

Academic Program Review
For
The Department of Performing Arts
AY 2020-2021

I. Meaning of the Degree:

The Performing Arts department is comprised of four separate disciplines: drama, dance, music (vocal and instrumental) and technical theatre. We believe that no single person can excel in all areas of the performing arts, and high caliber production values cannot be achieved when an individual works alone. A degree in Performance Arts from UH Hilo means that a student learns how “Performance” is, by necessity, a collaborative art form that cannot be done in a void. Because of the nature of this work, students learn to consider diverse perspectives, and to communicate clearly in order to work together effectively. Students in our department learn to:

- compete – students work to achieve their personal best in their art form because they must compete with others in auditions or for scholarships and paid positions within the department.
- innovate – those who have mastered the basics and then can take that knowledge/technique to another level of experimentation are the ones who stand out in performances. They will be unstoppable because when opportunities are lacking, they will create their own opportunities.
- lead – our department includes numerous opportunities for peer mentorship, within classrooms, in rehearsals, in drama club, in K-12 outreach workshops, and in concerts and other performances. “Constructive criticism” is taught in our most basic classes, to create a supportive environment where students have the tools to help themselves and others grow.

By setting these goals for our students, the Department supports the University’s the biggest direct outreach effort to the community. On a yearly average, student performances bring in over 5,000 spectators to the campus. These performances prepare our students for a range of occupations upon graduation—many have gone on to become talented professional performers, technicians, directors, and teachers.

II. Mission Statement:

The performing arts in Hilo (within the university and the larger community) reflect a vibrant, diverse international community of people from all walks of life. Our productions celebrate and reflect upon that diversity, exploring themes that are important to our community AND provide a place where community members can participate in what is presented on stage, working side-by-side with our students.

Much of this is reflected in their commitment serving as the largest public interface for the University. On average, upwards of five to six thousand seats have been sold for student-based productions (see Appendix A). In full support of the larger University’s mission, the program also regularly stages Native Hawaiian and local material, which further enhances their community engagement (See Appendix E).

III. Executive Summary:

The Performing Arts Major was inceptioned in 2003 as a baccalaureate program to replace the singular Music Degree. In AY 2011, the program was approved to proceed from provisional to established. Per the memorandum from when Chancellor Don Straney to the BOR, the strength of the program lay in its mission, which included “contribut[ing] to the cultural life of the University of Hawai‘i and Hawai‘i Island through artistic performances and offerings in music, drama, and dance, through public lectures, and through related professional activities.”¹ At the time, the program was staffed by three tenure-track positions, a full-time instructor, and a part-time lecturer (4.75 FTE). The program’s self-study cited a long list of graduates, many of whom went on to work as professional actors, technicians, choreographers, and teachers.² (For the Full 2011 Self-Study, see Appendix F)

As of Fall of 2020, further changes are being made to integrate all three areas of the department—music, dance, and drama—into a comprehensive but streamlined degree program that would be unique in turning out graduates who would have a wide, and well-rounded background of different performative arts. The move was also designed to align with courses and programs across the system, while showcasing UH Hilo's unique contributions to performing arts higher education. The program has also adopted a “meaning of the degree” statement to further communicate their belief of how “collaborative work” and performative arts “inter-disciplinarity” serve as the unique backbone of their degree—student do not exit with a siloed specialization, but a broad, comprehensive understanding of dance, music, and drama.

The program is currently repositioning curriculum within courses to strengthen and make more visible the already imbedded Hawai‘i- and indigenous-centered perspectives that will become more prominent in the degree.

IV. Program Organization:

Unfortunately, since the self-study of 2011, the department was immediately beset by two sudden faculty vacancies in key positions: the instructor serving as resident designer left in May of 2012 and the newly hired assistant professor of music left in June of 2013. It should be noted that of late, a series of retirements and cuts to lecturers has reduced the program even further.

As of Fall 2020, Department currently consists one assistant professor (drama), one full-time instructor (music), and several lecturers-adjuncts. All of this has depleted the program of core faculty; FTE has dropped from 4.75 to 2.75. Recent retirements and areas of expertise are noted in yellow. Teachers who are employed by the Performing Arts Center (which is housed in the Office of the Chancellor) and who also teach are also included in this list.

¹ Donald Straney to Eric Martinson, [Memorandum Requesting Change in Status from Provisional to Established for the Bachelor of Arts Degree in Performing Arts](#), September 8, 2011, 2.

² See pages 12 to 14 in the Self-Study, attached in the [Memorandum Requesting Change in Status from Provisional to Established for the Bachelor of Arts Degree in Performing Arts](#), September 8, 2011.

Name and Title	Area of Expertise	Institution	Highest Degree & Year	Email & Website
Rob Abe, Performing Arts Center Technical Director	Technical Theatre: lighting, audio, carpentry, electronics	University of Colorado	B.A., 1987	rabe@hawaii.edu
Ariana C. Basset, Theater Technician and Resident Designer	Technical Theatre Lighting Design Scenic Design	UH Hilo	B.A., 2011	abassett@hawaii.edu
Annie Bunker, Lecturer in Dance	Modern Dance, Aerial Dance, Dance History, Pedagogy , Performance, Directing, International Touring	Colorado Women’s College	B.A., 1976	abunker@hawaii.edu
Lee Dombroski, Performing Arts Center Manager	Performing Arts Administration, Costume Design, Hair/Wigs	California Institute of the Arts	M.F.A., 1988	lbd@hawaii.edu
Amy Horst, Instructor	Distance Learning Vocal Pedagogy Vocal Performance Choral Conducting	Southwestern Baptist Theological Seminary	M.M., 1994	ahorst@hawaii.edu
Jacquelyn Pualani Johnson, Professor (RETIRED 2017)	Musical Theatre; Acting, Directing, Stage Makeup, Costuming; Developmental Drama, Drama in Education; Hawai'i Living History Scripting & Performance; Hawaiian Language Theatre, Hawaiian Creole English (Pidgin) Theatre	University of Colorado at Boulder	M.A., 1978	jpjohnso@hawaii.edu wackypua@gmail.com
Kristi “Kea” Kapahua, Lecturer	Hula, Hawaiian Cultural Practices in Dance, Modern Dance, Jazz Dance, Ballet, Dance Pedagogy, Choreography, Integrated Movement Specialist, Pilates	UC Irvine	M.F.A., 1999	kkapahua@hawaii.edu
Richard A. Lee, Associate Professor (RETIRED 2020)	Music Composition, Music Theory, Jazz & Improvisation, Music Literature, sax, flute, clarinet, recorder	UC Santa Barbara	Ph.D., 1987	leericha@hawaii.edu
Justina Mattos, Assistant Professor	Theatre of Hawai'i; HCE (Hawai'i Creole English) Theatre; Hawaiian Language Theatre; Theatre History & Criticism; Acting & Directing; Playwriting; Dramatic Literature	UH Mānoa	Ph.D., 2002	jmattos@hawaii.edu https://www.justinatheatre.com/home
Mark Sheffield, Lecturer	Voice	NA	NA	marksheffield49@yahoo.com

Celeste A. Staton, Instructor (RETIRED 2020)	Ballet, Jazz, Choreography, Dance History, Dance in Education, Pilates	Hartford Ballet Teacher Training Program (member of the Hartford Ballet School and the Syracuse Ballet School)	Certificate of Teaching, 1978	cstaton@hawaii.edu
Trever L. Veilleux, Lecturer	Music Performance, Composition, and Recording	Western Governors University UH Hilo	B.A. Math Education, 2012 B.A. Music, 1999	trever@hawaii.edu

The depletion of teaching faculty has left the program heavily reliant on adjunct teachers, and the program is thus vulnerable to downturns in enrollment and tuition revenue. This stands as the single-most urgent concern in the department.

