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Executive Summary

• Major Strengths

The Dramatic Arts program has demonstrated exemplary performance, especially in light of the collective resources available to the program:

• 34% growth in numbers of majors (40)
• SCH/FTE ratios in the 95%ile (819/FTE)
• Improving graduation rates (5/yr)
• Large and active civic engagement initiatives (Rylander Partnership 4,000+ hours/yr)
• All with half the faculty of lesser producing programs and production funding only just above the 5%ile
• The program has a well defined, long standing assessment process based on discipline-base guidelines of ATHE and NAST recommendations.

• Areas for Improvement

For the first time in the history of the program, the standing faculty will have appropriate terminal degrees (S15). However, despite longstanding recommendations across numerous program reviews, the department still does not have the necessary faculty cohort.

Emerging opportunities:

There are few if any programs poised to impact both the campus and community that the Dramatic Arts program and Rylander Partnership by an investment in community building and economic development through cultural programming. The program has a demonstrated track record:

- Entertainment Industry is the 2nd leading export of the country and one of top five fastest growing economic segments in the state of GA.
- We have a track record of 10 yrs of free Shakespeare at the Rylander Theater, with significant educational outreach.
- We have brought three of the largest conferences to town, Georgia Theater Conference and Kennedy Center American College Theater Festival, which contributed over $2,000,000 the local economy and demonstrated Americus is a great town for 1,000+ attendee conferences.
- Our dinner theater productions with the Windsor have regularly brought return guest from Atlanta and surrounding communities, demonstrating we can consistently bring an audience from out of town.

In both the Ashland, OR and Cedar City, UT models cited below, there was a moment when the communities got behind the idea of community building and economic development through cultural programming:
Ashland, OR (pop. 20,285) + Southern Oregon State Univ. (6,856 students) + Shakespeare = Oregon Shakespeare Festival = 100,000+ Visitors / year. = community building and economic development through cultural programming!

Cedar City, Utah (pop. 28,857) + Southern Utah State Univ. (8,000 students) + Shakespeare = Utah Shakespeare Festival = 100,000+ Visitors / year = community building and economic development through cultural programming!

The fundamental challenge is how do we build buy-in, engagement, support and advocacy from the University administration, the foundation, the Cultural Authority, from other stake-holders in the campus and community?

Strategic Planning:

We find ourselves at the cusp of potentially unprecedented flux. With the pending changes in administration following from, the possibility/probability of the merger of GSW with other system campuses, and the fact that the current institutional strategic plan is coming to its end, any investment in independent strategic planning would prove futile speculation.

The program does have several goals and initiatives for which it will advocate during the development of the next strategic plan:

- Development of the next stage of the Rylander Partnership
- The elevation of Rylander Partnership to a University Center of Excellence
- Centering the administrative locus for GSWTV16 to Theater, Communication & Media Arts
- Restoring GSWTV 16 – Hurricane Watch to Academic Affairs and ITAC Committee, per the organizations constitution
- Discipline-based accreditation via National Association of Schools of Theatre (NAST)
- Enhanced institutional investment in digital cinema programming
- Secure additional faculty line in Theater Design/Scenography, and a staff shop supervisor, allowing Ray Mannila to function as true Production Manager and teach additional courses

• Key Challenges

- Faculty cohort lacks appropriate faculty (MFA) in design and technology
- Lack of support for discipline based accreditation. Programs at Columbus State, West Georgia, Kennesaw, Georgia College and State Univ., Georgia Southern and Valdosta all have support for and have secured NAST accreditation. This undercuts credibility of GSW Dramatic Art
- Poor funding for production; productivity is in 95%ile, fund for production just about 5%ile
- Paradigm paralysis of data and metrics blind to novelty and biased against creativity (pg. 10)
- Anti-Arts climate and false perceptions about the viability of degree
The Self-study

“...a brief history of the unit and its program, “

The Bachelor of Arts in Dramatic Arts (BADA) at GSW was re-instituted in Fall 2001 after a decade in hiatus. The program underwent an initial CPR in Spring 2002, again in 2005, and most recently in the Spring 2008.

The program’s vision to provide students with the content knowledge, skills and experience in both live and mediated dramatic forms through theatrical presentations, video productions and new media is cutting-edge thinking, academically sound and very attractive.

Professor Mark Heckler
Vice President of Academic Affairs and founding Dean, College of Arts and Media,
University of Colorado at Denver,
Past President of the Association of Theatre in Higher Education,
Program Review Team Report, 2002
(Mark Heckler is now President of Valparaiso University)

With related course offerings in fields of theatre, digital cinema, television and new media, the distinctive characteristic of the Dramatic Arts program is an integral focus on performance as a primary means of interaction in everyday life and artistic expression on stage and on camera.

On the broadest level, students with this educational background have gone on to successful careers in fields as varied as education, broadcasting, the ministry and human resources. More specifically, this degree program serves as a gateway degree into the entertainment industry, one of the leading exports of this country and one of the fastest growing segments of the economy in Georgia. In the most specific application the studio work of the program provides rigorous performance training to prepare students for admission to the best graduate programs in the country.

The Review Team commends the leadership of the Bachelor of Arts in Dramatic Arts for creating a strong academic program that is growing well and has an innovative and cutting edge approach to its academic program (by combining theatre and video production) as well as in its developing of community partnerships that have yielded the best possible return on the University’s minimal investment in this program.

