



UNIVERSITY
of HAWAII
MĀNOA

Memorandum

November 15, 2013

TO: Reed Dasenbrock
Vice Chancellor for Academic Affairs

FROM: Peter Arnade
Dean, College of Arts and Humanities

SUBJECT: Program Review for the College of Arts and Humanities, Third Year Progress Report

This report will be divided into three sections. The first responds to the issues raised by then Dean Thomas Bingham and Vice Chancellor Reed Dasenbrock in 2011 in the first year Progress Report; the second addresses some new strategic priorities for the college; and the third consists of departmental 3rd year updates. Some context is in order at the outset about changes in the college that have affected the progress of program review. Because of the national search for a permanent dean of the college in 2011-12, momentum on some program review core issues slowed down a bit. In August 2012, I began as the new dean of the college, and in January 2013, Thomas Brislin began as the new interim associate dean, and neither one of us was involved in the 2010 site visit. The good news is that some of the college's new strategic priorities dovetail with key concerns aired by the program review team; the challenge is that there was some lack of continuity in other core areas during the change in leadership in the college.

Preface: The College of Arts and Humanities

The College of Arts and Humanities, one of the four Colleges of Arts and Sciences. About 1,600 students are majors seeking bachelor, master and doctoral degrees within 28 degree programs in nine departments. The college has 150 faculty, 50 lecturers, 80 graduate assistants, and over 40 support staff.

The College of Arts and Humanities strives to empower students to become engaged leaders who both exemplify and promote culturally responsible global participation.

Recent Accomplishments and Honors

- More than 45 of our faculty have received national awards and honors, including Fulbright, Guggenheim, and Mellon Fellowships.

- Multiple winners of Regents', President's and Chancellor's Awards
- Student winners in national and international theatre and music competitions, debate tournaments, and film festivals; student dissertation awards in history, philosophy, theatre, and dance.

New and Signature Programs

- Nation's foremost program and expertise in Asian Theatre, including award-winning JIngju Opera and Noh dramas.
- International Academy for Philosophy for Children, building innovative programs for active learning in Oahu middle and high schools
- Hawaiian language theatre productions
- New voices in film from the Pacific and Asia
- Health Communications and community building in Pacific Islands.
- HealthCAST program between the Department of Theatre and Dance and Nursing to provide actors for patient simulations.
- Digital Humanities initiative focused on performance and performativity
- Reorganized and revitalized Humanities Council supporting research across the college in conjunction with the College of Languages, Linguistics, and Literature

Our 9 Departments

American Studies provides students with a strong foundation in critical thinking, independent research, and quality writing through an interdisciplinary analysis of American society, history, culture, and politics. With its unique emphasis on politics, race relations, cultural studies, and U.S. engagement with the larger Asia-Pacific region, UHM's American Studies Department encourages students to examine the dynamic and diverse cultures of the United States in a global context.

Art & Art History is a comprehensive and diverse center for the study of visual art and art history, and the only master's degree granting program in the visual arts in the region. Comprised of nine distinct but interrelated media programs, such as painting, sculpture, print- and glass-making, as well

as an art history program that specializes in the art of Asia and Hawai'i/Pacific, the department combines seasoned faculty expertise with state-of-the-art facilities.

The Academy for Creative Media emphasizes narrative, or story telling, theories, skills and application across multiple platforms of digital media and within a context of cultural and aesthetic values. More than just a "film school," ACM seeks to empower students to tell their own stories of Hawaii, the Pacific and Asia rather than have those stories told for them through a different cultural lens that is distant and often distorted.

The Department of Communicology is a nationally ranked program that focuses on research and education in communication processes and functions, strengthened and enriched by the cultural diversity of Hawai'i. Our students obtain a liberal education of considerable breadth and depth in regard to communication theory and research, and are afforded ample opportunity to develop their communicative knowledge and skills by applying theory in diverse settings.

History traverses many cultures and eras, and offers fascinating insights into the past. The Department of History helps students to develop skills in evaluating evidence, organizing information, clarifying concepts, and writing narratives. Our faculty are active researchers in the fields of Asian, Pacific, Hawaiian, American, European and World history.

Music: The only fully accredited member of the National Association of Schools of Music (NASM) in the state of Hawai'i, the Music Department features an outstanding faculty consisting of acclaimed performers, respected and noted composers, scholarly historians, innovative educators and a world-class ethnomusicology program. We offer a unique blend of academic and practical instruction in Western music traditions and in the musics of the Pacific region. Our students are supported through an unusually varied array of beginning to advanced non-Western ensembles as well as high quality Western music performance groups.

Philosophy: Since its founding in 1936, the mission of the Department of Philosophy has been to sustain programs that foster East-West comparative philosophy while offering a solid foundation in Western philosophy. We endeavor to teach, to consolidate and to extend, not only Western approaches to philosophy, as American universities characteristically do, but also the work of Asian philosophers and, finally, approaches to philosophical issues that draw upon the diversity and the intermingling of traditions.

Religion provides students the opportunity to learn about the histories, beliefs, discourses, and practices of the world's religions. Multi-cultural and multi-religious Hawai'i allows students ready access to a diverse spectrum of the religious traditions. At the undergraduate level, students are encouraged to gain a basic understanding of the concept of religion and to explore a broad spectrum of the world's religions. The graduate program focuses primarily on the religions of Asia and the

Pacific and is designed to prepare students for study at the doctorate level as well as teaching of religion.

Theatre & Dance have separate degree programs. The Theatre program offers an intensive study of the theory and history of Theatre, analysis of dramatic masterworks, and a full program of public productions presented by faculty and students. An important part of the curriculum is composed of Eastern and Western performative and scenic techniques. The Dance program offers a comprehensive curriculum that includes history, anatomy, notation, movement analysis, and pedagogy alongside studio courses in modern, ballet and Asian and Pacific dance forms. Students have the opportunity to create their own work as well as perform in faculty, in the genres mentioned, and guest artists' choreography.

I) Core Areas Identified in the 2011 One Year Progress Report

- 1) **Mission and Vision of the College** The 2010 program review was candid about the fact that the College of Arts and Humanities lacked a self identity and mission and vision of itself. Much of this issue has to do with the heterogeneous nature of the college---from Communicology to Music, from American Studies to Art and Art History. In early fall 2011 Dean Thomas Bingham held a retreat with department chairs to write a mission statement for the Arts and Humanities, one that nicely zeroed in on the college's core strengths and commitments:

Description

The college is dedicated to the principle that a liberal arts education is central to the university mission of meeting the challenges of life and society. The college, because of the geographical location of our university, is especially conscious of the present and future importance of Asian and Pacific regions and offers unique opportunities for the study of the histories, arts, philosophies, religions, cultures and peoples of these areas.

Mission

To teach our students the knowledge and skills to flourish in a multi-cultural world.

To nourish student creativity and imagination through an innovative arts and humanities education.

To inspire our students to respect and seek knowledge throughout their lives, and to apply what they learn to improve the human condition.

To empower our students and faculty to confront and solve challenges in a pluralistic century.

To study, produce and present academic research, creative scholarship, and works of art that illuminate and expand the human experience.

To contribute to the improvement of our State by producing responsible members of society through a solid arts and humanities education, and to enrich the intellectual and cultural life of Hawaii's communities by extending the arts and humanities beyond the academy.

To advocate the centrality of arts and humanities as the foundation of a liberal arts education.

To cultivate the College of Arts and Humanities as a global center for study of Asia and the Pacific.

The Description and Mission Statement captures the essentials of the College of Arts and Humanities' commitment, but does not articulate a single core identity. This is for a reason: the college is too pluralistic to fit within one academic register, ranging from social-science leaning Communicology to humanities-soaked Philosophy and Art and Art History. The college does have overlapping commitments, none more important than delivering the bedrock of a liberal arts instruction to the Mānoa campus. And it has common inflections and wellsprings of scholarly excellence: unparalleled expertise in the Asia-Pacific and in global and comparative arts and humanities, with some new bright arenas, especially Native Hawaiian and Pacific Islander studies. These are our commonalities. It is our goal to encourage more cross-college academic fertilization and collaboration, and over the next two years, we intend to move in this direction. There is much room to do so: theatre students should participate in ACM student films as actors, American Studies and History have natural affinities, so too does Religion and Philosophy, to name just a few. As part of our discussion about strategic priorities this academic year, the dean's office is engaging the chairs in such conversation. This is an effort that need not be confined to our college alone, since we share affinities with the other humanities enterprises on campus: the College of Languages, Linguistics and Literature and the School of Asian and Pacific Studies. But moving our college away from a centrifugal tendency to build curricular and scholarly collaborations would help immeasurably to bring definitional coherence to our identity.