V. Program Components

Part A. Degrees and Certificates

[THE B.A. in PERFORMING ARTS](#) (adopted in 2014)

The current definition of the Performing Arts Baccalaureate Degree (**52 credits**) is outlined below:

1. Required Performing Arts Major Core Courses (20)
 - DNCE 251 Intro To Dance (3)
 - DNCE 160 Ballet I (3) or DNCE 180 Jazz Dance I (3) or DNCE 190 Modern Dance I (3)
 - DRAM 101 Introduction to Theatre (3)
 - DRAM 221 Beginning Acting I (3)
 - MUS 106 Intro to Music Literature (3)
 - MUS 108 Fundamentals of Western Music (3)
 - MUS 121 Class Instruction I (1)
 - MUS 122 Class Instruction II (1)
2. Unified Training Experience Courses (10-11)
 - DRAM 280-280L Basic Stagecraft (3), Basic Stagecraft Laboratory (1)
 - DRAM 364 Advanced Theatre Practicum (1-4) (3 credits required)
 - Ensemble: (Choose one)
 - DNCE 401 Dance Ensemble (3)
 - DRAM 421 Acting Troupe (3)
 - DRAM 490-490L Lyric Theatre (3), Lyric Theatre Lab (1)
 - MUS 114 University Chorus (3)
 - MUS 404 Kapili Choir (3)
 - MUS 402 Jazz Orchestra (3)
 - MUS 410 Ensembles (3)

Leadership courses. Choose two courses from the following: (6)

- DNCE 371 Choreography (3)
 - DRAM 430 Directing (3)
 - MUS 324 Choral Conducting (3)
 - DNCE 419 Dance In Education (3)
 - DRAM 419 Drama in Education (3)
 - MUS 419 Music in Education (3)
3. Major electives (12): An additional 12 credits in DNCE, DRAM, or MUS at the 300- or 400-level selected in consultation with advisor.

Senior Project (4)

- PART 395 Senior Seminar (1) or PART 399 Directed Studies (To Be Arranged)
- PART 495 Senior Project (3) or PART 499 Directed Studies (To Be Arranged)

THE PERFORMING ARTS CERTIFICATE

The department also offers a minor and a certificate (19 credits), the latter of which is outlined below:

1. Required Core Courses (13 credits)
 - DRAM 101 Introduction to Theatre (3)
 - DRAM 280 Basic Stagecraft (3)
 - DRAM 280L Basic Stagecraft Laboratory (1)
 - DNCE 251 Intro To Dance (3)
 - MUS 106 Intro to Music Literature (3)

2. Additional Elective Courses (6 credits) Select courses from two different areas of concentration within DNCE, DRAM, or MUS. Courses may be at the 100-400 level.

Part B. FOUR YEAR ACADEMIC MAP

The following is an advising matrix used to ensure that students are able to complete their degrees in a timely manner:

2020-2021 Four-Year Course Sequence for Majors							
Year 1		Year 2		Year 3		Year 4	
Fall	Spring	Fall	Spring	Fall	Spring	Fall	Spring
MUS 106	DNCE 251 (to be changed to DNCE 150)	DRAM 280	PA Ensemble*	PARTS Leadership II	PART 395, or PART 399	PART upper elective	PART 495, or PART 499
DNCE 160, or DNCE 180, or DNCE 190	MUS 108	DRAM 280L	MUS 122	DRAM 364	PART upper elective		PART upper elective
DRAM 101		MUS 121	PARTS Leadership I**	PART upper elective			
DRAM 221			PART lower elective				

* Ensemble courses include: DNCE 401, DRAM 490/490L; MUS 114, MUS 404, MUS 402, DRAM 421, MUS 410

** Leadership courses (6 credits required): DNCE 371, DNCE 419, DRAM 419, DRAM 430, MUS 324, MUS 419.

VI. Evidence of Program Quality:

PART A: Quality and Rigor of the Degree

The Performing Arts Department has only recently completed revised, assessable student learning outcomes (SLOs) in AY 2019-2020 and will be putting forth those in future plans (See Section IX).

This is not to say that assessment has not been undertaken. What follows is the Department’s participation in Core Competency Assessments that were required for the University. These assessments were part of annual data collection to satisfy WSCUC accreditation standards set for all four-year higher education institutions in the California-Hawai’i-Guam region. Currently, there is data for Written Communication (AY 2013-2014 & AY 2017-2018) and Information Literacy (AY 2015-2016) only.

These three assessments cover a range of classes: the Senior Project (DRAM/MUS/DANCE 499), DRAM 318, DRAM 430, and MUS 499D. The results of those four assessments are detailed below:

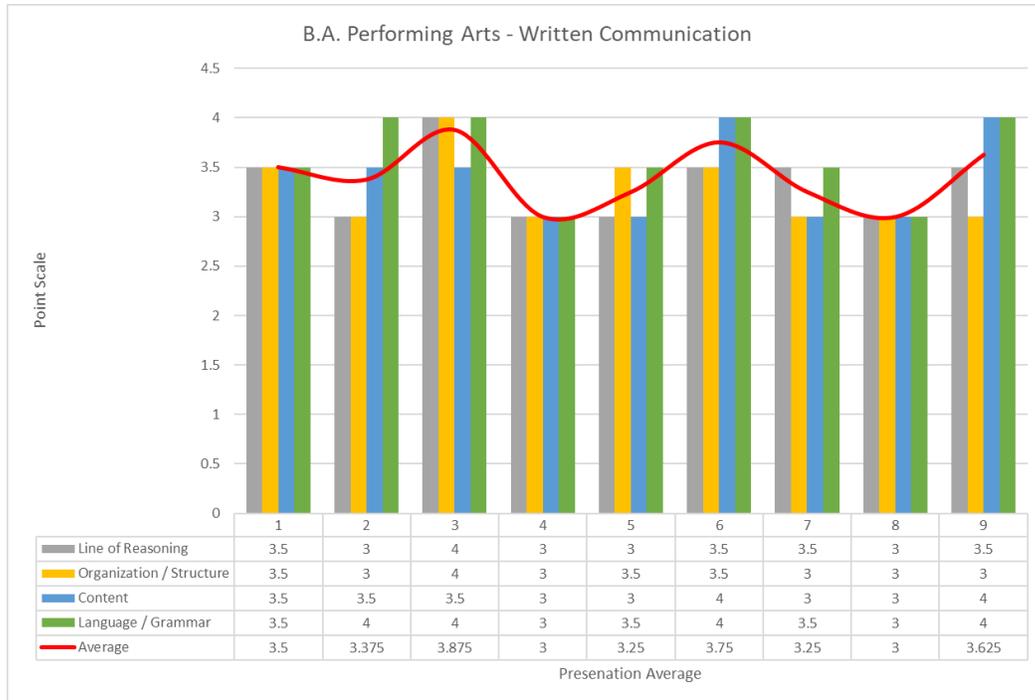
1. COURSE: DRAM/MUS/DANCE 499 (WRITTEN COMMUNICATION, AY 2013-2014)
 ASSIGNMENT: Students will effectively communicate the artistic value of the project, articulate the goals of their proposed project, and describe the challenges (including identifying the artistic team’s personnel and their responsibilities), and the evaluation process for the overall project.

DATA (MEASUREMENT OF THE COMPETENCY): Eight readers from the Assessment Support Subcommittee on Written Communication read six ($n = 6$) senior papers that were required for all

graduating students. All six papers fell below “Competency—3,” with most students exhibiting extreme difficulty with Line of Reasoning. The Committee also made the following observations: (1) Most of these papers appeared to be narrative in form and based on recollections of senior projects. It was not clear if the papers actually “communicate[d]” the artistic value of the project.” This is reflected in the lowest averaged score for the category of ‘Line of Reasoning,’ where students fell below “2—Emerging”); (2) The lack of analysis as part of the exercise may be the reason why students don’t engage in this kind of deeper critical thinking; some members of the committee recommend revising the language of the assignment to make it more challenging in this regard; (3) While not all papers need to be research driven, the department may want to consider how such writing should be reflective of senior-level (college) writing ; (4) Students nevertheless did reflect a great deal of enthusiasm for their work, which perhaps explains for the clarity of grammar and sentence structure.