Barbara Korner, Ph.D.
Interim Dean
College of Fine Arts
University of Florida
Program Review Team Report, 2005
(Barbara Korner is now Dean of the College fo Art & Architecture at Penn. State)

Kevin Marshall, MFA
Director
School of Theatre & Dance
University of Florida
Program faculty have been actively laying the groundwork for accreditation by the National Association of Schools of Theatre. Course designs, content, and program activities have been tailored in accordance with National Survey of Student Engagement, Foundations for Excellence in the First College Year, Writing Across the Curriculum and the American Democracy Project initiatives.

Dramatic Arts faculty have actively worked to build, maintain and advance working relationships with the Americus Cultural and Theater Authority and Sumter Players, Inc. under the auspice of the Rylander Theater Partnership Program. Dramatic Arts has sought to build programming links to GSWTV 16 in service to the Americus community. Dramatic Arts regularly provides service, support and technical assistance to more than 65 campus and community constituencies. These include University meetings and symposia, outreach programs of other schools and departments, Student Life activities, fraternity and sorority events, Georgia High School Association, Georgia Independent School Association, and other area high school activities, and a variety of civic organizations and community groups.

The Dramatic Arts program provides a unique opportunity for the university to significantly impact student recruitment and retention as well as community engagement and fund-raising. With remarkably little attention focused on Dramatic Arts...by the university, it remains a “best kept secret.” ... The university should use the arts as a tool for fund and friend-raising. The arts provide a unique and attractive window into the life of the university and as such are an excellent opportunity for cultivating advocates for and donors to the university.

Marc Powers
Director,
School of Theatre and Dance
University of South Florida
Program Review Team Report, 2008

“description of degree program offered by the unit”

The Department of Theater, Communication & Media Arts offers a single Bachelor of Arts degree in Dramatic Arts with three possible areas of emphasis. Students have common set of foundation courses in Acting, Performance Theory, Stagecraft, Video Production, Integrative Communication, Voice and Articulation, Makeup, and Public Address. Students then choose a concentration in either Performance, Communication & Media, or Design and Technology.
Strengths- “data”

Productivity

AY 2007

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<tr>
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<th>25%ile</th>
<th>50%ile</th>
<th>75%ile</th>
<th>DART</th>
<th>GSW</th>
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<th>Average</th>
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AY 2014

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<th>75%ile</th>
<th>95%ile</th>
<th>DART</th>
<th>GSW</th>
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AY 2007

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<th>50%ile</th>
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AY 2014

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<th>50%ile</th>
<th>75%ile</th>
<th>95%ile</th>
<th>DART</th>
<th>GSW</th>
<th>Average</th>
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AY 2007

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<th>50%ile</th>
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<th>GSW</th>
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AY 2014

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<th>25%ile</th>
<th>50%ile</th>
<th>75%ile</th>
<th>95%ile</th>
<th>DART</th>
<th>GSW</th>
<th>Average</th>
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<td>4.2</td>
<td>6.1</td>
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<td>12.4</td>
<td>16.4</td>
<td>6.3</td>
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SCH/FTE Faculty Ratio:

<table>
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<th>FTE</th>
<th>SCH/FTE</th>
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<td>583 SCH</td>
<td>THEA 467 SCH</td>
<td>THEA 1050 SCH</td>
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<tr>
<td>COMM</td>
<td>324 SCH</td>
<td>COMM 354 SCH</td>
<td>COMM 678 SCH</td>
<td>1</td>
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<tr>
<td>TCMA</td>
<td>907 SCH</td>
<td>TCMA 821 SCH</td>
<td>TCMA 1728 SCH</td>
<td>2</td>
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<th>S14</th>
<th>Total SCH</th>
<th>FTE</th>
<th>SCH/FTE</th>
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<tr>
<td>THEA</td>
<td>537 SCH</td>
<td>THEA 424 SCH</td>
<td>THEA 961 SCH</td>
<td>1</td>
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<tr>
<td>COMM</td>
<td>336 SCH</td>
<td>COMM 342 SCH</td>
<td>COMM 678 SCH</td>
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<tr>
<td>TCMA</td>
<td>873 SCH</td>
<td>TCMA 766 SCH</td>
<td>TCMA 1639 SCH</td>
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Data reflects an 11% increase in productivity over the period of the review, pushing the program above the 95th percentile for theater programs of 1 to 100 majors at public institutions. As repeatedly noted in previous Annual reports, this is remarkable productivity given the comparatively low level of funding for the program and a faculty cohort lacking an essential MFA in design line. Numbers of majors increased by 32% over the period of the review.