- 2) **Five Year Hiring Plan.** The 2010 Program Review recommended a model of cluster hires to bring an interdisciplinary and pan-college umbrella to Arts and Humanities. The cluster hire concept, however, is hard to implement when there are no new growth positions. In fact, 2013-14, and likely 2014-15, are to be years of retrenchment, with the college facing a 3% cut to its allocation and a requirement to pick up nearly a half a million dollars of collective bargaining obligations (for 2013-14, and perhaps 2014-15 as well), leaving us unable to hire, even with new retirements. And yet planning for the future is still imperative, and to that end, last year the college adopted a strategic hiring process that evaluates positions available from resignations and retirements in light of the overall needs and priorities of the college itself. Strategic hiring moves us away from a static "retire-place" model to a more dynamic one where positions aren't guaranteed but must be requested and evaluated against the overall priorities of the college. When the College will be able to hire anew, it will do so evaluating positions in light of the most pressing priorities of the college, with positions going to those departments where there is well-articulated need in teaching and scholarship and where the

position enhances the college's core commitments. With personnel costs inching towards 98% of our budget, with no relief in sight, another more basic question will be necessary to answer: what size faculty can we, as a college, afford?

Ph.D. Programs and Graduate Studies. The Program Review team highlighted challenges our college faced with its graduate programs, both in terms of size and support, and in terms of basic funding. Chancellor Tom Apple this past year also threw a spotlight graduate programs on the campus, and emphasized two points: right sizing doctoral programs so that time to degree and placement records improve and increasing graduate stipends to facilitate these goals. Starting academic year 2013-14, graduate stipends will be raised to a new minimum pay level for step six appointments of \$17,498.00---a significant increase for Arts and Humanities graduate students. What is more, new opportunities will be made available to compete for a pool of one hundred graduate waivers of out-of-state tuition upon specific criteria that match our college's profile well. Raising graduate stipends will be a financial challenge to our college after the two years during which the increase will be centrally funded (2013-15) but it does address one of the major concerns the program review team voiced in the 2010 evaluation. Even with enhanced funding for graduate stipends, there remains legitimate questions about time to degree and the appropriate size of graduate programs that the Program Review team raised and that the new chancellor has reiterated. As a college, we have done well with our graduate programs, but we can do better still. There has been good attention given by American Studies to its admission standards and the size of its doctoral program, with an agreement to increase standards and accept a smaller incoming class. The Philosophy Department has not revised its admission criteria, to my knowledge, but does face shrinking enrollment in its MA program in particular. The department boasts an 80% graduate placement rate---the highest in the college---and has maintained its outstanding reputation internationally. It, therefore, is doing very well in terms of training students, though remains very concerned about the future because of finite resources. In the history department, the new chair of the department David Hanlon and graduate chair James Kraft have started a welcomed discussion about the future of the graduate program. The 2012 annual review of history's graduate program lists names of M.A. students who matriculated into doctoral or other professional programs and thirteen Ph.D. recipients over the last five years who were placed into two or four year colleges and universities. I would encourage history to start compiling actual placement data so that percentages can be generated; if the NRC data is right, approximately four to five students annually graduate with Ph.Ds from the history department. The annual report also mentions steps taken to better track students' success in the graduate program, including requiring annual evaluations and some revamping of the admissions process. To note, this year's entering class is quite small: five matriculates out of fifteen acceptances. A smaller graduate program would help to revise time to degree and placement rates upwards, especially in fields in which the department has long had core strengths: Asia, the Pacific, and World/Comparative.

While the Program Review team did not zero in on our two other doctoral programs----the Ph.D. in Music (ethnomusicology included) and Ph.D. in Theatre, they are nevertheless significant, and Music's doctoral program fairly large (24 students). I would encourage both departments to calculate time to degree and placement data rather than compiling a list of recent graduates. Finally, attention to doctoral programs should not obscure our robust M.A, M.F.A, and other masters' degree programs, whose health and size should also be the subject of attention.

- 3) **Grant Writing and Grant Writing Support.** The 2010 Program Review noted that there should be a more robust culture of grant writing in our college and better support to faculty who undertake the effort to do so. We agree. To that end, considerable progress has been made. The Dean's office now has an APT, Pamela Taura, who works closely with faculty as they prepare grant applications. She is especially valuable in preparing applications, helping put together budgets, and guiding faculty through the grant preparation process. Moreover, faculty have been applying for grants, and thanks to the new Faculty Fellowship Policy, those who receive individual fellowships below their salary now have the possibility of having the grant topped off if the dean's office supports the applicant and application.

For Fiscal year 2010, only \$4,200 was secured by a direct faculty grant, although \$143,986 was secured and administered through the UH Foundation. Since then, faculty have been awarded 17 major grants from such agencies as the National Cancer Institute, Department of Interior, National Endowment for the Humanities, and Ford Foundation:

	Direct Extramural Funding	UHF Administered Grants
FY 2011	\$168,505	\$84,759
FY 2012	\$111,156	\$60,229
FY 2013	\$231,560	\$307,835 *
FY 2014 to date	\$87,993	\$53,433
TOTALS	\$599,214	\$452,823

* Includes initial \$250,000 to establish Uehiro Academy

The Program Review encouraged the college to explore a pay for service protocol with SSRI. But as the 2011 progress report noted, the core area of need is not post-grant support but pre-grant help, which SSRI does not provide. Vice Chancellor Dasenbrock recommended conversations with LLL and SPAS to share a pre-award support person and undertake conversations about this possibility with the Vice Chancellor of Research. As far as I know, this suggestion was not acted upon, though it is a very good one, and the college will follow through with these conversations, which are especially pertinent for two reasons: an uptick in collaboration between Arts and Humanities and LLL (see below), and an incoming new dean

of SPAS and Vice Chancellor of Research. With a new lay of the land, we might be able to get more traction around the very important arena of grant writing and support.

- 4) **On-line Education and Enriched Offering.** The Program Review recommended a more entrepreneurial direction for the college both in fundraising and in online ventures, especially through Outreach College. Since 2010, progress has been made, and we are moving in the right direction:

	Participating Departments	Number of Online Courses	Enrollment
AY 2010-11	4	18	279
AY 2011-12	6	26	379
AY 2012-13	8	33	510

In 2011, the Dean’s office funded a \$40,000 endeavor with The Distance Course Design and Consulting Group in the College of Education to develop the platform for an online art history survey course, and we look forward to the launching of this popular GE course online. Other departments have been enticed by the offer struck in 2010 by the dean’s office with them to return 100% of the Outreach profit for online courses. Some departments have stepped up their online offerings, American Studies and Music in particular; with the increased popularity of digital platforms and national attention showered on MOOCS, faculty well understand the importance of online ventures, even if they know that the heart of our commitment is the traditional liberal arts. The quality of online courses must be carefully monitored as they become more popular. The department of American Studies has taken a very important first step for our College by requiring all instructors and faculty who plan to teach an online course to participate in a training workshop it will offer annually. We will carefully follow the success of this training workshop and consider implementing it as a college-wide requirement.

There should be also possibilities for enriching our educational offerings, especially during summer. The collaboration between the East-West Center and the Theatre/Dance department with the biannual Asia-Pacific Dance Festival, which drew twenty-five student applicants, is a model of a summer arts program that both capitalizes on our strengths and helps to bring in some extra resources. We would like to see the College move forward on more arts and other summer ventures in concert with the East-West Center and through the NEH, the NEA, and other funding agencies. Here too the possibility for collaboration among departments is there, as for example, is a summer film festival and seminar (ACM and American Studies) or a East-West humanities workshop (History, Philosophy, Arts and Art History, Religion), to name but a few.

5) **Semester in Hawaii Program.** Over the recent years, the trend line has been decreased enrollment in the Semester in Hawaii program, despite very robust efforts to advertise the program and despite a 2011 East Coast tour Associate Dean Lee and Anna Womack undertook. There seems to be two structural impediments at play: the first, rising costs for tuition, and the second, the increased popularity nationally since the Semester in Hawaii's inception of international study abroad programs. The program's future has been a source of concern to the dean's office, and we will need to evaluate its health over the next two years to see if we can revitalize it. But even with declining enrollment, the Semester in Hawaii generates revenue for the College of Arts and Humanities (see chart below).

A Semester in Hawai'i
Fiscal Years 1998-2013

FY YEAR	# OF STUDENTS	TUITION per SEMESTER	\$ RETURNED TO A&H	Total \$ Generated by ASH
2013	13 (2 resident)	\$12,456	\$89,364	\$145,680
2012	27 (1resident)	11,966	200,232	327,632
2011	24 (2 res.)	10,512	147,840	238,848
2010	46 (6 WUE, 1 res)	9,408	245,088	400,752
2009	41 (2 WUE, 4 res)	8,304	189,456	311,472
2008	34 (1 res)	7,200	152,856	240,168
2007	41 (1 res)	6,096	161,376	249,936
2006	46	4,992	229,632	229,632
2005	45	4,944	222,480	222,480
2004	44	4,896	215,424	215,424
2003	22	4,848	71,280	106,656
2002	28	4,800	90,720	134,440
2001	9	4,752	29,160	42,768
2000	6	4,752	19,440	28,512
1999	7	4,704	22,680	32,928
1998	3	4,656	9,720	13,968
TOTAL	436		\$2,096,748	\$2,941,296

Note: During the 3 years of FY 2004 – 2006, the ENTIRE amount of tuition generated was returned to the College of A&H.

