the red during the entire period being examined. As it stands, the negative revenue as shown does not include any income from our production season or academic camps, which would reduce the overage. When the new budget guidelines are provided, the School will then be able to address more ways to decrease the identified gap. To satisfy the accrediting standards of the National Association of Schools of Theatre and the National Association of Schools of Dance, the curriculum requires individualized instruction, smaller class sizes in specialized spaces required for experiential learning, and time spent practicing their craft in multiple performing ensembles. Therefore, it was not surprising to see that our unit functions in the red.

Q4.1.

Faculty Composition and Productivity

Responses should be concise but also specific and supported by evidence. Responses in this section are limited to 7500 characters or approximately 2 single spaced pages.

Specific data definitions for these metrics are available on the [Academic Transformation](#) webpage.

Q4.2. Data have been provided on the unit's faculty full-time equivalency (FTE) to the median of all majors for fall 18 to fall 22.

Address any differences in the unit's student to FTE ratio and the institution's student-to-faculty ratio of 18-to-1 per IPEDS reporting for academic year 2021-2022.

A 9:1 ratio is within the norm for peer institutions accredited by the National Association of Theatre that are public schools with an enrollment between 101-200. The tables published by Higher Education Arts Data Services (HEADS) which supplies comparative data for Theatre Schools, has been uploaded to the section at the end of this report as a PDF (question 7.2). The FTE data is further skewed by the drop in THET 101/GEF 6 enrollments that we had previously relied on for revenue and much higher FTE.

Q4.3. This question is optional and required only if a unit's doctoral programs are under review.

Data have been provided on the unit's tenure-track / tenured FTE to doctoral student headcount ratio across all of the unit's doctoral programs.

Address any differences in the unit's doctoral student to tenure-track and tenured faculty FTE ratio to the institutional expectation of 2-to-1.

[N/A]

Q4.4. Data have been provided that show the changes to the unit's total number of faculty over the review period. Data have also been provided that show the total student headcount enrolled in all of the unit's programs over the same period of time as well as a three-year trend in student credit hour (SCH) production.

Explain the relationship between the change in the number of faculty in the unit and the change in the units total headcount enrollment and SCH production trends.

The data reports an increase of one faculty member (2020 to 2021). This is because visiting appointments are not counted. A tenure-track faculty member, Prof. Hitt, retired suddenly in the summer of 2019 and to avoid rushing a hiring process, the School offered a temporary visiting appointment for the 2019-2020 academic year. We conducted a national search in the 2019-2020 academic year and successfully hired an Assistant Professor of Voice (tenure-track) for a start date in August 2020. Therefore, the unit's FTE remained unchanged during this reporting period. Regarding the SCH data, there is some important context to offer. First, in studying GEF SCH versus Major SCH, the majority of the decline is in GEF courses. This is largely due to the flood of non-CCA GEF 6 courses being offered that are actually "humanities" courses and not "arts and creativity." In the past three years, the enrollments in our GEF courses have plummeted first due to the pandemic (reduced class sizes, etc.) and more recently due to the university-wide decline in enrollment coupled with GEF courses that are not filling. The THET 101 classes typically had 600-800 students enrolled pre-pandemic. For the fall 2023 semester, only 200 students are enrolled as of 7/14/23. In summary, the change in faculty FTE is not tied to the drop in SCH which was largely driven by lower enrollments in the School's GEF courses for non-majors.

Q4.5. Data have been provided that shows the unit's research expenditures per the Higher Education Research and Development Survey (HERD).

Does this data capture all of the unit's research expenditures? If not, explain the difference here and provide evidence of additional research expenditures below.

[N/A]

Q4.6. Upload evidence of research expenditures here.

Q5.1.
Student Enrollment and Graduation History

Responses in this section are limited to 7500 characters (approximately 1.5 single spaced pages). Responses should be concise but also specific and supported by evidence.

Specific data definitions for these metrics are available on the [Academic Transformation](#) webpage.

Q5.2. Data have been provided on all of the unit's program's student enrollment trends.

That data includes:

4-year median fall enrollment (fall 18 through fall 21);
Fall 2022 change from 4-year median (in headcount and in percentage).