<table>
<thead>
<tr>
<th>Number of Majors</th>
<th>F08</th>
<th>F09</th>
<th>F10</th>
<th>F11</th>
<th>F12</th>
<th>F13</th>
<th>F14</th>
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</thead>
<tbody>
<tr>
<td>DART Dramatic Arts</td>
<td>25</td>
<td>22</td>
<td>26</td>
<td>24</td>
<td>35</td>
<td>32</td>
<td>37</td>
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<td>Performance</td>
<td>29</td>
<td>23</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Design &amp; Tech.</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
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<td>Comm. &amp; Media</td>
<td>4</td>
<td>8</td>
<td>16</td>
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<td>Graduation</td>
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<tr>
<td>Retention:</td>
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</tbody>
</table>

A = academic, T = transfer, cm = changed major, $ = financial, M = medical, F = family, mil = Military, ? = unknown

As reported in the 2011 Annual Report:

...data prepared for SACS Referral Report of Core Requirement 2.8 is illuminating. The Theater, Communication and Media Arts department surpassed all other programs in the College of Arts and Sciences in productivity as measured by credit hour generation per FTE faculty:
Referral Report on Core Requirement 2.8 (Faculty Productivity – Credit Hour/FTE Faculty)

<table>
<thead>
<tr>
<th>Credit hr./FTE Faculty ratio</th>
<th>F ’08</th>
<th>F ’09</th>
<th>F ’10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dept. Biology</td>
<td>1396 / 5</td>
<td>279.2</td>
<td>1299.5 / 5</td>
</tr>
<tr>
<td>Dept. Chemistry</td>
<td>640 / 4</td>
<td>160</td>
<td>553 / 4</td>
</tr>
<tr>
<td>Dept. Dramatic Arts</td>
<td>845 / 2.25</td>
<td>376.55</td>
<td>885 / 2.25</td>
</tr>
<tr>
<td>Dept. English</td>
<td>3046 / 11.5</td>
<td>264.9</td>
<td>3206 / 12.75</td>
</tr>
<tr>
<td>Dept. Geology</td>
<td>849 / 4</td>
<td>212.25</td>
<td>755 / 4</td>
</tr>
<tr>
<td>History Program</td>
<td>2046 / 5.5</td>
<td>372</td>
<td>2091 / 5.5</td>
</tr>
<tr>
<td>Dept. Music</td>
<td>391 / 2.75</td>
<td>142.2</td>
<td>318 / 2.75</td>
</tr>
<tr>
<td>Poli. Sci. Program</td>
<td>797 / 3</td>
<td>265.7</td>
<td>1002 / 3</td>
</tr>
<tr>
<td>Psychology Program</td>
<td>1938 / 4.5</td>
<td>430.66</td>
<td>1995 / 5</td>
</tr>
<tr>
<td>Sociology Program</td>
<td>1122 / 3.75</td>
<td>299.2</td>
<td>1135 / 3.75</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>647 / 4</td>
<td>161.75</td>
<td>642 / 4</td>
</tr>
</tbody>
</table>

In terms of raw data alone, Theater, Communication and Media Arts generated more credit hours that Chemistry, Geology, Music, Political Science, and Visual Arts, all programs allotted twice the number of faculty lines!

According to the same SACS Referral Report, Theater, Communication and Media Arts (Dramatic Arts) ranked 7th out of 11 in terms of numbers of majors/FTE Faculty among the programs in the college:

Referral Report on Core Requirement 2.8 (Fall Term Major Trends – Majors/FT faculty)

<table>
<thead>
<tr>
<th>Enrollment by Major</th>
<th>F ’08 FT Faculty ’08</th>
<th>Ratio ’08</th>
<th>F ’09 FT Faculty ’09</th>
<th>Ratio ’09</th>
<th>F ’10 FT Faculty ’10</th>
<th>Ratio ’10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dept.of A&amp;S</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dept. Biology</td>
<td>128</td>
<td>5</td>
<td>25.6</td>
<td>116</td>
<td>5</td>
<td>23.2</td>
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<tr>
<td>Dept. Chemistry</td>
<td>55</td>
<td>4</td>
<td>13.8</td>
<td>47</td>
<td>4</td>
<td>11.8</td>
</tr>
<tr>
<td>Dept. Dramatic Arts</td>
<td>23</td>
<td>2</td>
<td>11.5</td>
<td>20</td>
<td>2</td>
<td>10.0</td>
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<tr>
<td>Dept. English</td>
<td>60</td>
<td>11</td>
<td>5.5</td>
<td>58</td>
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<td>5.8</td>
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<td>Dept. Geology</td>
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<td>4</td>
<td>1.5</td>
<td>17</td>
<td>4</td>
<td>4.3</td>
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<tr>
<td>History Program</td>
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<td>5</td>
<td>15.6</td>
<td>79</td>
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<td>15.8</td>
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<td>2</td>
<td>8.5</td>
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<td>11.5</td>
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<td>Poli. Sci. Program</td>
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<td>3</td>
<td>13.0</td>
<td>47</td>
<td>3</td>
<td>15.7</td>
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<td>23.8</td>
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<td>14.3</td>
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<td>13.0</td>
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<td>13.1</td>
<td>617</td>
<td>47</td>
<td>13.1</td>
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</table>

It is a curious discrepancy that RAIN lists 26 Dramatic Arts majors for Fall ’08, 23 for F ’09 and 30 for F ’10? Even with the reduced numbers of majors reflected in the SAC Referral Report, Theater, Communication and Media Arts ranked ahead of Geology, Music, English and Sociology in Fall 2010 in terms of the ratio of majors per full time faculty. If the numbers reflected in the list from RAIN had been utilized, Theater, Communication and Media Arts would have ranked on par with Chemistry, History, and Visual Arts as well. Four of these programs were awarded new faculty lines, even though Theater, Communication and Media Arts out performed them in objective measures!