6) **The Undergraduate Experience:** Since the College of Arts and Humanities is at the heart of the University's liberal arts experience, the undergraduate curriculum and the student experience are of vital concern. As we evaluate the strength of our graduate programs, we must do the same with our undergraduate curriculum, and with the student experience in

general, not only because teaching is at the heart of what we embrace, but also because like other state universities nationally, ours is becoming driven by student tuition dollars.

The College saw an increase of 4.2% in Student Semester Hours in AY 2011-12 and 1.4% in AY 2012-13 over AY 2010-2011 (the first AY to include the undergraduate count in ACM).

Since 2011, in efforts to improve the undergraduate experience, departments have:

- Revised their four year degree plans;
- Instituted mandatory advising sessions within the majors;
- Addressed courses that have traditionally have had low pass rates;
- Adopted Assessment strategies to center curriculum revisions on learning outcomes.

The college has also invested resources in high demand courses---so called “course pressure points”--to offer more sections of popular GE surveys such as Communicology 151-251 and the Arts foundations survey. Programs with the longest time to degree---the BFA in Art, the BM in Music, and the BA in Theatre and Dance---are on notice to implement improvements. Art did so by 2011, reducing their BFA by 12 units and their BA by 6.

Improving undergraduate advising remains of abiding concern, both in the majors and more generally in an effort to improve both retention, time to degree, and the quality of undergraduate education itself. In 2012, the deans of Arts and Sciences decided to reorganize CASSAS, our shared advising outfit, in a concerted effort to realize a better crafted and meaningful undergraduate advising---and to tailor advising more specifically around the majors of each of the four colleges. Starting in 2013, the colleges of LLL and Arts and Humanities will share core advising functions, while the colleges of Social Sciences and Natural Sciences will create their own advising units. CASSAS will reorganize as an AH-LLL joint venture, with a common secretary, IT person, and director. Each college, however, will have its own advisors, though they will share office space eventually in Bilger. The purpose is twofold: to bring a collaborative dimension to undergraduate humanities majors, and to link advising more directly to the majors---and to departmental advising as well. We expect that departmental advisors will work more closely and strategically with our college advisors, and with the reformed CASSAS operation. Over the next two years, we hope to see marked improvement in student satisfaction with our new advising service, a closer interaction between our college advisors and our faculty advisors in the different majors, and progress towards improving time to degree in our college.

Extracurricular learning experiences are reinforced through departmental support for student academic clubs, competitive teams, and local outreach in such departments as ACM, Communicology, Music, Theatre & Dance, and the interdisciplinary Islamic Studies Program.

International opportunities are increasing as well through participation in the Study Abroad Program, and departmental exchange and outreach programs, such as ACM's SMART (Student Media Art), Theatre & Dance's, and Music's student participation in international performances and conferences

Financial support is targeted to College undergraduate majors through such scholarships and awards as the Danny Kaleikini Kahala Hotel scholarship, Diamond Head Burnett/Selleck Scholarship; and the Hands of Hope scholarship, and through the Colleges of Arts and Sciences, the John Young Scholarship in the Arts. Departments independently administer scores of additional undergraduate scholarships.

II) New Strategic Priorities

The College of Arts and Humanities has pinpointed several key areas that mesh with suggestions in the 2010 Program Review to improve its overall sense of identity, its fiscal health, and its visibility. First, we will undertake conversations among the chairs and faculty in fall 2013 about strategic priorities in the college. Instead of scripting a white paper we will opt instead for on-the-ground conversations with faculty and staff about where to put our attention on some tangible goals that we can realize in a budgetary environment where realism and prudence are important. Already a few desiderata have emerged. The first is the budget itself. As the 2010 Program Review ruefully noted, our allocation of tuition and general funds is based on a static historical model and is divorced from our actual performance, especially in the arena of Student Semester Hours (the Program Review Committee highlighted a gap of 3% in tuition dollars). It's our hope that a more dynamic model of allocations might evolve that would respond to our actual performance in any calculation of tuition revenues. We are encouraged by Chancellor Apple's desire to address "rusted valves" in how college and units are funded. Another priority is deepening excellence in our traditional arenas of strength: Asia-Pacific, East-West, and global not only by continuing to do what we do well, but by encouraging more cross-departmental collaborations. These occur already, for example, when Music partners with Theatre on its Asian Theatre repertoire, but they don't occur with enough visibility and frequency. We also want to develop our commitment to Native Hawaiian scholarship, and the recent hires of scholars with expertise in Hawaiian studies in Music, Religion, Theatre-Dance and American Studies will help do so (as will the proposed new Indigenous Studies Certificate in American Studies). This past spring, we requested a position number and funding from the Chancellor's office for a specialist faculty in American Studies whose expertise would be in grant writing for our Native Hawaiian efforts, not just in that department, but for the college more general. What is more, we are encouraging interdisciplinary bridges not only within our college, but as well with the College of Languages, Linguistics and Literature. There is our CASSAS collaboration, which will allow us to build an economy of scale in advising in terms of budget and staffing and simultaneously create college-specific advisors. But there are also efforts around research and teaching: the partnership to

reform the Humanities Council to award summer research grants to faculty in both colleges and very preliminary but promising conversations about initiating a Humanities Center on campus (see below).

The 2010 program review encouraged stronger efforts at fundraising. We agree. In 2012-13, AH raised \$1,892,038.00 and our goal is to sustain and improve on this figure. We have been hobbled, however, by the absence of a permanent Foundation Officer. It's our hope that one will be soon secured, and that efforts begun this spring with Kristi Bates before her departure will continue anew to identify fundraising priorities and key donors to steward. There are naming opportunities with both the University Gallery and the new Dance Building, among other things. We recently drafted a Case Statement for the College of Arts and Humanities in hopes that we will have a place in the upcoming UH Capital Campaign. Our office will redouble its effort to secure extramural support through the Foundation for our programs, faculty and students.

Space constraints and facilities---the Program Review expressed dismay at infrastructure in some areas, Theatre especially---will continue to preoccupy us. The opening of the new Dance building in 2013 was a real achievement. Securing faculty offices and better classrooms and workspaces, however, for Theatre-Dance and others will be important. Perhaps the most pressing space matter, however, is finding a permanent home for our Academy for Creative Media. We are working with ACM to develop a space plan for the PBS building, so that it is readied by the end of this academic year in advance of PBS' anticipated vacating of its building. ACM was not yet a program in our college when we underwent our 2010 review but it is poised to become one of our showcases in the arena of multi-media and the creative arts.

There are two final areas of new effort. The first is an enhanced museum and gallery system for the College of Arts and Humanities. We are working with the Gallery Director to create a strategic plan for an UH umbrella gallery system to coordinate our exhibitions, to bring in more viewers, and to bring in more revenues as well. Of particular focus is a naming opportunity for the University Gallery. The College of Arts and Humanities also acquired the John Young Museum from Outreach College. In academic year 2013-14, the museum will be closed, its permanent collection taken off exhibit for evaluation and urgently needed conservation work. During that time, repairs to the building itself will as be done, and a timetable established to re open the museum. It's our goal to revitalize the under appreciated museum---boasting a core collection of premodern southeast and East Asia art-- to bring in a stronger viewership. We also want to capitalize on the museum as a teaching and learning resource for our undergraduate and graduate students in Art and Art History and other departments where there is an intellectual and curricular affinity to its offerings (Museum Studies, History, Religion, to name but a few).

ACM, our new department in the college, is pointing the way to the digital future of the humanities. But the digital turn isn't just confined to that department but is embraced increasingly throughout the arts and humanities. In 2012, the college convened a digital humanities working group chaired by Richard Rath in the history department to discuss digital collaborations among faculty and students

and an inventory of needs---from a digital lab to software and hardware. The group selected “performativity” as a theme that bridges both the arts and humanities, and is preparing both a website and an agenda of presentations and working meetings. They are inching towards identifying some tangible goals, including grant opportunities, especially the NEH-funded digital start up grants. There is broad interest in this effort across the college, and promising early fruits. In the history department, a new digital course is being offered for the first time and in theatre/dance, Professor Kara Miller has integrated a multi-media platform in her dance courses and performances, and hopes to build eventually a computer lab for her department. It’s my hope too that this digital conversation will not be limited to AH alone, but would bring in our institutional partners in the humanities, LLL and SPAS.