ACTION TAKEN IN RESPONSE TO DATA (CLOSING THE LOOP): The department proposes the following revised learning outcomes for the Senior Project Paper: (1) Students will articulate the artistic value of their projects by placing them in historical context and aligning them with contemporary examples of similar or contrasting artistic projects; (2) Students will research and cite historical and contemporary examples of similar/contrasting artistic projects, emphasizing their relationship to the student’s project; (3) Students will reflect in writing on the place their project holds in the history of their project’s particular art form, and express how they personally chose this project at this time in history and at this stage in their artistic development. The department will also require a first draft that will be reviewed for relevance, style, and adherence to the rubric and data requirements. Gaps in these areas will be returned for revision. Students will also turn in a completed paper that addresses all areas of the core competency assessment and data requirements, including areas the instructor returned for review/ expansion/inclusion from the first draft.

2. COURSE: DRAM 318 (WRITTEN COMMUNICATION, AY 2017-2018)
 ASSIGNMENT: STUDENT PLAY
 DATA (MEASUREMENT OF THE COMPETENCY):



ACTION TAKEN IN RESPONSE TO DATA (CLOSING THE LOOP): Continue on the trajectory of writing as an essential component supporting Drama education.

3. COURSE: MUS 499D (INFORMATION LITERACY, AY 2015-2016)
 ASSIGNMENT: A 10-15 page research paper in standardized academic citation format of choice (i.e. APA, MLA, Chicago): Students will analyze a topic from those studied during the semester. The paper must include five sources. At least one source must be from an academic source (i.e. a refereed academic journal, thesis, dissertation, or other scholarly resource based on instructor approval). The paper must make use of proper academic prose, with topic sentences in each paragraph and clear transitions between ideas.

DATA (MEASUREMENT OF THE COMPETENCY): the number of papers is too small (n = 5) to be statistically meaningful. However, that 4 out of 5 seniors are exhibiting advanced skills in Information Literacy is welcome news to the department.

ACTION TAKEN IN RESPONSE TO DATA (CLOSING THE LOOP): In light of these scores, the Department is generally satisfied with the overall results. The department is revamping the course to turn it from a MUS 499X Special Topics course into a regular course: MUS 465 The World and the Composer. This course will be included in the upper division requirements for

Performing Arts majors. MUS 465 will be certified Writing Intensive, allowing for students to write drafts, revise their work, and improve their research and citation strategies with guidance from the instructor and the Writing Center. The intention is to provide a solid base in music history while meeting university-wide Writing Intensive qualifications. MUS 465 will also be certified as a General Education course, fulfilling both Humanities and World Cultures requirements. The intention is to provide a broad appeal to students of all majors, fulfill the requirements of the Performing Arts major, and increase students' opportunities to improve their information literacy skills.

4. COURSE: DRAM 430 (DIVERSITY & MULTICULTURALISM, AY 2019-2020)

ASSIGNMENT: Survey

DATA (MEASUREMENT OF COMPETENCY): Eleven ($n = 11$) students in this course took the survey, of whom five (5) indicated they were Performing Arts majors, with three having a dual major with English and Psychology (2). Of the remaining, two (2) were Parts minors, two (2) were English majors, one in Communication (1), and another in Administration of Justice (1).

Of the five majors who gave feedback on the Parts program, two found the program immensely helpful in their understanding of diversity:

- The plays and works that we study have opened my eyes to the greater world around me. I have engaged with people of different backgrounds, races, and walks of life with the Performing Arts Department being composed of plenty [sic] of characters.
- My drama professor Justina Mattos makes a point to feature Hawaiian imagery, dialogue, history, representations, etc. in our course exercises. I also performed in the Hawaiian Nutcracker dance last semester. At one point I decided to develop characters for the dances I was in. This led to the discovery that Whites and Hawaiians once admired each other & revered each other in high respect. Being a performing arts major exposes me to a relatively wide range of people and different qualities [?]. The diversity of individuals in our performing arts department shapes me through my being exposed to different acting or singing styles which inspire me.

Interestingly, the remaining three majors gave no feedback on how well the program helped them to develop a sense of Others, Place, or Self. This discrepancy may be worth investigating further to ascertain the overall student sentiment regarding diversity issues within the program.

These assessments are all posted on the University's accreditation website:

<https://hilo.hawaii.edu/blog/accreditation/b-a-performing-arts-ieei/>.

These assessments show the baby steps the program is undertaken to simply start this work. Faculty acknowledge that more must be done to sustain the quality and rigor of the program; however, poor staffing and morale present major challenges in this area.

VII. Program Data

The following are tables that were generated by [UH Hilo's IRO](#). The program has inserted its analysis of the data in the most important tables it has selected for this self-study.

Overall, the program has been witnessing a gradual decrease in the overall number of majors; however, the numbers of those graduating with the degree has remained constant over time.

A: Enrollment



What is concerning is the recent large drop in 2018, but it should be noted that the department had been graduating a steady stream of 8 to 9 students ever year in the six years preceding this drop. The speculation is that the department may have graduated a robust cohort of majors under the old major that carried three distinct tracks—music, dance, and drama. The program’s new unified major was adopted in AY 2015-2016 under pressure from the Dean’s office and may be less attractive to students.

The following page shows the Table for Degrees by Year and a separate table that tracks percentile changes over time. Given that the numbers are small, percent changes are negligible.

B. Degrees by Academic Year

Degrees, Minors, and Certificates Awarded, by Fiscal Year

Select Program: Performing Arts Degree-Major: All Color Legend: UG, Degrees Awarded UG, Native Hawaiian

Degrees Awarded



- Notes:
 1. Native Hawaiian includes Hawaiian Ancestry and Race
 2. Green circles represent the number of Native Hawaiian graduates

Minors Awarded

Subject Certificates Awarded

		2005-06	2011-12	2016-17	2018-19
UG	Performing Arts	1	1	1	1
	Total	1	1	1	1
Grand Total		1	1	1	1