If current numbers in RAIN for Fall 2014 are correct, it appears there has been considerable attrition across many of the degree programs since the Referral Report was generated, further bolstering Dramatic Arts comparative productivity and justification for additional faculty lines.

(Update of current major numbers across depts. from RAIN)
Jobs graduates with BA in Dramatic Arts have secured:

JH - Event Planner for company that provides events for families on military bases. Was one of four candidates for Public Affairs officer for U.S. Navy.
JP - Youth minister at large church in Alabama. Now -Worship and Creative Arts Pastor at The Crossing in Batavia, OH. Also plays with Christian rock band.
MB - H.S. teacher, Program Specialist delivering training and services with grant program, Educator.
KG - Admitted to grad. program; worked in media sales and marketing.
WD - Theater programming and operations administration
LM - In house theater technical director - accepted into grad. program
SH - Worked in television production, creative services at NBC affiliate. Currently in graphic design for textile labeling co.
SD - Accepted into grad. program. Currently works in radio programming and production in DC area, active in DC area theaters.
JF - Has independent prod. co. in New Orleans; worked production assistant for major television show; appeared in several motion pictures; is a member of the Screen Actors Guild.
MW - Journeyman actor in Atlanta area. Has appeared in several stage and film productions.
NR - Accepted into grad. school. Now teaching at college in TN.
AJ - Accepted into grad. school. H. S. teacher, recently created media curriculum and tv broadcasting programming and curriculum for school.
TG - Sales and marketing.
MM - Accepted into top 25 grad. MFA program.
TB - Sales and marketing, has created side video production business.
JM - Public relations
AJ - Accepted into grad. program. Works in hospitality industry.
JW - Accepted into grad. program.
MS - Counselor, youth home; Box Office Manager, legit theater.

Funding

**AY 2007**

<table>
<thead>
<tr>
<th>GSW</th>
<th>5%ile</th>
<th>25%ile</th>
<th>50%ile</th>
<th>75%ile</th>
<th>95%ile</th>
<th>Average</th>
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<td>$7,200</td>
<td>$15,861</td>
<td>$25,500</td>
<td>$38,432</td>
<td>$59,400</td>
<td>$154,396</td>
<td>$67,086</td>
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**AY 2014**

<table>
<thead>
<tr>
<th>GSW</th>
<th>5%ile</th>
<th>25%ile</th>
<th>50%ile</th>
<th>75%ile</th>
<th>95%ile</th>
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<tr>
<td>$17,873</td>
<td>$25,500</td>
<td>$38,432</td>
<td>$59,400</td>
<td>$154,396</td>
<td>$67,086</td>
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</tr>
</tbody>
</table>
Production budgets have improved through implementation of $15.00 lab fee for THEA 1100 and Cultural Events fee charged to every student. Still, support remains far below relative productivity and comparatively to that provided at sister institutions:

CPR 2008

... Arts programs at GSW currently do not receive the same level of support from student activities money that programs at sister institutions enjoy.

The theatre program at W. GA receives $40,000 in student activities money to underwrite production costs. At Armstrong Atlantic the theatre program receives $47,000; at Columbus State it is $17,000; Valdosta State it is $19,000 and even at Gordon College they receive $12,000 in student activity fees. These monies are in addition to the state dollars they receive to operate their academic programs. The Dramatic Arts program at GSW receives $0, in student activity fees for theater production.

Civic Engagement

GSW’s Community Connections-Cumulative Community & Public Service Report- A Snapshot of Volunteerism [2008-2014]

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<td>Americus Kiwanis</td>
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<td>Community Improvement Initiatives</td>
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<td>Civic Organizations &amp; Events</td>
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<td>Habitat For Humanity</td>
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<td>Health Projects</td>
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<td>Junior Service League</td>
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<td>K-12 schools</td>
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<td>Partners-In-Education</td>
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<td>308</td>
<td>10</td>
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<td>Philanthropic Projects</td>
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<td>39</td>
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<td>Religious/Spiritual Activities</td>
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<td>480</td>
<td>229</td>
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<td>Rotary Club</td>
<td>562</td>
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<td>252</td>
<td>105</td>
<td></td>
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<td>Rylander Theatre Partnership (including Sumter Players)</td>
<td>2,523</td>
<td>5,104</td>
<td>4,577</td>
<td>4,807</td>
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<td>United Way Projects</td>
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<td>Youth Development Projects</td>
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<td>1,481</td>
<td>753</td>
<td>108</td>
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<td>Other</td>
<td>91</td>
<td>134</td>
<td>321</td>
<td></td>
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</tr>
</tbody>
</table>
“How do we use the data to improve?“

We primarily use data as a tool to persuade those in our stakeholder groups who are invested in data that the program’s productivity given its resources are exemplary, and to place the program productivity in context of discipline based norms.

Since retention and graduation rates are likely to soon be tied to funding, we are of course monitoring those “numbers.” But we’re paying attention to the underlying reasons, the narrative of why students are leaving our program.