Finally, we are encouraged by another fledging conversation to better coordinate humanities scholarship, workshops, colloquia and pedagogies across AH, LLL, and SPAS. With the support of all three deans of these units and Vice Chancellor Dasenbrock, we have launched a conversation to envision a Humanities Institute or Center on our campus. A working group has been established, a first outside speaker (Dr. Timothy Brennan from the University of Minnesota, and former director of its Humanities Institute) has met with interested faculty and administrators, and Dr. Subramanian Shankar from LLL’s Department of English is leading the effort, having recently drafted a budget proposal for 2013-14 as a planning year. Despite our very limited resources, this effort should not be stalled for two reasons. First, short of anything else, we ought to better coordinate our humanities and arts efforts at Mānoa, and second, we need to plan for the future with a Center or Institute as a tangible goal around which a strategic planning effort can be staked out. A Humanities Center would also be a ripe candidate for a donor---and for grant writing.

III)

Department Progress Reports

Dean’s Preface

What follows are the departments’ third year progress reports. Their length and content vary, but all offer a succinct update on progress made on matters raised in 2010 or urgent challenges that have arisen since then. One of the common denominators voiced is worries about the college’s budget, especially in 2013, when a new 3% cut was imposed—and collective bargaining obligations for faculty raises incurred--- on the heels of two previous down years, 2008, and 2010. In a few instances, I would encourage departments like ACM and Music to follow Art and Art History’s lead by addressing fiscal challenges in part by assessing student equipment and lab fees. For ACM, this would mean initiating a student equipment fee proposal, and for Music, it would entail proposing to raise the applied music fee already in place, which is considerably below benchmark and peer

institutions since the \$55 per credit hour is the original sum set in 1951. Others have successfully turned to Outreach College for summer and extension courses (especially online courses), and I would encourage them to continue to offer coursework through Outreach, so long as the quality of online instruction is carefully monitored, and available pedagogical resources consulted, especially our office of assessment.

Departments also address their undergraduate and graduate degree programs (if applicable). A few might have more directly addressed issues concerning undergraduates that were raised in 2010. Philosophy has made strides in their undergraduate program, from curriculum to new opportunities, like the philosophy undergraduate student conference, but these were not fully addressed. The history department's report demonstrates sensitivity to improving the undergraduate experience. It mentions efforts to revisit the senior seminar requirement, but reports such conversations were set aside. I would encourage the department to revisit this and related curricular matters. The senior thesis, for example, might appear to students as formidable as a designation when in fact it is a very solid capstone seminar requirement. Perhaps simply addressing its nomenclature—and agreeing upon the research threshold of the requirement—would help. I mention this matter because since 2010, the number of history majors have declined from 259 to 209. Of course, majors fluctuate year by year, but with a department of history's size one would expect a growth in majors or at least a steady, set number. I would encourage every department in the college to track annually its number of undergraduate majors given the growing importance of undergraduate education to our college, and the focus both locally and nationally on the undergraduate experience and time to degree. Enhancing the undergraduate experience—through clubs, undergraduate research, and so forth—will also be paramount, and departments like Communicology's that showcase a commitment to undergraduates are models of best practices.

Some departments sketch out plans for new degrees or certificates. In an era of scarce resources, moving forward on new degrees will be particularly challenging. I would ask the Academy for Creative Media to assess carefully the proposal for a B.F.A. and especially the M.F.A. (because of the costs of venturing into graduate education). The department of Theatre and Dance might best assess the potential interest for a degree in Performance Studies by offering a certificate in it first. Communicology proposes a doctoral degree and plans to seek an Authorization to Plan a Ph.D. Given the university's fiscal constraints, and given the challenge in supporting graduate students with adequate stipends we already face in the college, it might be best to defer considerations of this doctoral degree until 2014-15, and the new cycle of program review.

The department of Religion raised the matter of its 3-2 teaching load. The college has set teaching loads to conform to peer and benchmark institutions, with arts at 3-2 and humanities (whose scholarship takes the form of written publications) at 2-2. Religion is the only humanities department at 3-2, and it might reassess its undergraduate curriculum to see if a move to a 2-2 teaching load would still permit the necessary rotation of courses so that undergraduates can receive their degrees in a timely fashion.

The lack of space on our campus is a challenge for our college, as it is for other colleges, as I have earlier noted in this report. Two departments, ACM and Theatre and Dance, are particularly affected by such constraints. ACM is currently preparing a plan for the future use of the PBS building should it become vacated. I encourage the Department of Theatre and Dance to pursue all available means to help to alleviate their space and infrastructure challenges, most immediately by contacting facilities to issue formal notices about mold and other environmental hazards they are confronting. There is no doubt that of all the departments, theirs has the most challenging infrastructure issues.

Academy for Creative Media Program Review 3-Year Progress Report

ACM was established in 2004 and since then has become one of the fastest-growing programs at the University of Hawai'i. It offers a B.A. in Creative Media. In 2010, ACM joined a new academic home with the College of Arts and Humanities, and so previously was not part of its Program Review. This is a Three Year Report summary.

Mission: The Academy for Creative Media (ACM) seeks to empower students to tell original and authentic stories of Hawai'i, the Pacific and Asia through an integrated program of theory, writing, and cinematic skills.

Enrollment: There are three tracks for the ACM major: digital cinema, animation, and critical studies. Most students are enrolled in the digital cinema track with animation and critical studies attracting fewer numbers, in that order. Since start of Spring 2013 to start of Fall 2013, 25 students were admitted, bringing the total number of current majors to 144. In the past three years since Fall 2010, 132 students have graduated with a B.A. degree in Creative Media with 32 for the spring and summer of 2013.

Dept. Members: As of the start of Fall 2013, ACM has a faculty of two full professors (one of whom is now the Associate Dean of the College of Arts and Humanities), three associate professors and four at assistant level (with one, Konrad Ng, on leave). There is also one part-time instructor, one graduate teaching assistant, two staff members, and two lecturers. Within the last three years, the faculty grew with the addition of three instructors (included in the summary above) in assistant professor positions. Lisette Flanary teaches indigenous film and screenwriting and Daniel Boulos and Valerie Mih teach 2D and 3D animation and visual effects. In the Fall 2011 semester, the Chancellor had authorized a permanent half-time Instructor position for long-time lecturer Marlene Booth, which solidified our curriculum in documentary film. The transfer of the position of Professor Vilsoni Hereniko, playwright and filmmaker, from the Center for Pacific Island Studies to ACM in Fall of 2012 added

both intellectual and professional dimensions to our Indigenous Film program. This brings by the Fall of 2013 our FTE faculty count to 9.5. Our staff FTE is 2.0 (Secretary and Production Manager). Of note, Assistant Professor George Chun Han Wang was tenured and promoted to Associate Professor at the conclusion of the AY 2011-2012. We also have several student workers who are needed in our ACM Media Center as well as the Crawford offices.

Student Groups: The ACM Student Association and the Student Animators Club are two student organizations propelled by students. The ACMSA helps organize the occasional screening series of student films and the year-end Student Showcase and Awards Ceremony. The Animators Club has organized family day presentations at the Hawai'i State Art Museum as well as student events.

Accomplishments & Outreach: Each year, ACM students make more than 200 short films of varying lengths and quality. Students have continued to make films that demonstrate a mastery of filmmaking skills that is impressive. Some of these short films are screened and awarded toward the end of each academic year at the ACM Student Showcase and Awards event. Worthy of special mention for early 2013 is a team of ACM film students who won a coveted award in Film Raro, an international competition organized by the Cook Islands government. The ACM student team travelled to the Cook Islands, along with their international counterparts, to make their films on location in May.

ACM has continued its many internships along with the CBS TV series HAWAII 5-0 (more than 50 student interns total), TalkStory Productions, and Hawaiian Airlines, and have had internships with the Hawai'i State Governor's Office, Pacific Network TV, Royal Media Group, Hawai'i News Now, and the East-West Center. A variety of international filmmakers have visited ACM classes, inspiring students and boosting the morale of faculty and staff alike. Several international film festivals have invited ACM faculty members (as well as student filmmakers); several faculty members gave academic papers at national and international conferences or had their films screened, and one faculty member had a co-authored book published. In short, ACM faculty has continued to bring prestige and honor to UH either through their creative work or their academic leadership.

In the past three years, ACM has forged closer ties with various programs across the UH campus: American Studies Department, English Department, School of Hawaiian Knowledge, School of Pacific and Asian Studies (particularly the Center for Pacific Islands Studies), and Pacific New Media, among many others. ACM has co-sponsored several campus events, in 2011-2012 alone-- the 2011 Taiwan Film Series with the Center for Chinese Studies and the Taipei Economic and Cultural Office; Deep Waters, a Pacific Film Series, with Pacific Islanders in Communication and the Hawai'inuiakea School of Hawaiian Knowledge; Miss Representation – a documentary screening and panel discussions on women in the media, with Hawai'i Women Lawyers, the Richardson School of Law, and Women's Studies. ACM has awarded to students on a regular basis, the Grace Abernethy Screenwriting Awards, Cinema Italiano Future Filmmaker Awards, and the Chancellor's Office-funded Student Achievement Awards.