Sources: IRO_DEGREE (EOS) and MST_ACADEMIC_OUTCOME

Degrees Awarded

Degree Counts	Change	% Change
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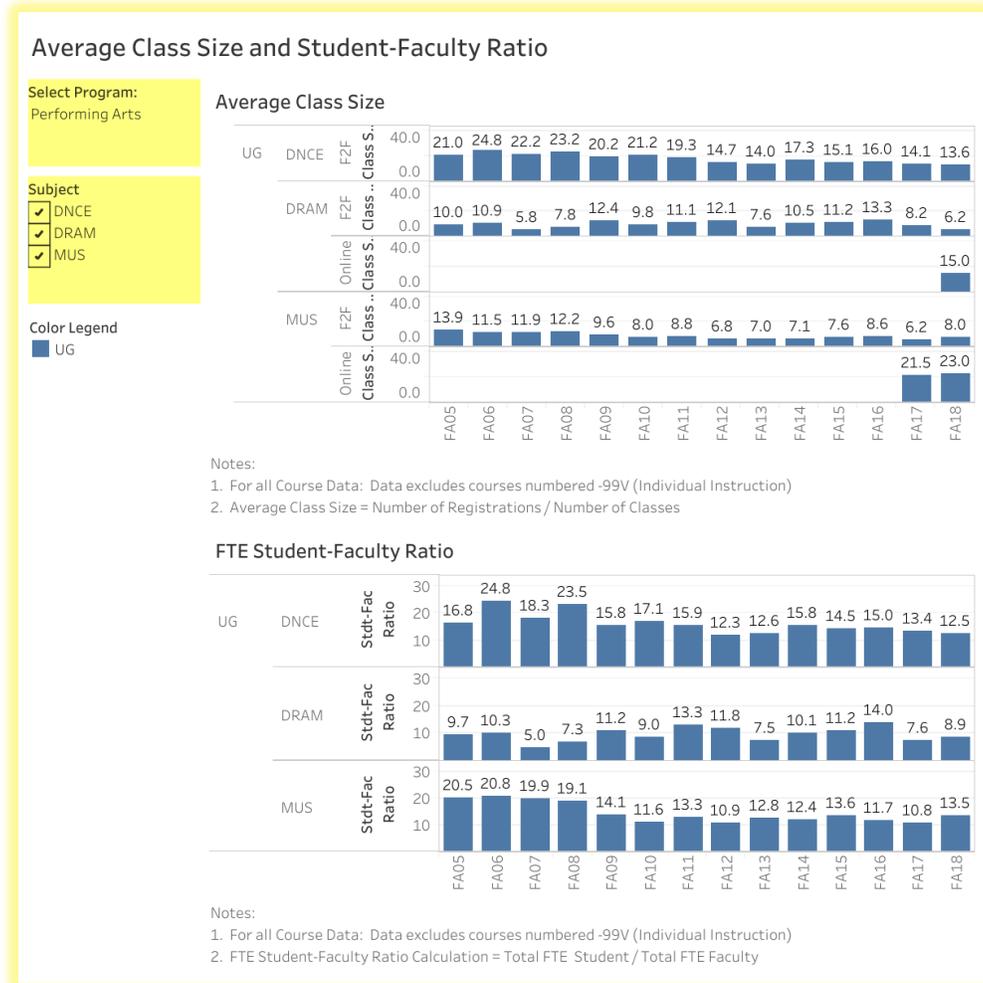
Year-Over-Year % Change

College	Division	Major	Fiscal Year							
			2012	2013	2014	2015	2016	2017	2018	2019
Grand Total				-11.58%	-0.37%	12.28%	-1.33%	6.94%	-1.36%	-4.99%
CAFNRM	Total			19.23%	32.26%	-9.76%	0.00%	-18.92%	-13.33%	15.38%
	CAFNRM	Total		19.23%	32.26%	-9.76%	0.00%	-18.92%	-13.33%	15.38%
		Agriculture		19.23%	32.26%	-9.76%	0.00%	-18.92%	-13.33%	15.38%
CAS	Total			-14.29%	-5.56%	15.03%	-8.81%	18.07%	-2.11%	-11.32%
	Humanities	Total		7.37%	-8.82%	21.51%	-21.24%	29.21%	-8.70%	7.62%
		Art		-50.00%	50.00%	16.67%	-57.14%	150.00%	-66.67%	140.00%
		Communication		25.00%	-12.73%	0.00%	0.00%	20.83%	-17.24%	25.00%
		English		27.27%	-35.71%	100.00%	-72.22%	220.00%	37.50%	-22.73%
		Japanese Studies		0.00%	0.00%	40.00%	-50.00%	14.29%	62.50%	-38.46%
		Performing Arts		28.57%	-11.11%	12.50%	0.00%	-22.22%	28.57%	11.11%
		Philosophy		-16.67%	20.00%	33.33%	75.00%	-21.43%	-27.27%	-25.00%
		China-U.S. Relations		0.00%	-100.00%		-100.00%			

C. Average Class Size and Student-Faculty Ratio

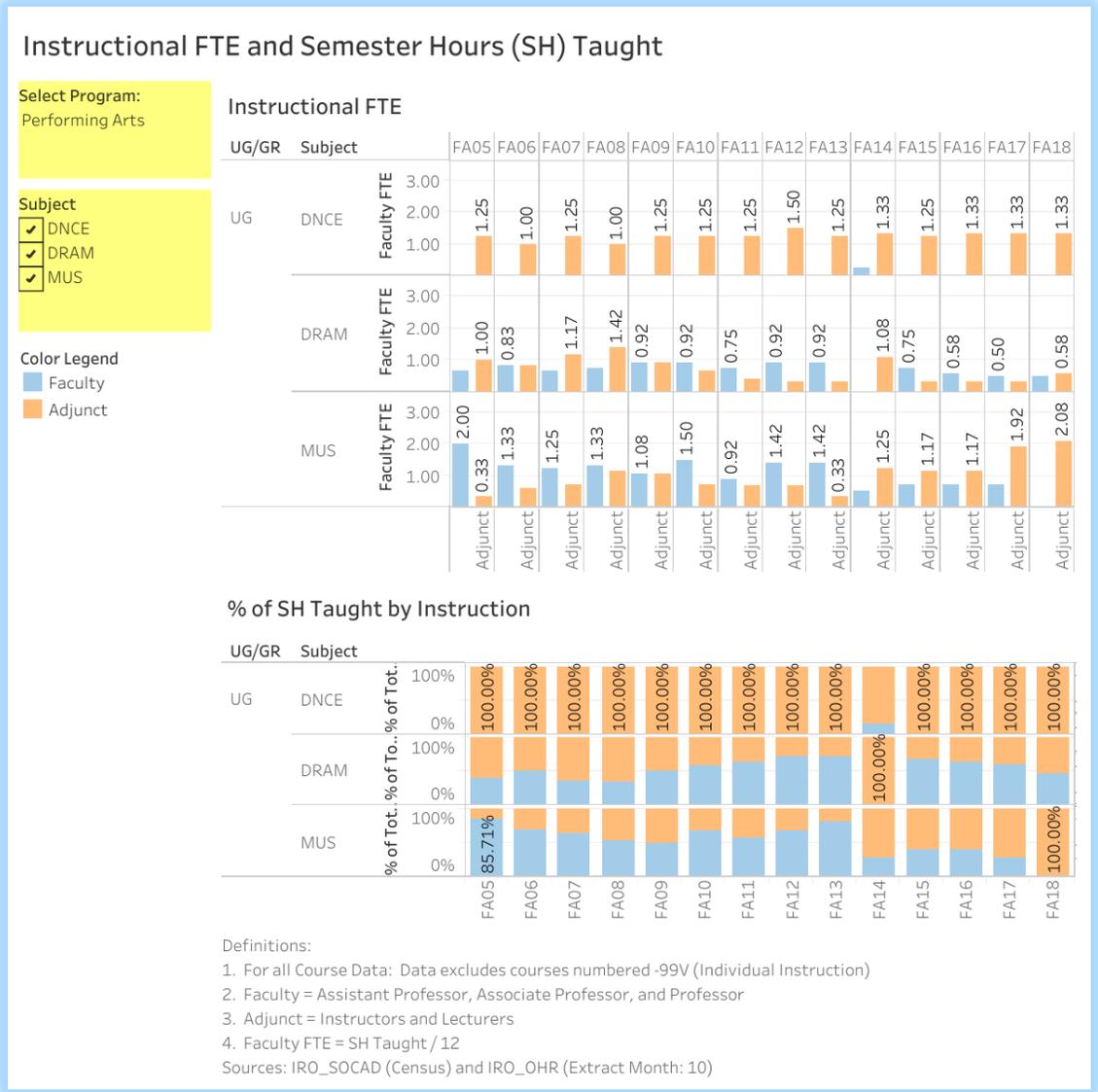
The next four charts provide a picture of the relationship of faculty workload to instruction:

C: Average Class Size; Student-Faculty Ratio



The overall average class size for performing arts may seem low, but these numbers appear to skew downward because applied music courses (such as MUS 231 and MUS 331) are one-on-one instruction for a wide range of student skills: (B) voice; (C) piano; (D) organ; (F) recorder; (G) classical guitar; (H) violin; (I) viola; (J) cello; (K) double bass; (M) flute; (N) oboe; (O) clarinet; (P) bassoon; (Q) saxophone; (R) trumpet; (S) French horn; (T) trombone; (U) tuba; (X) euphonium; (Y) percussion; (Z) other. Practicums and other technical courses (such as DRAM 280L Basic Stagecraft Laboratory and DRAM 350L Stage Costume Laboratory) are capped at 10 due to space limitations and basic safety (OSHA) requirements.