As “outliers”, we are suspicious of the current fixation on “data.” It seems a likely manifestation of Thomas Kuhn’s notion of paradigm paralysis articulated in The Structure of Scientific Revolutions:

"Normal science does not aim at novelties of fact or theory and, when successful, finds none." (pg 52) Discoveries are Rare Because Expectations Obscure our Vision. The fact the normal science does not aim at novelty, as Kuhn has argued, cries out for explanation. Briefly, Kuhn’s response is that scientists are entrenched within a certain way of seeing things, and this clouds their vision (they tend to see what they expect to see). As an instance of what Kuhn thinks is a general psychological phenomenon, he cites a study by J. S. Bruner and Leo Postman, "On the Perception of Incongruity: A Paradigm," Journal of Personality XVIII (1949) 206-23.... In sum, Kuhn seeks to explain the difficulty of discovery as an instance of the general psychological fact that our expectations cloud our perception of the world. (http://philosophy.wisc.edu/forster/220/kuhn.htm)

The risk is that “data” is only interpreted with an eye toward expected outcomes, not novelty. By any truly objective assessment, the exemplary accomplishments of Dramatic Arts have not come about through any attention to data, but rather a commitment to vision and engagement; imagination, creativity, and innovation; on dynamics first charted by Fredrick Polak in The Image of the Future.

The fundamental problem is there is an unwarranted bias against creativity, the arts in general and Dramatic Arts specifically:

People often reject creative ideas even when espousing creativity as a desired goal. To explain this paradox, we propose that people can hold a bias against creativity that is not necessarily overt, and which is activated when people experience a motivation to reduce uncertainty. In two studies, we measure and manipulate uncertainty using different methods including: discrete uncertainty feelings, and an uncertainty reduction prime. The results of both studies demonstrated a negative bias toward creativity (relative to practicality) when participants experienced uncertainty. Furthermore, the bias against creativity interfered with participants’ ability to recognize a creative idea. These results reveal a concealed barrier that creative actors may face as they attempt to gain acceptance for their novel ideas. http://digitalcommons.ilr.cornell.edu/cgi/viewcontent.cgi?article=1457&context=articles
And yet:

According to a survey of 1,500 chief executives conducted by IBM's Institute for Business Value (IBM), CEOs identify "creativity" as the most important leadership competency for the successful enterprise of the future.

http://www.businessweek.com/innovate/content/may2010/id20100517_190221.htm
http://www.fastcompany.com/1648943/most-important-leadership-quality-ceos-creativity

The U.S. media and entertainment (M&E) industry is comprised of businesses that produce and distribute motion pictures, television programs and commercials along with music and audio recordings, radio, games and publishing. The U.S. M&E market, which represents a third of the global industry, and is the largest M&E market worldwide, is expected to reach about $546 billion in 2014, per the 2013 Entertainment & Media Outlook by PriceWaterhouseCoopers (PwC).

http://selectusa.commerce.gov/industry-snapshots/media-entertainment-industry-united-states

Gov. Jimmy Carter opened the state’s film office...Carter’s creation, now called the Georgia Film, Music & Digital Entertainment Office, has enlisted an army of foot soldiers across the state in the form of Camera Ready Communities to market the state to movie and TV producers, who have fallen deeply in love with Georgia – the film industry spent $933.9 million in FY 2013, generating about $3.3 billion in related economic activity (up from $242 million in 2007), according to the Georgia film office.


Strategic Planning

We find ourselves at the cusp of potentially unprecedented flux. With the pending changes in administration following from Dr. Blanchard’s announced retirement, the possibility/probability of the merger of GSW with other system campuses, and the fact that the current institutional strategic plan is coming to its end, any investment in independent strategic planning would prove futile speculation.

The program has worked to create congruency with the institutional strategic plan and those efforts are well documented those in the annual reports for the period of this review. (See Appendix – Strategic Plan). The program does have several goals and initiatives for which it will advocate during the development of the next strategic plan:

- Development of the next stage of the Rylander Partnership
- The elevation of Rylander Partnership to a University Center of Excellence.
- Centering the administrative locus for GSWTV16 to Theater, Communication & Media Arts
- Restoring GSWTV 16 – Hurricane Watch to Academic Affairs and ITAC Committee, per the organization’s constitution.
- Discipline-based accreditation via National Association of Schools of Theatre (NAST)
- Enhanced institutional investment in digital cinema programming
- Secure additional faculty line in Theater Design/Scenography, and a staff shop supervisor to allow Ray Mannila to function as true Production Manager and teach additional courses.
Assessment

The Dramatic Arts program student learning outcomes assessment is based on the American Theatre in Higher Education (ATHE) and the National Association of Schools of Theatre (NAST) guidelines and recommendations.