Our major 2013 Fall Semester activity remains the Hawai'i International Film Festival, where we will be having our 10th year program showcasing ACM student short films. The screenings have often included unique U.S.- China student film co-productions between ACM and film students from Shanghai University Film & TV School (SHU). Shanghai University students participating in the SMART (Student Media Art) Exchange program, and as delegates to the Hawaii International Film Festival, work on new short films during ACM's Student Filmmaker Workshop in October in Hawaii. Under our mutual agreement with SHU, ACM filmmakers participate in the SMART Exchange Program in the summers in Shanghai, China and also collaborate on co-productions while they participate as film delegates of the Shanghai International Film Festival. In 2012, HIFF had a fundraiser and awarded two ACM students a travel stipend for the June 2013 SMART Exchange in Shanghai of \$1500 each. Despite being the only U.S. university engaged in this student-to-student international film production, the SMART program remains unfunded as it goes into its 9th year.

Assessment: ACM has actively participated with the Manoa Assessment Office to develop Student Learning Outcomes and strategies for Program Assessment that include peer teaching and syllabus review, gathering data from departmental questions in the eCafe course assessments, surveying graduate seniors and alumni, and developing a portfolio review system.

Needs: There are two areas of utmost importance to the future development of ACM in the next five years. The most pressing need of ACM, including an immediate concern to find an adequate laboratory space, is that of establishing a permanent home to house its faculty and staff and its physical resources. ACM should look to fine-tune its curriculum so that there is better focus and synergy among the three different tracks that it offers and consider offering a B.F.A. and/or an M.F.A. within the next five years.

Space – Immediate:

- One office to be occupied by the permanent Assistant Professor in Animation Spring 2014 and beyond.
- A lab space for animation and editing computer stations (currently housed in ACM's faculty conference room).
- Storage for ACM Media Center equipment (cameras, tripods, lighting kits, dolly tracks, jibs, etc.) The ACM Media Center in the Hawai'i Public Television Building lost its equipment storage space when the rooms were taken and given to the PEACESAT program.

Space – Long-Term:

- Since its inception, ACM has resided in limited borrowed space in Crawford Hall and the Hawai'i Public TV Building. It has lacked an essential permanent facility for digital cinema and animation production, which would include a main soundstage/studio, a sound production and mixing studio, editing suites, a workshop for set and prop construction, a drafting room and computer lab for animation production, classrooms and office space for all faculty and staff.

- Additionally, the campus lacks an adequate screening facility that would accommodate theatrical quality projection and sound. The few auditoriums on campus are designed for low-end classroom audio-visual and suffer from inadequate acoustics. A screening facility would serve both ACM and the campus.
- The Vice Chancellor for Administration, Finance and Operation has proposed that once vacated by KHET-TV, the Hawai'i Public Television Building's primary tenant would be ACM. However, other units are expressing interest in the space. It behooves the College and ACM to press for a solid commitment of the space so that plans can be made for its maximum use.

Equipment

- Some of ACM's needs to replace outdated equipment and to add to its production inventory for advanced projects were met with budget additions from the college. However, in Spring 2013, due to the change that mandates out of state vendors to pay Hawaii taxes, equipment bidding and purchases met with delays and a rollover of money from Spring 2013 was requested into AY 2013-2014. It is hoped that this request will be granted and that some of the salary savings from future instances of any faculty on leave can be dedicated to further equipment updates, and that a regular Media Center budget of \$20,000 - \$40,000 can be maintained (this includes liability insurance costs for student productions and music library license fees).

American Studies Department Program Review 3-Year Progress Report

1. Graduate student support.

Per the recommendation of the external reviewers, the department has been taking the steps to reduce the size of the doctoral program while raising the academic standards and increasing the financial support for the students so that we can produce doctorates that can compete in the lean academic job market. We have done this in a number of ways:

1. We have raised the admission standards for doctoral applicants and chosen to accept no more than 3-6 incoming students per academic year. We have encouraged individual faculty members to be proactive in exploring their networks to recruit strong students to the program. As a result, the general caliber of our doctoral students has risen, and the cohort that is currently in the first or second year of the program include students with bachelor's and/or master's degrees from Ivy League universities and other prestigious universities such as the University of Tokyo.
2. We have changed the way in which we fund doctoral students so that we can maximize our chances of recruiting the strongest applicants into the program. Traditionally we offered no

Graduate Assistantships to incoming doctoral students, and the most we could provide was a limited amount of tuition waiver; students who performed well in their first year were then eligible for GAship beginning in their second year, but we typically could not fund any given student for more than two years. Beginning in 2011-12, we started offering GAships to three incoming doctoral students with the understanding that, as long as the student remained in good standing, the GAship would be renewed in the second and possibly also in the third year. The plan is that once the student reaches the ABD stage, they will then teach courses as a Lecturer and/or through the Outreach College while also aggressively seeking extramural funding for their dissertation research and completion. As a result, we can better compete with other institutions in bringing talented students into the program as well as provide some level of financial stability for students during the coursework stage. The overall amount of GAship is still inadequate, and many of our current doctoral students without GAships are struggling to make their ends meet while pursuing their degrees.

3. We are encouraging advanced PhD students to teach courses through Outreach College, including online courses. To ensure the academic rigor of online courses, in Summer 2013 we hired Jeff Tripp, who is a graduate of our PhD program and a veteran instructor of online courses, to teach a course on online pedagogy. We required anyone interested in teaching American Studies courses online through Outreach College in the coming semesters to take this summer course, and eight students enrolled in the course. We are thus providing a wider range of pedagogical training as well as teaching opportunities for our students.
4. We are training both our MA and PhD students to competitively seek extramural funding. Professors Vernadette Gonzalez and Mari Yoshihara have volunteered to offer weekly workshops on grant writing, where participating students learn to identify the grants and fellowships they are eligible for and mutually critique their draft application materials. As a result, many of our graduate students are now routinely submitting competitive applications to external fellowships such as the East-West Center, American Association for University Women, and American Council for Learned Societies as well as grants within the UH system. Some of our students have won prestigious grants such as the Social Science Research Council Korean Studies Dissertation Workshop.
5. The American Studies Department has successfully led the effort to bring the editorial office of *American Quarterly*, the publication of the American Studies Association that is the most prestigious journal in the field, to UHM, and will begin the work in July 2014 under the editorship of Professor Mari Yoshihara. As part of the editorship, the department has secured the commitment of the total of three 11-month Graduate Assistantships (one for the Managing Editor, two for Editorial Assistants) from the Dean of Arts and Humanities and the Office of the Vice Chancellor for Academic Affairs. These three additional GAships will significantly increase the funding available for graduate students as well as provide professional training in academic publishing.
6. To maintain and increase the number of GA allocation, the department is making efforts to expand the undergraduate program. Former Undergraduate Chair Professor Vernadette Gonzalez and current Undergraduate Chair Professor Jonna Eagle have done an excellent job

of actively recruiting students into the major and providing individual mentoring and professional workshops for our majors. Under the leadership of Professor Gonzalez and in collaboration with the Honors Program, we have also created an Honors track within the department. As a result, we have a tightly knit group of enthusiastic majors with high academic standards. In 2012-13, American Studies had the highest average GPA of majors in all of the College of Arts and Humanities. In 2010-11, we graduated a total of 14 majors; in 2011-12, a total of 13 majors; in 2012-13, the number was 18. Based on the current enrollment figures, we expect this number to grow in the coming years.

2. Indigenous Studies.

In Fall 2011, the department hired Professor Brandy Nālani McDougall, a Kanaka Maoli scholar specializing in Indigenous literatures, Indigenous rights and sovereignty movements, critical theory, and Pacific studies. Professor McDougall is an internationally recognized scholar and writer and has recently received the highly prestigious Ford Postdoctoral Fellowship and Mellon Postdoctoral Fellowship. In the two years that Professor McDougall has been in the department, she has designed and taught a number of courses in Indigenous Studies, including AMST 220 “Introduction to Indigenous Studies,” AMST 405 “Native Literatures and Cultures,” AMST 620 “Indigenous Identity” as well as teaching courses in the department’s core curriculum. She has also supervised AMST 353 “Indigenous Topographies” which has been designed and taught by one of our doctoral students. In addition to teaching these courses, she is already serving on a number of committees for graduate students working in Indigenous Studies and has recruited a student with a master’s in Pacific Island Studies into our doctoral program. Professor McDougall has taken the initiative to propose an interdisciplinary Indigenous Studies Certificate Program to be housed in the department. This proposed program fits squarely with UHM Strategic Plan, will enhance the existing resources on Indigenous knowledge and learning on campus and will make the department a central nexus of Indigenous Studies.