Units should address any programs with enrollment below the median for the program level or which has experienced a negative change in enrollment.

The School of Theatre & Dance has been operating at or near enrollment capacities since AY2016-2017. Annual fluctuations of 4-8% are normal due to the inexact science of admitting the right number of students to hit a particular total/goal. Given these annual fluctuations, making staffing and policy decisions based on enrollment data from 2020-2023 is problematic because we rely heavily on in-person recruiting, auditions, and interviews which were not possible due to the pandemic. However, now that the faculty is back to recruiting at regional and national fairs, festivals, and conferences, the fall 2023 enrollments are up with a projected enrollment of 202-205 as of 7/24/23 (which would be a record if everyone returns this fall). The significant drivers of capacity include the following:

- The number and size of the specialized classrooms, studios, and shops. For example, the Puppet Shop can only accommodate five students at a time due to its size. Dance technique courses are limited to 100 square feet per student in a 2,500 square foot studio. Stagecraft labs are constrained by available tools.
- The teaching load capacity of our full-time faculty and available resources for adjunct instructors.
- Standards from our national specialized accreditors that place limits on capacity to ensure quality instruction.
- Availability of performance opportunities for all our students as required by URTA, NAST and NASD.

The BA in Theatre is the only major that does not require an audition. This program provides a means for incoming students wishing to major in acting, for example, but lacking the high level of technique required for that major. The BA Theatre major then becomes a retention device used to keep students here at WVU and might later transition into one of the BFA programs. This program is also great for last-minute applicants to the School that have not been able to audition; the student can begin their coursework right away and then audition/interview for the BFA program once the academic year has begun. Also, for students that fail to meet standards during juries at the end of the sophomore year and are denied continuation in the Studio Program can transfer to the BA Theatre major and continue their studies while still completing their studies within eight semesters. The data provided fails to include double-majors and dual degree students. As of July 28, there are 18 dance or theatre majors that list dance/theatre as the second degree thereby removing them from your enrollment totals. This is about 9% of our total enrollment and we do not get the College tuition from them. The School of Theatre and Dance is best described as a delicately balanced ecosystem. When there is a significant disruptor to an input factor, the entire ecosystem is put under stress. The challenges of Covid cannot be overlooked; the pandemic caused a significant disruption to recruitment of new students and student success. The unavoidable adjustments made to overcome the pandemic were detrimental to our dance and theatre ecosystem. We were unable to host some of our most important recruiting events such as the American College Dance Festival, West Virginia High School Thespian Festival, the West Virginia Dance Festival, and all summer theatre and dance academies. Due to the collaborative requirements of our degree programs, many students became discouraged and left the program during this time. We have already begun our efforts to return to a balanced ecosystem. Some of these efforts include reestablishing our signature recruitment events, rebuilding the audience for our production program, and outreach and enrichment to public schools with the Puppet Mobile. The School of Theatre & Dance also has a standing faculty committee for Recruitment & Retention that examines and makes recommendations on the best use our limited resources for recruiting travel. The College hosts four recruiting event days (audition days) for potential students to come to the CCAC and tour the spaces and meet our faculty and students.

Q5.3. Data have been provided on the unit's three-year trend in student credit hour (SCH) production.

Units should address any programs with a negative trend in SCH production.

Refer to the response to question 4.4. In the School of Theatre & Dance assessing SCH production by program/major does not provide enough nuanced information to make informed decisions. The interdependent curricula in such a unit function like an ecosystem. Student interest is driving this ecosystem, and their interests greatly impact the whole functioning of the ecosystem. The School of Theatre & Dance has demonstrated ecosystem resilience in that we have responded to the changing student demand by developing new majors such as Musical Theatre, Dance, and Technical Direction. Additionally, there has been strong student interest in Stage Management and the School has been examining the benefits and costs associated with offering such a degree in a hugely growing field. It's also worth noting, with NSO completed and heading into the fall 2023 semester, the School will likely see an enrollment of 204-210 which would be a record for us. All undergraduate majors have seen solid growth. 2023-2024 will be a big year for recruiting graduate students as the cohort prepares to graduate this spring.

Q6.1.

Assessment of Learning and Program Improvement

The Provost's Office will review the self-studies from the most recent Board of Governor's five-year program reviews for this section.