<table>
<thead>
<tr>
<th>Student Learning Outcomes (SLO)</th>
<th>SLO Measures</th>
<th>Review of Data</th>
<th>Outcome Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>History and Literature - Students will be able to apply knowledge of history and literature of the field in the development of performance texts, directing, acting, design, video production and scholarship.</td>
<td>- performance projects - theses - imbedded surveys - capstone portfolio</td>
<td>Measures reviewed and discussed in weekly production meetings by faculty committee of the whole. Data collected by department chair. Recommendations reported in dept. annual report.</td>
<td>100% of students must document at least a rote achievement of this outcome in their capstone portfolios. Rote achievement evidences the minimum acceptable level of mastery, relative to the degree of individual initiative, thinking and creativity evidenced in the work. Artifacts required for the portfolio Implicitly document evidence of this outcome.</td>
</tr>
<tr>
<td>Script Analysis - Students will be able to analyze scripts of various genres, articulate workable production concepts realized in practice through collaboration as producers, directors, designers, actors, technicians, stage managers, and producers.</td>
<td>-- production books, design drawings and models, and archival videos - juried presentations</td>
<td>Measures reviewed and discussed in weekly production meetings by faculty committee of the whole. Data collected by department chair. Recommendations reported in dept. annual report.</td>
<td>80% of students will document at least a rote achievement of this outcome. Not all students in the Design and Tech. emphasis or Communication &amp; Media emphasis will necessarily generate artifacts which serve as evidence to document this outcome.</td>
</tr>
<tr>
<td>Technology - Students will demonstrate safe practice in the building, operating, and striking of sets and the hanging, operating, and striking of lights for theatre, cinema and television productions.</td>
<td>- comparative video - production critiques</td>
<td>Measures reviewed by department Technical Coordinator Recommendations to department chair for included in Annual Report</td>
<td>40% of students will document at least a rote achievement of this outcome. Not all students in the Performance emphasis or Communication &amp; Media emphasis will necessarily generate artifacts which will serve as evidence to document this outcome.</td>
</tr>
</tbody>
</table>
Production - Students will participate in departmental productions in various capacities, practicing collaborative, creative, intellectual, and interpersonal skills learned across the curriculum, which will help promote the arts in the region through quality work.

-presentation projects
-juried presentations
-comparative video
-capstone portfolios

Measures reviewed and discussed in weekly production meetings by faculty committee of the whole.

Data collected by department chair.

Recommendations reported in dept. annual report.

100% of students must document at least a rote achievement of this outcome in their capstone portfolios. Rote achievement evidences the minimum acceptable level of mastery, relative to the degree of individual initiative, thinking and creativity evidenced in the work. Artifacts required for the portfolio implicitly document evidence of this outcome.

Assessment Skills - Students will learn to critically assess their work and its relation to the work of others as a part of the collaborative process of making live theatre, cinema, television or other forms of new media.

-self assessments
-journals
-production critiques
-imbedded surveys
-capstone portfolios

Measures reviewed and discussed in weekly production meetings by faculty committee of the whole.

Data collected by department chair.

Recommendations reported in dept. annual report.

60% of students must document at least a rote achievement of this outcome in their capstone portfolios. Rote achievement evidences the minimum acceptable level of mastery, relative to the degree of individual initiative, thinking and creativity evidenced in the work. Currently, only consistent and systematic artifacts relative to this outcome are collected from students in Performance emphasis.

Representative Sample of Assessment Findings

- Course examinations, papers, and grades -

Annual Report 2012
We have reordered course rotation so that COMM 3040 – Integrative Communication will coincide with THEA 2045/4545 in an effort to build greater congruency across the course, emphasizing the complementarity of Communication and Theater within the broad field of Performance Theory.

Annual Report 2011
Review of exams, papers and grades indicates a troubling trend toward de-emphasis of documented outcomes on the part of students. A significant number of students either submitted marginal work or failed to complete written assignments, counting on extra credit work generated through increased production activities to boost grades. Revision of weighed grading scales with be implemented in future syllabi to reverse this trend.
Essay exams in COMM 2225 – Video Production I indicate a need to strengthen emphasis on the concepts of formal consideration, motifs, cinematic parameters, and mise en scene as applied to directing and design on stage. Content and focus of THEA 2045 and THEA 4545 will be utilized to address this deficiency.

- Special projects, essays, and theses -

Annual Report 2010
Every studio course has a production project requirement imbedded in the syllabi and realized either as part of the main stage productions or GSWTV 16 – Hurricane Watch. A 20+ page comprehensive paper is required for THEA 4545 – Performance Theory. The paper is essentially the culmination of two years of on-going research on the part of the students.

- Journals and production books -

Annual Report 2012
Clarification of required materials (scored texts, written character analysis, and production schedules) as required documentation for portfolios, continues as more students advance in the Communication & Media Arts and Design & Technology tracks.

Annual Report 2011
Definition and expansion of these assessment tools, probably within the context of the portfolios required for the THEA 4111/4112, COMM 4112 will serve as a way of compensating for the missing outcomes data from THEA 3020. Scored texts, written character analysis, and production schedules will be added to required documentation for portfolios. Value of portfolios in the context of the capstone projects will also be re-weighted

- Internships and mentoring -

Student internships at the Rylander Theater have resumed with sustained funding.

- Periodic juried auditions and review of student work -

Annual Report 2012
Through both the restoration of Rylander Partnership funds and a the location of KC ACTF in Albany GA, 21 students were able to participate in the festival. Two productions were submitted for juried review. Students presented across 7 areas at the festival: acting, directing, design, NPP readings, 10 min. plays, stage management, and devised works. One student also had his work juried through GTC/SETC AACTFest, and received a Best Supporting Actor award.
Annual Report 2011
Results in this area were outstanding. The largest contingent in the history of the program were selected through juried review to present at the KCACTF regional festival in the acting, directing, scenic and lighting design, costume design, sound design, and dramaturgy.

Annual Report 2010
Results in this area were outstanding. For the first time in the history of the program, students were selected through juried review to present at the KCACTF regional festival in the acting, directing, design, stage management and dramaturgy. This is one of the most significant and positive developments in the program and evidence of the immediate impact of the revised and expanded curriculum

- Comparative video taping -

Video of both stage performances and classroom exercises continue to be archived and incorporated into the new portfolio requirement for Capstone courses.