Under the leadership of Professor McDougall, the department has put in a request for a Specialist position in assisting Public Humanities programs in the department. This position was designed to develop, implement, and evaluate Native Hawaiian programs and community outreach that involve students in service learning and professional activities; to assist Native Hawaiian programming and outreach within the College of Arts and Humanities; develop, implement, and manage grant projects focused on Native Hawaiian-serving initiatives. If this position is approved and funded, the department will be able to substantially enhance the academic and professional training and outreach programs in Indigenous Studies as well as the Historic Preservation and Museum Studies programs (see below). As of this writing, the position has been approved by the Dean of Arts and Humanities and is under review by the OVCAA.

3. Historic Preservation and Museum Studies.

While the department continues to seek a new faculty line in public history, material culture, or a related field that would expand the Historic Preservation and Museum Studies programs as well as create the links between the programs and the rest of the department, no concrete steps have yet been taken.

As noted above, the department has put in a request for a Specialist position in Public Humanities. While the position is primarily designed to assist in Native Hawaiian programming and community outreach, it is also intended to serve the Historic Preservation and Museum Studies Programs by seeking and managing grant projects related to Native Hawaiian communities, as well as developing and teaching courses/workshops on professional skills on grant-writing, policy-making and advocacy, organizational management and mediation, and curation and related public programs. If this position is approved and funded, it will greatly enhance both Historic Preservation and Museum Studies Programs and free the Program directors from some of the administrative tasks related to grant writing and management to focus their efforts on teaching, research, and outreach activities.

The directors of the Historic Preservation and Museum Studies Programs have done an admirable job of acquiring and managing grants without the assistance of a dedicated grant manager either within the department or the College. The Historic Preservation Program has recently completed a grant project for \$85,000 and also acquired \$50,000 for its summer field school. The Museum Studies Program has used its partnerships with various community organizations to work on a variety of grant projects that extend the reach of the program. However, in order to maximize the programs' potential, both are in serious need of a grant manager who can work in partnership with PIs. The appointment of a grant manager at the College level will be the most effective solution in this regard.

4. Staffing of the Department.

To replace the part-time administrative staff in charge of the graduate program, the department has hired an APT staff as the Graduate Program Coordinator. While this position was initially created as half-time, because of the heavy workload involved in the job, the department has turned this into a full-time position. The position has been held by Jeff Tripp, who is a graduate of both our PhD program and the Historic Preservation Certificate Program and is thus deeply familiar with both academic and practical dimensions of our graduate program. Jeff has since chosen to go back to half-time in order to pursue his teaching and research, and we have hired Melissa Rand, a graduate of our master's program and the Museum Studies Program, to fill the remaining half of the position. Both have been indispensable to the daily operation of the graduate program as well as the department as a whole.

Department of Art and Art History Program Review 3-Year Progress Report

1. Time to Graduate

To facilitate new majors' ability to enroll in entry-level ART courses we have implemented A) majors-only registration until the first day of instructions, and B) Freshmen pre-registration. Additionally, funds from OVCAA to alleviate pressure point were directed to additional sections of entry-level courses such as ART 113.

2. The program is at maximum capacity

The reduction of degree requirements allowed students to graduate in a more timely manner as well as addressed PR's concern that ART was operating at maximum capacity. While the number of degrees granted remains consistent the longstanding major count of 500+ has reduced by approximately 50.

3. Art, Culture, Ecology and Land

DAAH continues to bring in visiting artists and scholars who specialize in sustainability to present lectures and workshops. Discussion has commenced on how to better integrate/articulate ART and the HWST Halau o Laka courses offered at UHM and CCs.

4. Facilities

- Painting of Building – completed
- Air conditioning – completed
- Renovation of acoustics, AV systems and furnishing in Rooms 101, 132, 137 0 completed
- Track Lighting for Commons Gallery - completed
- Wifi throughout the building – completed
- Elevator – in progress

5. Shortage of graduate level courses for studio students

A new graduate elective is being proposed this semester and to be offered in Spring 2014 as an experimental course.

6. Professional Development

Newly approved ART 405 Professional Practice will be offered annually.

7. Lab Fee

Since the implementation of Lab Fees began in Fall 2011 it was determined that the amount collected for Ceramics classes was insufficient. A proposal to increase fees was submitted this Fall.

Course Alpha	Projected Cost	Average Annual Enrollment (Sp11 to F13)	Current Fee Amount	Proposed Fee Amount	Fee Differential	Projected amount to be collected
ART 242 Introductions to Ceramics	\$103.32	143	\$40	\$105	\$65	\$15,015
ART 343 Ceramics-Sculpture	103.32	29	55	105	50	3,045
ART 344 Ceramics-Vessels	103.32	18	55	105	50	1,890
ART 345 Ceramics-Low Temperature	103.32	20	55	105	50	210
ART 346 History of Western Ceramics	103.32	0	40	105	65	0
ART 347 Technical Ceramics	103.32	8	45	105	60	840
						21,000

Department of Communicology Program Review 3-Year Progress Report

The Department of Communicology (then Speech) received a generally favorable review from the external review team. We addressed several of the review team's critical issues in the 1 year progress report wherein we detailed steps taken (to the extent that the issues could be addressed at the department level) to deal with the issues. The present report provides a recap of the Review Team's concerns about our department, our earlier 1 year progress report, and offers our up-to-date 3 year progress report.

In the initial report the external review team identified three *Critical Issues*.

1. The review team addressed our Teaching Resources and pointed out that we were "very thin on the ground" in reference to our shortage of full-time, tenure-track faculty, particularly given the number of student hours we generate (I will take this opportunity to remind the reader that the review team said specifically "The fact that Speech can offer all required courses for the major every semester is a testament to careful scheduling and faculty flexibility"). At the time of the initial review we had three of our tenure track faculty serving in administrative positions; two of these pukas were covered at the time by temporary faculty in our department, a less than optimal solution. This situation had not changed by the time of the 1 year progress report.

Now, three years later, the situation has improved considerably. One of the two temporary faculty members has been replaced with a tenure track faculty member. In addition, one of the three faculty members in administrative posts will be returning to our department in Spring 2014. Consequently we are better able to continue our aggressive scheduling of classes required by both majors and minors, as well as expand our elective options to assure that our students can round out their required classes with forward-looking supplemental content.

2. The review team also addressed the desires expressed by our MA alumni, our current graduate students, and our faculty to develop our own PhD program. The review team agreed that the education offered by our department was "substantially different" from the PhD in Communication & Information Sciences program, given our "intercultural emphasis and methodological approaches." The review team questioned our ability to offer a PhD given our (then) current faculty resources and support from graduate students. In the 1 year progress report we argued that although more faculty/graduate resources are always welcome, we had a critical mass of faculty and sufficient graduate teaching assistant positions to manage a PhD program. Now, three years later, our situation has improved. As explained above, the number of tenure track faculty members has improved since the initial review and the 1 year progress report. Our service course (COMG151 and COMG251) student numbers continue to fill the lab sections taught by a complement of nine GTAs.

Accordingly our department has decided it will pursue permission from the Dean's office and from the Office of the Vice Chancellor for Academic Affairs to begin writing the Authorization to Plan a PhD program for our department.

3. Finally the external review team acknowledged that our department name at the time, *Speech*, was "an anachronism." They were not, however, enamored with our proposed alternative, *Communicology*. Nevertheless we argued in our 1 year progress report that our faculty's collective history in and experience with our field and our discipline made us better equipped to judge the value of our proposed name change. We are delighted to say that we fought the good fight and became the first Department of Communicology in the US in 2011. The name has been embraced by our graduate and undergraduate alumni and has contributed greatly to our already vibrant departmental `ohana. We continue to educate our peers in the field as to the wisdom of our name change and look forward to the time when other departments join us.

A final point – our department will be hosting the 14th International Conference on Language and Social Psychology, to be held at the Ala Moana Hotel in June, 2014. Hosting this interdisciplinary conference is quite a coup for our department. It will direct considerable attention to our program, our faculty, our graduate students, our name change, as well as the University of Hawai'i at Mānoa. We look forward to shining a spotlight on what we are doing out here in the middle of the Pacific!

Department of History Program Review 3-Year Progress Report

This 3rd Year report addresses progress in the three areas of concern raised by the external review team in its 2009-2010 assessment of the Department of History.