D. Instructional FTE to SH



The graph above detailing FTE to SH ratios reveals how the department has been chronically reliant on lecturers, whose salaries and fringe costs are tied to tuition revenue (FSFF). This makes the department extremely vulnerable during downturns in enrollment. The area of Dance is the most reliant on such funding—100% of the instruction in this area has been tied to tuition revenue since 2005. This may be unsustainable in the future as state support (G-funds) is predicted to shrink over time.

It is important to note that, per the graph on the next page (FTE by Major, College, and Other), Performing Arts courses do not only serve the major—in fact, upwards of two-thirds of such classes are undertaken by students outside of the department and outside of the college of CAS. Part of this is per the role Dance courses now serve in majors such as Kinesiology.

E. FTE by Major, College, and Other

FTE by Major, College, and Other

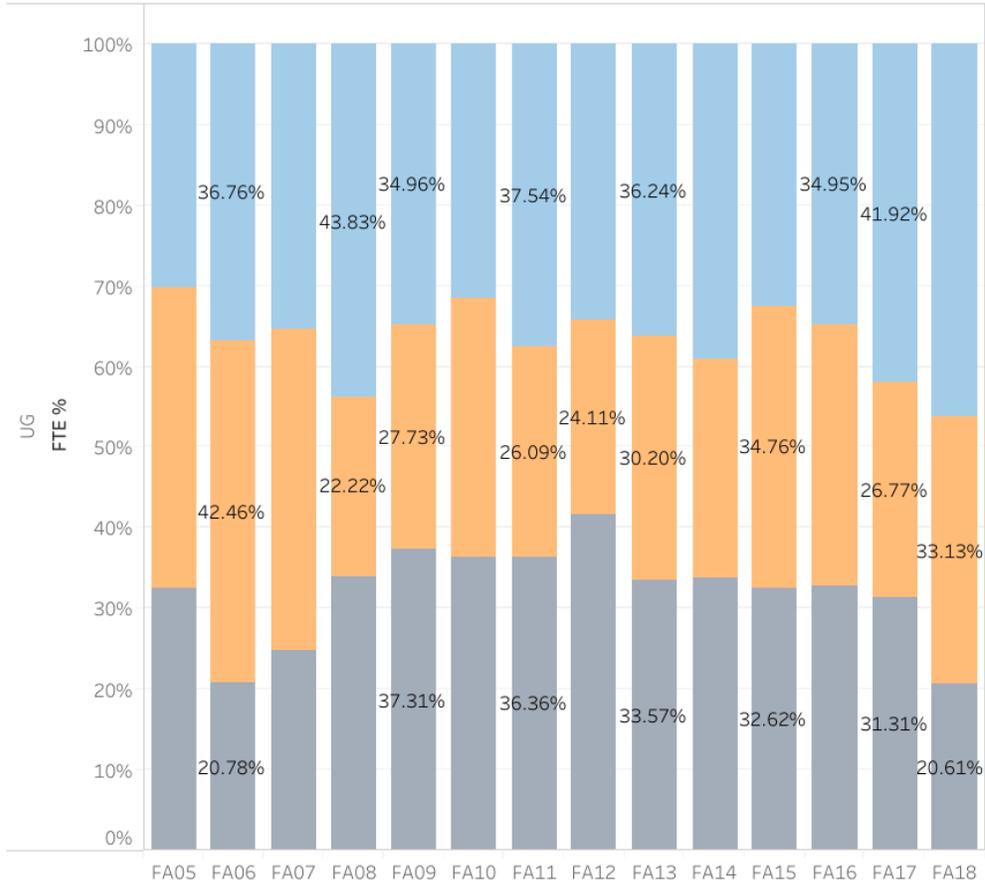
Select Program:
Performing Arts

Select Subject:

- DNCE
- DRAM
- MUS

Color Legend

- Another College
- College
- Major



Definitions:

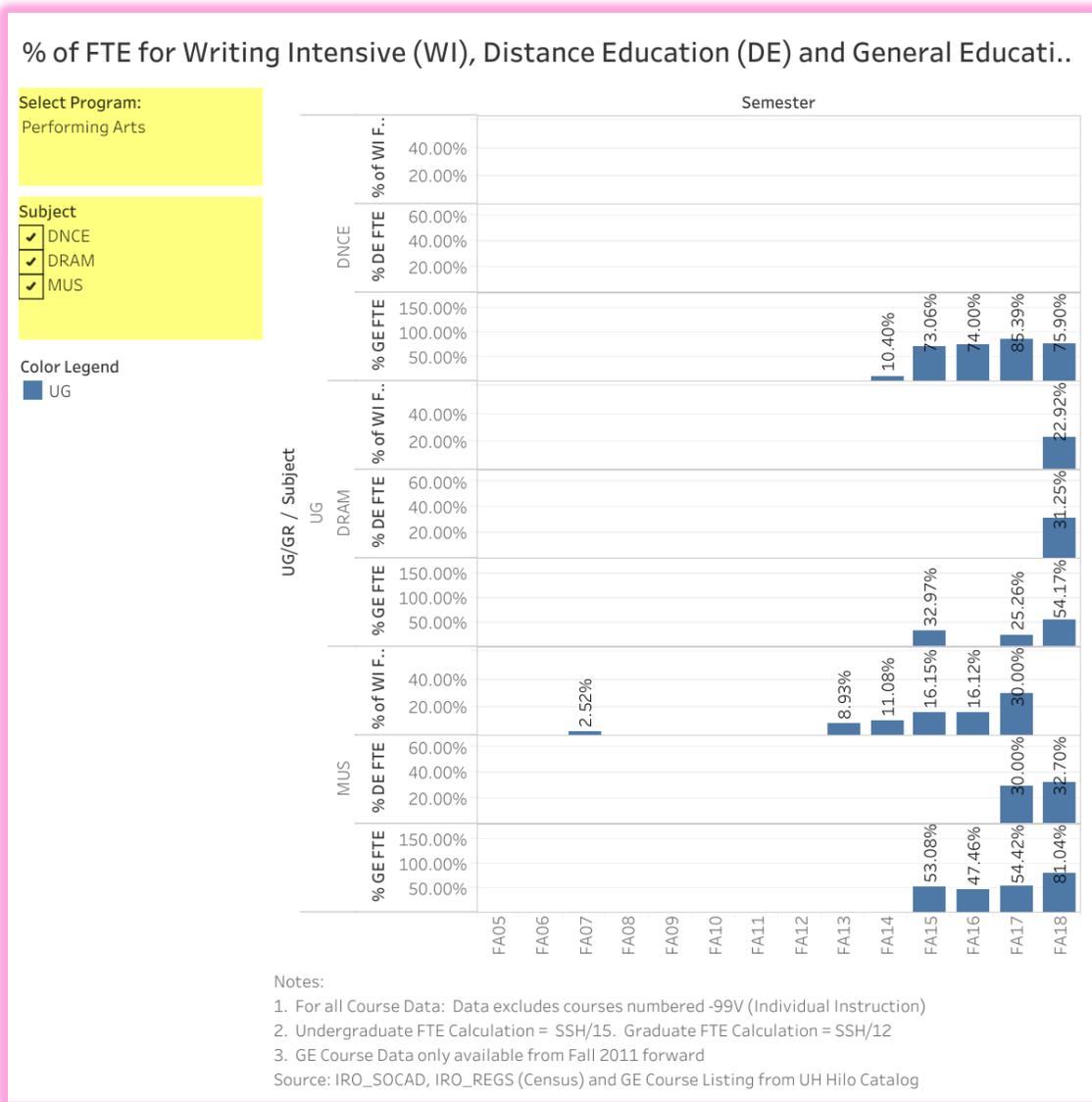
1. Major = Percent of FTE from own Major
- College = Percent of FTE from within the College
- Other = Percent of FTE from other Colleges