2010
Video of both stage performances and classroom exercises are archived. These materials have been incorporated into the new portfolio requirement for THEA 4111 – Performance and Production Capstone.

- Post-production critiques –

Annual Report 2012
*The Thunder Box* represented a significant programmatic development as the first fully produced full length student work, which came out of the THEA 4770 – ST Playwrighting course taught by Bren Dubay. The reviewer for *The Thunder Box* admired the bravery of the writer and cast to tackle the controversial subject matter of the play. He found inconsistencies in the plot elements; had questions about how the floor plan of the design restricted movement; and found some of the actors to be alternating presentational and representational styles in their acting.

- Internal Surveys (student, faculty, etc.) -

Annual Report 2011
Progressive and comparative imbedded student surveys indicate that the new students entering the program, particularly transfer students are not clear on how the constituent elements of the program interrelate.

- Student Self Assessments -

Annual Report 2011
This is the area of greatest concern, current self-assessment instruments reflect a generally limited capacity and motivation to engage in analytically honest self-criticism. This will become the focus of the next year’s action plan.
• External surveys (alumni, graduate schools, employers, etc.) –

Annual Report 2012
The cohort of graduates is becoming significant enough to merit a survey in conjunction with the next program review.

Annual Report 2010
One alum who has been very successful in the area of event planning was one of only four candidates for a public affairs position with the U. S. Navy. The first alum to participate in the University/Resident Theatre Association (U/RTA) auditions/interview received call-backs in the area of costuming from Cal. Irvine, UNLV, SMU and FSY. An alum currently completing her MA at Louisiana Tech. was called for several interviews at SETC. One recent grad. secured a position as a production assistant on the NYC unit of the new television series White Collar. Another recent grad. relocated to NYC and just auditioned for the Actor’s Studio at Pace University.

• Capstone Portfolios

Annual Report 2012
As more students enter the Communication & Media Arts and Design & Tech. tracks, the documentation require for the portfolio needs to be correlated across each area of emphasis. Having faculty with appropriate credentials in Communication & Media Arts should be a significant addition.

Annual Report 2011
Five students attempted capstone projects, the largest cohort to do so. Four out of five of the students complete excellent performance projects, three of which were recognized through KCACFT review and subsequent nominations and presentations at the KCACFT festival. One student had to withdraw failing due to financial concerns. The need to work precluded the student’s capacity to complete the work. Two of the student’s compiled excellent portfolios, one of which included innovative and exemplary applications of web-based components. One of the portfolios was rote at best, narrowly focused on the performance project and not a comprehensive representation of the student’s work.

Annual Report 2010
A capstone portfolio component comprised of archival video of student work, samples of student writing, documentation of advanced technical, design, or performance skills and assessments of personal strengths and weaknesses was implemented in THEA 4111. Results were largely positive, with only one markedly weak portfolio among the four submitted.
“Curricular and/or degree changes since the unit’s last CPR”

AY 2008
- Revised core area F requirements to include Video Production I and a new course, Makeup for Stage and Screen.
- Create a four course design and Technology track in the major as an alternative to the acting courses. The track will include Stage Craft, Lighting Design, Scenic Design, and Costume Design.
- Create four new courses in Communication to replace the current offerings, strengthen the mediated performance content and bring offerings in line with faculty qualifications. The new courses will include Video Production II - Studio Production, Video Production III - Field Production, Communication Theory, and New Media. An additional course, Topics in Communication will be created as an 4000 elective offering comparable to THEA 4070 - Special Topics.

AY 2011
As a direct result of data from Office of Admission, indicating that Communication was one of two areas of study in which potential students were most interested, the department processed a change of name from Dramatic Arts, to Theater, Communication and Media Arts. The department also revised curriculum sheets, creating distinct sheets for each emphasis in the department to make clearer that Communication was an area that students could study at GSW.

AY 2013
Due to generally poor high school preparation which was resulting in the inability of students to complete degree program in a timely manner, language requirements were changed requiring students to take only two introductory level courses.
Opportunities and Challenges

The following Unit Priority Needs were listed in the 2007 Annual Report. Many have already been secured and others are slated to be acquired through the current on-going renovation of the Fine Arts building:

$76,600 for equipment:

- $8,000 2 Avid turnkey video editing stations (pending)
- $7,500 Upgrade lighting control console. (secured)
- $4,000 2 Apple G5’s with Final Cut (1 Mac Pro with cinema display running FC7)
- $5,000 10 500GB Lacie external hard drives. (1TB drives now available in bookstore)
- $13,000 2 Panasonic HVX2000 video cameras w/accessories (acquired)
- $10,000 full proscenium Barco projector for Fine Arts Theater (pending)
- $6,000 deferred maintenance – scene shop tools (acquired)
- $10,000.00 Lighting grid for Experimental Theater. (pending)
- $10,000.00 Additional lighting instruments.
- $1,500.00 Replacement of backstage communications system. (acquired)
- $1,000.00 Replacement of microphone inventory. (pending)
- $600.00 Additional wireless microphone (lapel mic) needed. (pending)
- $5,000.00 Digital Sound Mixing Board. (acquired)

Standing Recommendations from previous CPRs:

Faculty Cohort and Workloads

The university should address the workload and credentials issues relating to the faculty:

a) The Technical Director should be released from duties not directly applicable to the dramatic arts program (management for external and non-theatre related activities and facilities). Music and OSL functions could be covered by work-aid students paid by those areas and trained by Mr. Mannila.
b) Hire a scenic studio supervisor/master carpenter. Increased SCH continues to justify this expense. Dramatic Arts has never received any portion of the part-time salaries from the 10001108 Fine Arts budget line. These funds have always disproportionately gone to Music and Visual Arts.