1. Junior Faculty Mentoring: As noted in the 1-year progress report, the Department of History encourages its junior faculty to avail themselves of all university resources dealing with professional development. These include programs run by OFDAS, and the 1-course reduction release administered through the College of Arts and Humanities. The department chair's office continues to meet with junior faculty members on both an individual and group basis, and readily provides letters of support for funding and grant applications. A number of our junior faculty members have been successful in securing major grants that have allowed them to transform their dissertations into publishable manuscripts. One is currently at the University of Pennsylvania on a full academic-year writing fellowship. In addition, the college and department are in negotiations with a potential donor interested in providing research support for junior faculty working in the field of World history. An informal survey of the department's seven current assistant professors finds one going up for promotion and tenure this year with a dossier that includes a book contract from the University of California Press. Two other junior faculty

members have books accepted for publication and will be applying for promotion and tenure next academic year. Of the remaining four assistant professors, three have manuscripts currently under review with reputable academic publishers, and the fourth is away on the afore-mentioned writing fellowship.

2. Undergraduate Education: The department has responded energetically and enthusiastically to the recommendation that it recruit more majors. As a way to make history offerings more topically and thematically attractive to prospective undergraduate majors, the department has developed a topics course (Hist. 296) at the introductory level that offers a focused, in-depth treatment of an historical issue or event with strong contemporary resonance and relevance. The Hist. 296 course for this semester deals with race and incarceration. Another innovative pedagogical approach developed by a department faculty member is *Reacting to the Past*, a course offered through the Honors Program (Hon 291 and Hon 491-09) that invites students to engage textually and through in-class performances and role-playing exercises with the past. This course is part of a larger, national program that encourages students to connect with the past through activities that stress the experiential and the comparative. This semester's offering invites students into the worlds of Ancient Greece and Imperial China. A proposal to ground this course within the department is current before our curriculum committee. World history has been a mainstay of the department's offerings for decades. In an effort to link the department's basic introductory course to the highly technological world that most students today inhabit, one of our most experienced, full professors now offers a limited enrollment section of *World History Since 1500* (Hist. 151) that makes use of online resources and other electronic, educational resources. While long-term data for all of these new offerings is not yet available, the three courses mentioned above are doing exceptionally well, with two being full or nearly so. On a related front, four of our faculty members are now offering online courses on a regular basis. During the previous report period, an ad hoc committee investigated alternative options to the thesis requirement for History majors. While the committee's recommendations for change were tabled by a vote of the whole department for lack of hard data, it may well be time to revisit the issue. All of these initiatives demonstrate the department's commitment to enhancing its undergraduate offerings and with an eye to attracting more majors.

3. Increasing Graduate Assistantships: This remains an area of acute concern, especially given the recent funding cuts that the university, college and department have had to absorb. World history enrollments have leveled off of late and can only justify the eleven teaching assistantships that the department holds in support of Hist. 151/152. A twelfth assistantship is allotted to the holder of the Sen Chair in support of course offerings in Japanese history, especially *The Way of Tea* in Japanese

History and Culture (Hist. 323). Given limitations on funding both locally and at the national level, the department has looked to develop other areas of financial support for its graduate students. The widow of our late colleague Prof. Jerry Bentley recently created a fellowship in World History to assist students in this area of historical inquiry. The department also negotiated successfully with the University of Hawai'i Press to provide an annual graduate assistantship for a student assigned to the *Journal of World History*. In addition, the department's graduate chair regularly counsels students to seek external funding and assists them in identifying such sources with a constantly updated list of graduate fellowships and scholarships.

**Department of Music
Program Review 3-Year Progress Report**

1. Facilities

It should be noted here that the lack of a Concert Hall on campus is a major obstacle to symphonic development, as the Department must find space elsewhere, usually at a rental fee that makes covering cost difficult.

Since our last report the economic climate of the State and the University's budget has not improved measurably enough to be able to fund such a project. Therefore this item is put on an indefinite hold. Dr. Jeffrey Boeckman, Director of Bands has made overtures to local high schools in the area to use their concert halls at a reasonable price. Also Blaisdell Auditorium will also be available again to the Department after "language" in their contract has been approved by the UHM Legal Department. It should be noted though that this facility is not inexpensive and can only be used for special occasions.

2. Graduate Education

a. Workload for TAs is perceived to be high, more than 20 hours per week.

The Graduate Chair prepared a multipage document that describes the procedures for selecting graduate assistants and the criteria for renewal of their contracts. This document also contains links to relevant areas of the UHM Graduate Division website, which describes workload. This document was vetted by the Department Personnel Committee and is now posted on our web-site.

Also as stated in our one-year progress report the Department Chair with the Graduate Chair meet all Graduate Assistants at the beginning of each semester to go over their specific duties and strategies / procedures for dealing with potential problems. The Department Chair stresses the twenty-hour limit for duties and tells GAs that problems and /or concerns should be brought to the chair immediately since the Chair is their supervisor. At the same meeting the Graduate Chair informs students that academic concerns may be brought to her first, particularly as they intersect with GAships. Both administrators work together to solve any problem GAs encounter as employees and as students of our Department.

b. Faculty members in one area do not "get along" and it is difficult to put committees together.

Since this problem was brought to the attention of this particular area three years ago the situation has improved immensely. A procedure was implemented in fall 2011 to facilitate the assembly of graduate committees. This procedure is posted on this area's web-site page. As for the perception of non-collegiality between the faculty in this area the faculty have taken on an ongoing effort to

improve their relationship with their majors. In doing so they have planned a number of social “get togethers” which includes all the faculty with their students together. The results have been positive.

c. *The lack of financial support for conferences.*

The Department has made some impressive changes in its approach to raising outside monies for graduate research and conferences. More has to be done but the individual areas understand that they have to take an active part in the community addressing the importance of financial assistance for our graduate students. Many academic areas are sending students to present presentations at many of the UHM institutes that relate to their research and have consequently found research monies within these institutions. Performers have given concerts to raise extra monies and have established two new named “Foundation Accounts” for their respective areas.

d. *Their sense of need for support for placement at time of graduation.*

The Department has continued with its new policy of each graduate advisor taking up this issue at the initial graduate advising session and every semester until graduation. Also the Department has created a new course MUS 649 which deals with individual pedagogic projects including the entrepreneurial aspects of music as well. In music this is extremely important since “placement” is different for each area and discipline. Therefore this course helps guide the applied student as well as the academic track student.

3. Development

The Committee recommends “fundraising should be a major opportunity for Music”

The Department’s initial response is still in motion; all ensembles have been establishing a network of supporters through sign-up sheets, emails, twitter, etc. The Foundation Accounts for these individual performing groups have been growing steadily and the Department’s database continues to grow. However this academic year (21013-14) the Department is revamping our web-site. With the help of a professional web-designer, who is a Department donor and is also volunteering her time, a clearer and easier method of donations will be launched.

The Department also has continued to work closely with the Chancellor, Dean and the University of Hawai’i Foundation to supply music for special events, donor appreciation venues and University functions. The Music Department realizes that it can be instrumental to the University as a whole as a vital tool for fundraising and publicity.

4. Enrollment Growth

In the last three years the Department has continued to promote a “quality over quantity” policy towards enrollment. The Department is happy to report that numbers in student enrollment has stayed remarkably consistent while the quality of our majors has risen. As stated in the original visitor’s report more student enrollment “would require significant resources to strengthen the faculty, to increase student aid and enhance other support such as advising and IT support.” Since the College’s budget at this time cannot support these added resources the Department feels the improved acceptance policies mentioned in the first year progress report have been very successful.

The Graduate area has taken strides in offering admission only to the most qualified while keeping the over all number of graduate students high enough to meet the enrollment caps for graduate classes.

Department of Religion Program Review 3-Year Progress Report

Two issues were identified in the review:

1. Junior Faculty Retention and Renewal.
2. Continued Implementation and Communication of revised Plan B (non-thesis).

Concerning the **issue #1**, improving the retention of junior faculty members by increasing support is a top priority. Following the path traced by my predecessor, I am in favor of offering a research stipend of up to \$2000 to all tenured and tenure-track faculty members as soon as our carry-over funds are released. Hopefully, this can be implemented in Spring 2014. A related question is that of the workload. Since I started assuming the role of Department Chair in August 2012 I have emphasized the need for more equity within the college. Although historical reasons may have led to current discrepancies between humanities departments sharing the same building (history, philosophy, and religion), the unbalance in the teaching load needs to be redressed. Among these three departments Religion is the only one with a 3-2 teaching load, which does not help convey the message that more research output would be desirable.

Concerning the **issue #2**, our transition to the new Plan B is now complete. The last two students who were still eligible for the old Plan B have graduated in Spring and Fall 2013, respectively. By having made both plans equally demanding, we have raised the bar of our Master’s program. Our two new hires still need to establish their reputation both in Hawai‘i and internationally but as soon as the high quality of their research and mentoring will be known it will certainly attract new motivated graduate students.

Among other innovations since Fall 2012 let me only mention the example of the creation of a new presence of the Department of Religion on ScholarSpace:

<http://scholarspace.manoa.hawaii.edu/handle/10125/25581>

It serves to increase the visibility of the department and of the college by posting the work of faculty

members and the Master's theses of our graduate students.