Notes:

1. For all Course Data: Data excludes courses numbered -99V (Individual Instruction)
2. Undergraduate FTE Calculation = SSH/15. Graduate FTE Calculation = SSH/12
3. FTE Totals may not add up due to the classification of the student at Census

Source: IRO_SOCAD and IRO_BASE (Census)

F. FTE by WI, DE, and GE



Given the recent success by faculty in negotiating bridges with other majors, the department has begun to seek more GE and other such certifications. **Readers should note that the data from this table (FTE by WI, DE, and GE) does not match the data pulled by the Curriculum Specialist in the VCAA’s office, which has provided a separate set of enrollment numbers for GE certified courses that follow this page.** The Department wishes to highlight this problem as such inaccurate data can have a very adverse effect in terms of gauging the “success” of our programs.

Per the overall enrollments in GE certified courses in Dance, Drama, and Music, the program is succeeding in sustaining healthy enrollments and will continue to expand its range of certifications.

G. [GE Certifications versus Fill Rates](#)

GE Acronym Key:

2011-Summer 2018: <ul style="list-style-type: none"> • GW: World Cultures • GH: Humanities • GS: Social Science • GL: Language Arts • HPP: Hawai'i Pan Pacific • GCC: Global Community Citizenship 	Fall 2018- Present: <ul style="list-style-type: none"> • DH: Diversification Humanities • DL: Diversification Literature • DS: Social Science • GL: Language Arts • HPP: Hawai'i Pan Pacific • GCC: Global Community Citizenship
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DANCE

Alpha	Number	GE Certifications	When Taught in the last five years	Enrollments
DNCE	160	GH: Humanities	Fall 2015	18
		GH: Humanities	Fall 2016	20
		GH: Humanities	Fall 2017	17
		DA: Arts	Fall 2018	19
		DA: Arts	Fall 2019	15
DNCE	180	GH: Humanities	Fall 2015	18
		GH: Humanities	Fall 2016	19
		GH: Humanities	Fall 2017	21
		DA: Arts	Fall 2018	21
		DA: Arts	Fall 2019	19
DNCE	190	GH: Humanities	Fall 2015	19
		GH: Humanities	Fall 2016	22
		GH: Humanities	Fall 2017	17
		DA: Arts	Fall 2018	13
DNCE	251	GH: Humanities	Spring 2016	15
		GH: Humanities	Spring 2017	17
		GH: Humanities	Spring 2018	18
		DA: Arts	Spring 2019	17
		DA: Arts	Spring 2020	12

DNCE	260	GH: Humanities	Spring 2016	11
		GH: Humanities	Spring 2017	7
		GH: Humanities	Spring 2018	19
		DA: Arts	Spring 2019	7
		DA: Arts	Spring 2020	10
DNCE	280	GH: Humanities	Spring 2016	15
		GH: Humanities	Spring 2017	13
		GH: Humanities	Spring 2018	14
		DA: Arts	Spring 2019	14
		DA: Arts	Spring 2020	13
DNCE	290	GH: Humanities	Spring 2016	9
		GH: Humanities	Spring 2017	9
		GH: Humanities	Spring 2018	8
		DA: Arts	Spring 2019	10
DNCE	360	GH: Humanities	Fall 2015	11
		GH: Humanities	Fall 2016	13
		GH: Humanities	Fall 2017	11
		DA: Arts	Fall 2018	10
		DA: Arts	Fall 2019	7
DNCE	419	GH: Humanities, GCC: Global Community Citizenship	Fall 2017	10
		DA: Arts, GCC: Global Community Citizenship	Fall 2019	7
DNCE	460	GH: Humanities	Spring 2016	11
		GH: Humanities	Spring 2017	9
		GH: Humanities	Spring 2018	10
		DA: Arts	Spring 2019	8
		DA: Arts	Spring 2020	12

DRAMA

Alpha	Number	GE Certifications	When Taught in the last five years	Enrollments
DRAM	271	GH: Humanities	Fall 2015	20
		GH: Humanities	Spring 2016	16
		GH: Humanities	Spring 2017	14
		GH: Humanities	Fall 2017	8
		DH: Humanities	Fall 2018	15
		DH: Humanities	Fall 2019	17
DRAM	318	DA: Arts, GL: Language Arts	Fall 2018	11
		DA: Arts, GL: Language Arts	Spring 2019	15
		DA: Arts, GL: Language Arts	Fall 2019	6
DRAM	419	GH: Humanities	Spring 2017	19
		DA: Arts, GCC; Global Community Citizenship	Spring 2019	9

MUSIC

Note: Music courses were renumbered in Fall 2019, both old and new numbers listed in table.

Alpha	Number	GE Certifications	When Taught in the last five years	Enrollments
MUS	160	GH: Humanities Note: Course became certified in Fall 2017	Fall 2017	9
		GH: Humanities	Spring 2018	5
		DA: Arts	Spring 2019	11
MUS	106 (Re # from 160)	DA: Arts	Fall 2019	14
		DA: Arts	Spring 2020	12
MUS	166	GW: World Cultures	Spring 2015	21
		GW: World Cultures	Fall 2016	18
		GW: World Cultures	Fall 2017	43
		GW: World Cultures	Spring 2018	41
		FGC: Global Multicultural Persp Grp C	Fall 2018	46
		FGC: Global Multicultural Persp Grp C	Spring 2019	49

MUS	107 (Re # from 166)	FGC: Global Multicultural Persp Grp C	Fall 2019	50
		FGC: Global Multicultural Persp Grp C	Spring 2020	45
MUS	180	GH: Humanities	Spring 2016	21
		GH: Humanities	Spring 2017	10
		GH: Humanities	Fall 2017	11
		GH: Humanities	Spring 2018	9
		DA: Arts	Spring 2019	12
MUS	108 (Re # from 180)	DA: Arts	Fall 2019	13
		DA: Arts	Spring 2020	10
MUS	110	DA: Arts	Spring 2019	5
MUS	102	GH: Humanities	Fall 2015	48
		GH: Humanities	Spring 2016	47
		GH: Humanities	Fall 2016	35
		GH: Humanities	Spring 2017	40
		GH: Humanities	Fall 2017	28
		GH: Humanities	Spring 2018	38
		DA: Arts	Fall 2018	34
		DA: Arts	Spring 2019	38
MUS	114 (Re # from 102)	DA: Arts	Fall 2019	36
		DA: Arts	Spring 2020	37
MUS	195	GH: Humanities, HPP: Hawai'i Pan Pacific	Fall 2017	8
		DA: Arts, HPP: Hawai'i Pan Pacific	Fall 2018	11
		DA: Arts, HPP: Hawai'i Pan Pacific	Spring 2019	13
		DA: Arts, HPP: Hawai'i Pan Pacific	Fall 2019	13
MUS	365	GH: Humanities	Fall 2015	7
		GH: Humanities	Fall 2017	5
MUS	366	GH: Humanities	Spring 2016	7
		GH: Humanities	Spring 2018	5
MUS	367	DH: Humanities	Fall 2019	19

MUS	404	GH: Humanities	Fall 2015	21
		GH: Humanities	Spring 2016	30
		GH: Humanities	Fall 2016	18
		GH: Humanities	Spring 2017	28
		GH: Humanities	Fall 2017	17
		GH: Humanities	Spring 2018	20
		DA: Arts	Fall 2018	23
		DA: Arts	Spring 2019	15
		DA: Arts	Fall 2019	17
		DA: Arts	Spring 2020	21
MUS	465	GH: Humanities	Spring 2017	4
	400 (Re # from 465)	DA: Arts	Fall 2019	11