Enhancement of Rylander Partnership

Greater recognition and realization of the tremendous potential for community and economic development presented by the Rylander Theater and the partnership with GSW is essential. The role of the Rylander Partnership must be revitalized through reestablishment of the Rylander Partnership as a center of excellence within the University on par with the Center for Asian Studies, Center for Business & Economic Development, Center for Information Technology (GSW-i-TECH), Rosalynn Carter Institute for Caregiving, Small Business Development Center, Southwest Georgia Writing Project, and Third World Studies.
Two models stand of examples of what is possible:

Ashland, OR (pop. 20,285) + Southern Oregon State Univ. (6,856 students) + Shakespeare = Oregon Shakespeare Festival = 100,000+ Visitors / year.
= community building and economic development through cultural programming!

Cedar City, Utah (pop. 28,857) + Southern Utah State Univ. (8,000 students) + Shakespeare = Utah Shakespeare Festival = 100,000 plus visitors a year
= community building and economic development through cultural programming!

The fundamental challenge is how do we build buy-in, engagement, support and advocacy from the University administration, the foundation, the Cultural Authority, from other stake-holders in the campus and community?

Administrative locus for GSWTV-16

GSWTV 16 - As part of the reorganization, this entity and personnel should be folded into the Department of Dramatic Arts. Communication faculty need to assume a greater leadership role in developing this aspect of the program:

1) Reassign the Program Director for GSWTV to Dramatic Arts, and reassign his IT, Web, and Distance Learning duties (approximately .25 to .50 of his load). This would permit an increase in the production activity and experience of the students and build a unique media program. This can significantly build the visibility impact of the university as well as aid in recruitment and retention.

This recommendation continues to receive no substantive consideration. There remain a number of steps that could be taken strengthen formal links in the structure of the organization between Dramatic Arts and GSWTV 16 that would cost nothing and better utilized existing resources in a way that would contribute to program development and our ability to recruitment majors.

Continue to advocate for housing GSWTV 16 within the Dramatic Arts department. Any resource on this campus that could contribute significantly to recruitment and retention and is not doing so optimally must of necessity be reoriented to maximize its potential.

Discipline based accreditation:

The university must invest in the value of NAST accreditation [as well as NASM (Music) and NASAD (Art and Design)] and commit to that decision. Consideration has been deferred largely as a budgetary matter. Institutional commitment is broader than budgetary considerations. Establishing parity with accredited programs at sister institutions (West Georgia, Columbus State, Valdosta State, Kennesaw State, Georgia College and State U., Georgia Southern) is vital for recruitment.

Commit to the achievement of discipline based accreditation, not only by the National Association of Schools of Theater, but for all arts disciplines. Concomitant with the pursuit of accreditation standards and guidelines is the assurance that the appropriate faculty and staff cohort is in place and that personnel credentials are in line with discipline based standards.
Enhanced Production Budget:

Qualitative parity with accredited programs at sister institutions is essential for recruitment and retention. The university should review its budget allocation process and should focus that on productivity as well as other institutional merit indicators, and on discipline need determined by discipline in a nationally comparative manner rather than by institutional history. Again, consideration on this matter has been deferred under the blanket of the budget crisis. In this financial climate such a review is more warranted than ever. Loss of traditional sources of funding from the GSW Foundation have compounded the problem.

For years the Department of Theater, Communication and Media Arts (formerly Dramatic Arts) has presented productivity comparisons based on Higher Education Arts Data summaries. For years this data has been summarily dismissed, despite the fact this is the data used to assess other substantive theater programs in the state (UGA, Kennesaw, Valdosta State, Georgia Southern, Columbus State, U of W. Georgia), the programs GSW must compete against for majors. Never the less, the HEADS data warrants reiteration:

Data collected by Theater, Communication and Media Arts from programs at sister institutions as reported in 2009 – 2010 Annual Report:

... Dramatic Arts faculty have documented that programs at sister institutions, including two-year colleges receive between $12,000 to $47,000 dollar budget enhancements from general student fees, over and above state dollars: UWG - $40,000; Armstrong Atlantic - $47,000; Columbus State - $17,000; Valdosta State - $19,000; Darton College - $18,000; Gordon College - $12,000. These monies are in addition to the state dollars they receive to operate their academic programs. The Dramatic Arts program at GSW receives $0, in student activity fees for theater production. Repeated requests for comparable levels of funding through comparable student fees have been rebuffed. It is not clear how the program can be expected to successfully recruit and retain majors under these circumstances.

Development of a School of the Arts

Reinvigorate discussions leading to formulation of a School of the Visual and Performing Arts housed within the College of Arts and Sciences. This school should be composed of three departments with NASM, NASAD and NAST accreditation.