**Department of Philosophy
Program Review 3-Year Progress Report**

The Philosophy Department remains very much stalled in semi-crisis mode. For every positive development, there seems to be an offsetting negative one. On the positive side, we have the recently created EPOCH Institute with generous financial backing from Ruth Kleinfeld. Her funding for this project will, for the foreseeable future, support a half-time research assistantship. We were also successful in persuading the Chancellor to address the larger tuition waiver problem facing our college with the introduction of new in-state tuition waivers for deserving programs. Offsetting this, however, our department has recently been informed by the Freeman Foundation that, as of 2015, they will terminate their financial support for the two dissertation completion fellowships that they have been providing us for the past several years. On the positive side, two of our recently hired assistant professors are rapidly advancing in seniority and academic accomplishments. Joseph Tanke was tenured and promoted to associate professor this past summer. Masato Ishida is expected to follow suit next summer. Offsetting this, however, we have probably lost altogether one of our assistant professors—Rajam Raghunathan—who took an extended leave this past summer to study medicine. And Manoa's current financial situation prevents us from being allowed to hire badly needed additional faculty.

One of the complaints lodged against our department by the last external review was that we neglected our undergraduate program. Attempts have been made in recent years to remedy this, and this past year another initiative was undertaken—as we revised the undergraduate major program, with the purpose of adding more structure and direction to the coursework requirement.

A primary concern for our department at the moment is the remarkable imbalance in our graduate student numbers. After two years in succession of very low admission rates, we now find that the vast majority of our graduate students are ABD doctoral students, with just a handful of new M.A. students—barely enough to make our graduate course offerings viable in terms of enrollment. The large number of ABD students places a tremendous burden on our terribly shorthanded faculty. The *average* number of dissertation committees a full professor in our department now sits on is *ten*. Bad as this situation is, we console ourselves with the recognition that our current crop of ABD students is probably the most academically promising group that we have ever had in our graduate program at one time.

**Department of Theatre & Dance
Program Review 3-Year Progress Report**

In preparing our Three Year report based on the Program Review of 2010, we have noticed a number of interesting items. Some of the recommendations we have wholeheartedly approached and have solid programs in place as a result of them. Other concerns from the Program Review involve

investment from the upper administration, which we at the department level have no control over, but need to be re-stated as continuing and making further progress at this level extremely difficult.

Collaboration was a prominent item in the Program Review, with the reviewer having the opinion that not enough collaboration was done between our units (Theatre and Dance) and with the rest of the university. As mentioned in the one-year review, we collaborated on a Youth Theatre/Dance major production called *Ocean's Motion* in Spring 2011. We considered this production to be highly commendable on many fronts, and it is a forerunner for similar collaborations in the future, with the caveat that combining productions is not always in the best interest of our curriculum or the students' training. All of our productions continue to be collaborative—*The Genteel Sabai*, an Indonesian *randai* performance, was highly physical with specialized musical demands. *Oklahoma!*, performed in Fall of 2011, also was a full Theatre/Dance/Music collaboration, as will be this fall's MFA thesis production of *The Wild Party*, directed by an MFA Directing candidate, choreographed by an MFA Dance candidate, and musically directed by two Music students. Our Dance Productions are constant community collaborations—last spring's sold out *Taiko Drum and Dance*, in conjunction with the Kenny Endo Taiko Ensemble, was an exceptional example of cooperation and mutual benefit not only for the entities presenting/performing but for the broad community exuberance and support it generated. This fall's concert, *Look Back/Move Forward*, invites professional local/ national alums to create works for current undergraduate and graduates for Kennedy Theatre's 50th Anniversary Season.

Besides productions, though, our department collaborates in many other ways with the university and the community. A most recent program is HealthCAST, a collaborative initiative between Theatre and Nursing. In HealthCAST, theatre acting students portray patients in simulations for all levels of nursing students. The Nursing students have the opportunity to interact with real people in real scenarios instead of just the mannequins they had been using. Theatre students have the chance to “play” rich, deeply textured characters with research and insight from professionals on the character's psyche and physical condition. Last year's pilot program was hugely successful, leading to this year's expanded program and Nursing's intent on publishing their findings on this experiment. This entire program shows our entrepreneurship—it only succeeded through a willingness to share resources and to think beyond the boundaries of our limited budgets.

In the community, our faculty and students continue to shape the artistic landscape of Honolulu. At the recent Hawaii State Theatre Council's Po'okela Awards, the Dept. of Theatre and Dance won 9 awards for UH productions, and another 17 current or former students/faculty/staff also won individual awards for their work in other theatres. In the realm of classes, we continue to develop collaborative courses, like last year's THEA/DNCE 433 Movement Workshop: The Art of the Clown, co-taught by Dance and Theatre faculty. We are committed to continuing exploring this area of co-teaching and giving dance and theatre students a combined approach to the arts.

The Dance program has also collaborated and shared international expertise with the Centers for Pacific Island Studies, South Asian Studies, Okinawan Studies, and the East West Center to sponsor

numerous workshops, lectures and master classes about dance from New Zealand, Bharatanatyam, Okinawan and Taiwanese dance, Sri Lankan dance, West African Guinea dance, Senegalese dance, Dance and Disability, plus several other genres of dance and theatre.

As part of this idea of collaboration, the Program Review mentioned Interdisciplinary initiatives need to be a backbone of the College for the future. We have proposed a program in Performance Studies, which would be highly interdisciplinary, crossing not only the departments in our own college, but also spanning LLL, Social Work, Law, Nursing and Athletics. With our geographic location, we are a natural crossroads for this type of academic inquiry. We request administrative acknowledgement and support for this important inter-college initiative.

In terms of “Entrepreneurship,” the department has been very proactive in re-branding itself (using the Art Department’s Graphic Design students under the tutelage of Ann Bush) and re-instigating a Recruitment Committee to assist with advertising and targeting local high school students. Production directors continue to seek extramural funding from State Foundation on Culture and the Arts (SFCA), Mayor’s Office of Culture and Arts (MOCA), and SEED grants internally. Unfortunately, many of these sources are quickly drying up. Our major supporter, at this time, is the SAPFB (Student Activity and Program Fee Board), thanks to the new student activities fee— however, we have to apply every year and never know for certain if funding will be forthcoming. We are not exaggerating in saying that without the SAPFB, we would have no money for our productions.

This year a total of \$33,800 was raised to support student academic research and scholarship in the dance program. Nine Department of Theatre and Dance graduate students were generously supported by the Department of Theater and Dance, the Dean’s Office, College of Arts and Sciences Research Awards, Hu’lili Program, the Center for Japanese Studies, the Graduate Student Opportunities Council, and the Student Fees Activities Board. These nine students presented refereed papers for the Society of Dance History Scholars conference "Dance ACTions: Traditions and Transformations" at the Norwegian University of Science and Technology in Trondheim, Norway, in June 2013.

Though what we have done is impressive, there are issues we think require upper administration acknowledgement, initiation and follow through:

In efforts to be entrepreneurial, we have done fundraisers, but quickly found that the energy exerted in creating these take away from the true work our faculty and staff should be doing. So we are in the curious state of doing fundraisers to raise money instead of doing productions. As we found with this year’s planning for a Kennedy Theatre 50th Anniversary, it will take funding from the administration to create an infrastructure to continue to produce fundraisers. We are stymied by the UH Foundation’s lack of a dedicated development person for the last year. Indeed, the real entrepreneurial spirit needs to come from an upper echelon of the administration. We would like to suggest a more systemic approach for large grants that can be divided up among departments. For

instance, a grant for Chinese arts could be broken into parcels for Chinese Theatre, Chinese Music, art, and even fashion exhibitions.

Internally, we have identified many ways to continue our impressive production seasons, even in the face of what the Program Review acknowledges as a shortage of staff and ridiculous facilities. Unfortunately, this entrepreneurial spirit is allowing us to just exist, in the wake of budget cuts and hiring freezes. Three years ago the Program Review cautioned: “We worry that a ‘survival’ mentality may erode the considerable energy, dedication, and goodwill among faculty and staff in the College of Arts and Humanities.” (p. 3)

Although the first year review precluded mentioning the elephant in the room, the three-year review must restate the obvious—even with the wonderful addition of the New Dance Building—Kennedy Theatre cannot physically contain this department any longer. As you know, we teach in illegal spaces, have mold problems, are spread out over 15 spaces on campus, use a rehearsal hall worse than most elementary schools, and our stock of valuable Asian costumes and props are in rotting containers with broken seals. The state of our facilities was mentioned numerous times in the Program Review. Why most of these concerns cannot be acknowledged or addressed is a constant source of frustration in our department, especially when the Program Review states, “Over 75,000 individuals visit the campus for arts events and—with needed capital investments to upgrade or build performance spaces for Theater and Dance— these numbers could soar.” (p. 2-3). We look forward to working together to realize our potential as a department and represent the university in the most positive manner possible.