G. Other Important Data

While the performance of a program can often be measured in terms of student graduates, Performing Arts provides vital support of the University’s larger mission through its unmatched outreach to the public. The Program thus present this additional data—the following table documents the total attendance for *only* student performances for the following academic years:

AY 2015-2016 Venue	Attendance
Fall 2015 Great Leaps Dance Concert	1043
Fall 2015 UHH Jazz Orchestra Concern	1010
Holiday Orchestra/Choral Concert	600
The Dragon Slayer and Other Timeless Tales	572
I Love You, You’re Perfect, Now Change	1258
Spring 2016 Great Leaps Dance Concert	769
Spring 2015 UHH Jazz Orchestra Concert	651
Spring Choral Concert	301
Senior project:	(part of Great Leaps)
• “Ho’olei Maluo”	
• Pueo (senior project)	35
• Clarinet Recital (senior project)	40
• Channeru Maikeru – Mikki Meets (senior project)	25
• Real Life Hardships: A Rock Concert (senior project)	10
• Fabulation (senior project)	400
TOTAL	6,714

AY 2018-2019 Venue	Attendance
Fall 2018 Great Leaps Dance Concert	730
Fall 2018 UHH Jazz Orchestra Concern	657
Holiday Orchestra/Choral Concert	482
Scary Scenarios 2018 (site specific)	318
Valentine Vignettes 2019 (at Lobby Stage)	40
Spring 2019 Great Leaps Dance Concert	520
Spring 2019 UHH Jazz Orchestra Concert	(performed as band for RENT)
Spring Choral Concert	362
RENT (spring musical w/Jazz Orchestra & Dance Ensemble - 6 performances)	2130
Senior Projects:	
• Megan Mina & Wailana Walker, I Heart the Arts event	75
• Irie Taguchi, Issha Mata, Adrianna Zablan: For the Love of Musicals (@Int'l Night event)	600
• Bernard Benjamin Villa, screenplay	N/A
• Roseline Moniz, research project	N/A
TOTAL	5914

AY 2019-2020 Venue	Attendance
Fall 2019 UHH Jazz Orchestra Concert	596
Holiday Orchestra/Choral Concert	536
Hawaiian Nutcracker – w/ UHH Dance Program (5 performances)	2181
Valentine Vignettes	50
Spring 2020 Great Leaps Dance Concert	Cancelled COVID -19
Spring 2020 UHH Jazz Orchestra Concert	Cancelled COVID-19
Spring Choral Concert	Cancelled COVID-19
Family Dreams (senior project)	300
TOTAL	3,663

This interface with the local community is valuable in showing how the work of the institution directly serves the people of the Big Island. In fact, survey results from *Arirang: The Cultural Spirit of Korea in Hawai'i* (2017), which was a free public performance of Korean culture that was underwritten by grants and attended by 347 people, showed the public appreciation of such to experience and the learn different cultures:

- Please bring this show back, it was beautiful!
- Inspirational!
- Please continue! My young friends who are Marshallese truly enjoyed the experience.
- Wonderful event, beautiful costumes, artistic dancers, great community participation.
- Thank you for all your work in bringing this excellent selection of Korean culture of Hawaii.
- Excellent program! Colorful, rich in experience, joyful & touched the heart with the depth of this culture.
- Fantastic, enjoyed this a lot & learned much.

- The narratives really heightened my understanding. Excellent job.

(For more data on the public outreach of student/department performances, please see Appendix A, which documents attendance data for all student-centered performances from AY 2012-2013 through AY 2019-2020)

Finally, our productivity can also be measured through our faculty’s contributions to UH Hilo’s and to the Community’s performing arts scenes:

Name of Faculty and Rank	Major Performances & Compositions since 2012 For full CVs of each faculty member, see Appendix B	Awards & Grants
Ariana C. Basset, Theater Technician and Resident Designer	<p>UHH (Set Design)</p> <ul style="list-style-type: none"> • & Head Scenic Artist, Props Master, Lighting Designer, <i>Rent</i> (2019) • & Lighting Designer, Light Board Operator, Jazz Orchestra with Dweezil Zappa (2017) • & Head Scenic Artist, Lighting Designer, <i>Evita</i> (2017) • & Head Scenic Artist, Props Master, Lighting Designer, <i>Ghost of Hiroshima</i> (2016) • & Head Scenic Artist, Props Master, Lighting Designer, <i>I Love You, You're Perfect, Now Change</i> (2016) <p>Non UHH</p> <ul style="list-style-type: none"> • <i>Aladdin</i> - Presented by Center Stage (May 2019) • <i>Pangea - Music Video</i>, By Professor T & the Eastside Shedders (January 2018) • <i>Shout! The Mod Musical</i> (October 2017) • <i>Mary Poppins</i> - Presented by Island Dance Academy (May 2017) • <i>Center Stage Travels to Disney</i> - Presented by Center Stage (May 2017) • <i>Measure for Measure</i> - Presented by the Hilo Community Players (July 2015) • <i>Alice in Wonderland</i> - Presented by Island Dance Academy (May 2015) • <i>Center Stage Class Showcase</i> (May 2014) 	
Annie Bunker, Lecturer in Dance	<p>UHH</p> <ul style="list-style-type: none"> • Creating, Directing and video scoring for Fall Virtual Great Leaps! production of a video works for online Fall 2020 UHH Modern I Dance and Fall 2020 HCC Environmental Dance Classes, UHH, Hilo, HI • Creating, Directing and video scoring the production of 5 individual videos for online Spring 2020 UHH Modern I Dance class, UHH • Creating, Directing and video scoring the production of 5 individual videos for online Spring 2020 for HCC Aerial II Dance class, HCC • Finding Center, Dreamscape, Spring Great Leaps!, UHH, • UHH, Hawaiian Nutcracker, collaborator/choreographer/performer, UHH • Four choreographed works included : Snow Queen and Prince, Fire and Ice, Crater Birds and Reef Fish, UHH 	2018 Lecturer of The Year Award, Hawai'i Community College