Units may provide updated information below if they so choose.

Q6.2. Provide the unit's plans or ideas to make significant changes to its operations, structure, offerings, or personnel in order to reduce its costs or improve its efficiency.

Provide any significant changes to the department's program curricula, its assessment of learning practices, or any other improvements that have been made since the department's programs completed their most recent Board of Governor's five-year review.

Since more than 97% of the school's budget is personnel, any sizeable budget reductions will have to be personnel. This is especially challenging given the previously stated inter-connectedness of our unit. Cutting scene design, for example, which only has a handful of majors, is part of a full production program of 45 students that supports acting, musical theatre, and dance. A cut here jeopardizes our ability to meet the curricular needs of the largest majors in the school. However, with a very recently announced retirement in acting, I believe, with input from the faculty, that a re-arrangement of the studio courses might be able to support a permanent loss of this acting line (this is equal to about a 5% cut in the faculty). This will take a complete re-working of our acting, musical theatre, and even the THET 101 program—but we believe it's manageable with enough time to plan. Without understanding how Creative Arts and Media colleges will merge, it is difficult to offer plans on how our operations might change to assist in lower expenses. Although, a comprehensive review of our operations in FY2025 is warranted following the merger of the two colleges. However, we will continue to examine means of reducing costs and increasing our revenue streams. Within our Production Program, we are considering ways to make our productions more diverse and accessible to the community at large, engaging prospective students and theatrical patrons and furthering our reputation in the region. This would increase our ticket sales and related revenue. We are also evaluating strategic ways to streamline our production budgeting process in an attempt to reduce costs over the next few years. This is a very complex task since it's not just a matter of reducing our production budget. For example, we need to spend enough on scenery for a show that the scene shop classes have something to build. Material costs (lumber, steel, paint, etc.) have increased substantially over the past three years. We are seeing costs increased by over 150% on some products. While lumber prices have settled down, they are still 30% above pre-pandemic levels. Steel, copper, lumber, fabric, paint, and glue are all products we use in large quantities and have all increased significantly with inflation over the past three years. Our ticket prices are already high (with comparisons to professional theatre in the region and to our peer institutions) so we are limited on raising ticket prices to offset inflation. Our best use of existing resources is focus on increasing ticket sales by attracting larger audiences as a means to increase revenue. No significant curricular changes have been made in the past 5+ years. In AY2023-2024, the School's theatre program will undergo the Self-Study process required by NAST as part of our decennial re-accreditation process which includes a campus visit in November 2024. The Self-Study for NAST is a vital year-long process to better analyze our program and ensure that it meets national standards. WVU has been a member of NAST since 1982. The Dance Program has an open application for accreditation (membership) that has been standing since 2018. The Self-Study and related communications in each yearly review of our application have resulted in curricular adjustments and changes to comply with national standards and practices.

Q6.3. The program may provide additional evidence of program improvement here.

Q7.1. The unit may provide any additional context or information about the unit's programs here.

The School of Theatre & Dance maintains membership with three organizations that monitor our curriculum in addition to the BOG Reviews: NAST: BA, BFA, MFA in theatre URTA: MFA in theatre NASD: BA in dance (and the dance portion of musical theatre) The School begins the Self-Study (part of the renewal process) for NAST and URTA this coming academic year. This brings a comprehensive analysis of everything the theatre unit does to deliver instruction. So, while we can't provide significant evidence of program improvement, we will have completed the Self-Study process and the following analysis by NAST and URTA will follow by the end of Spring 2025, at which point we will provide all documentation to the Board of Governors.

Q7.2. You may use this section to provide any additional evidence referenced in the program review.

[Program Reveiw question 7.2.pdf](#)

89.6KB

application/pdf

Q7.3. You may use this section to provide any additional evidence referenced in the program review.

[Question 4.2 Documentation.pdf](#)

154.3KB

application/pdf

Q7.4. You may use this section to provide any additional evidence referenced in the program review.

Q8.1.

Thank you for completing your self-study for the West Virginia University Board of Governors program review. You may now submit the survey and your self-study will be passed on to the Provost's Office for review.

Location Data

Location: [REDACTED]

Source: GeolIP Estimation