	<ul style="list-style-type: none"> • Remnants, Passing through..., Moving Incantation, Burble Werble, Spring Great Leaps!, UHH • Wiley Widget III, Leavings, The Calling..., Return Again, Fall Great Leaps!, UHH • Particles, Upside Round, Great Leaps!, Relentless, Fall Great Leaps!, UHH • NO Speak-Hear-See, Off The Wall, Spring Great Leaps!, UHH <p>Non UHH</p> <ul style="list-style-type: none"> • “Pushing Water” in collaboration with Wrenn Bunker Koesters, Chuck Koesters and Charles Alexander, Produced by: Made in Hawai’i Film Festival, Palace Theater, Hilo, HI • Site Specific Performance, MOCA, Hilo, HI • Aerial Dance Festival, New York City, NY • Dandelion Dance Theater, EHCC, Hilo, HI • Sunset Vignettes, Saguaro National Park, Tucson, AZ • Dance Collective, Hilo, HI • Site Specific Gallery Performance, MOCA, Hilo, HI • Dandelion Dance Theater, EHCC, Hilo, HI 	
Lee Dombroski, PAC Manager	<p>UHH (Costume Design)</p> <ul style="list-style-type: none"> • <i>The Conversion of Ka’ahumanu</i>, Video version due to COVID-19, 2020 • <i>The Hawaiian Nutcracker</i>, 2019 • Happy Face Spider costume for <i>Mo’o Huelo: Tale of a Tail</i>, KEAKA Hawaiian Language Theatre Festival, 2019 • <i>RENT</i>, 2019 • <i>Scary Scenarios</i>, 2018 • <i>Aloha Las Vegas</i>, 2017 • <i>Evita</i>, 2017 • <i>I Love You, You’re Perfect, Now Change</i>, 2016 • <i>Conquering the Sun</i>, 2014 <p>Non UHH (Costume Design)</p> <ul style="list-style-type: none"> • <i>The Wiz</i>, Kamehameha Schools Hawai’i, 2019 • <i>Hairspray</i>, Kamehameha Schools Hawai’i, 2018 • <i>Once on this Island</i>, Kamehameha Schools Hawai’i, 2017 	<p>AWARDS:</p> <p>UH Hilo Pūlama ‘Ike Award Spring 2018</p> <p>GRANTS:</p> <ul style="list-style-type: none"> • PI: WESTAF (Western Arts Federation) Annually awarded 2 grants since 2007 for Artist support (up to) \$2,500 each • PI: WESTAF CARES operational Support \$20,000 (2020) • PI: NEFA (New England Foundation for the Arts) Touring and presentation grants 4 since 2010 - various amounts • Co-PI UH Mānoa SEED Grant \$5,000 support for the “It Gets Better Project” 2015 • PI: UH Hilo Diversity Grant \$5,000 support for the “It Gets Better Project” 2015 • PI: UH Hilo Diversity Grant \$5,000 Support for “Masters of the Current”
Amy Horst, Instructor of Music	<p>UHH (Choral and Vocal Rehearsal)</p> <ul style="list-style-type: none"> • Choral and Orchestral Conductor, <i>Holiday Card To Hilo</i>, annually in December 2013-2018 • Choral Conductor, <i>We Sing the Spring</i>, annually in April 2014-2019 • Vocal Coach, <i>I Love You, You’re Perfect, Now Change</i>, 2016 • Orchestra Conductor and Music Director, <i>A Little Night Music</i>, 2016 (includes work for orchestral rehearsals) • Vocal Director, <i>Guys and Dolls</i>, 2001 • Vocal Director, <i>Into the Woods</i>, 2000 (also appeared in role of Cinderella) 	

	<p>Non UHH (Performances)</p> <ul style="list-style-type: none"> • Vocal concerts, RidgePointe and Sholom Home retirement centers, Minneapolis, Minnesota; soprano soloist, June 2018 • Benefit Concert for Youth Trip; Mayflower UCC, Minneapolis, Minnesota; soprano soloist, June 2018 • Sunday Service; Mayflower UCC, Minneapolis, Minnesota; soprano soloist, June 2018 • Rachel Edwards vocal concert; Church of the Holy Cross, Hilo; soprano duetist; February 2018 • Louder Than Words vocal concert; East Hawaii cultural Center, Hilo: soprano soloist; January 2018 • Messiah; Christ Lutheran Church, Hilo; soprano soloist; December 2017 • Hilo Community Chorus; First United Protestant Church, Hilo; soprano soloist; December 2017 • Sunday Service; Church of the Holy Cross, Hilo; soprano soloist; July 2017 • Sunday Service; Mayflower UCC, Minneapolis, Minnesota; soprano soloist; July 2017 • Benefit Concert for Youth Trip; Mayflower UCC, Minneapolis, Minnesota; soprano soloist; June 2017 • Sing for your Summer Concert; Minnetonka, Minnesota; June 2017 • Two Many Sopranos vocal concert; Hilo; soprano soloist; June 2017 • Art in the Park Hilo event protesting proposed defunding of NEA; soprano soloist; May 2017 • Christmas Day Service; Mayflower UCC, Minneapolis, Minnesota; December 2016 • Holiday Song Concert; Minnetonka, Minnesota; December 2016 • Messiah Sing-Along with Hilo Community Chorus; soprano soloist; December 2016 • A (Mostly) Classical Recital: Songs and Arias; soprano soloist; September 2016 • Benefit concerts; Minneapolis and Minnetonka, Minnesota; June 2016 	
<p>Kristi “Kea” Kapahua, Lecturer</p>	<p>UHH (Choreography)</p> <ul style="list-style-type: none"> • 2020 Virtual Leaps – Conceived, choreographed and directed videos for the Fall 2020 online Virtual Leaps Dance Concert. - “Real Talk”, “A Hilo Au”, “Ahe Lau Makani”, “E Ku’u Morning Dew”, “Rise Up • 2019 Dance Director/Coordinator/Lead Choreographer for the “The Hawaiian Nutcracker” • 2019 “What Time Is It?”, “No Day But Today - Excerpts from RENT” Great Leaps • 2019 Co-choreographer with Celeste Staton for the musical “RENT” • 2018 “Feel It Still”, “How Far I’ll Go” “A Million Dreams” – Great Leaps • 2017 Dance Collective – Performed in “Kahuwai” choreographed by Trina Nahm-Mijo • 2017 “We Go Together”, “If You Know, You Know”, “Man in the Mirror” – Great Leaps • 2016-2018 Performed in the Great Leaps Concerts 	

	<ul style="list-style-type: none"> • 2016 Dance Collective – Performed Earnest Morgan’s “Ku’u Home O Kahalu’u” • 2016 “Origins”, “7 Years” – Great Leaps • 2016 Directed and Restaged Earnest Morgan’s choreography which includes “Ku’u Home O Kahalu’u”, “Mele O Kaho’olawe”, “For All We Know” – Great Leaps • 2015 “One-Song”, “All I do is Dream of You”, “Color Lines” – Great Leaps <p>Non UHH (Choreography and Performance)</p> <ul style="list-style-type: none"> • 2018 Choreographer for “Willy Wonka and the Chocolate Factory” - Palace Theater, Hilo • 2017 Choreographer for “For Such A Time As This” - Kamehameha Schools, Keaau • 2017 Cross Currents Ho’ike – Choreographed “This Is Me” – Maui Arts and Cultural Center • 2018 Cross Currents Ho’ike – Set the dance work “How Far I’ll Go”. • 2017 Choreographer and performer for Joshua Aaron Concert, Israeli composer and musician - New Hope Church, Hilo • 2016 I Moving Lab - Performer/Collaborator/Choreographer with Jack Gray and other Indigenous international performing artists. - University of Hawaii at Hilo and Maui Arts and Cultural Center • 2015 Choreographer and Dancer for Christmas Benefit Concert for Soya – Hilo United Methodist Church 	
Richard Lee, Associate Professor of Music	<p>UHH</p> <ul style="list-style-type: none"> • UHH Symphony Orchestra, principal flute (2012) <p>Non UHH</p> <ul style="list-style-type: none"> • Currently working on CD of original works: <i>Save Your Smile</i> (release pending) • Numerous concert, club, and recording appearances throughout the US and in Canada (up through 2014) • Blue Dragon, Kawaihae (2012-2013) • Aids Foundation Benefit, Kona (2013) • Black and White Night, Palace Theatre, Hilo (2012, 2013) • Pisces Aerospace Closing Ceremony, Waikoloa, Kona (2012) • Performances with Lou Ann Gurney & other musicians at Banyan Drive Cafe (2012) 	
Justina Mattos, Assistant Professor	<p>UH Hilo (Directing)</p> <ul style="list-style-type: none"> • <i>Hawaiian Nutcracker</i> (2019) • <i>Rent</i> (2019) • <i>Aloha Las Vegas</i> (2018) <p>Non UHH (Directing)</p> <ul style="list-style-type: none"> • <i>Scary Scenarios</i>, Nani Maui Gardens (2019 & 2017) • <i>Antony and Cleopatra</i>, Hilo Community Players (2014) • <i>The Trial of Lili’uokalani</i>, East Hawai’i Cultural Center (2013) <p>Compositions</p> <ul style="list-style-type: none"> • <i>“Oh, Hello!” A Teen Othello</i>, Hilo Community Players, summer 2020. 	UH Mānoa SEED Grant, \$1,000, Spring 2018

	<ul style="list-style-type: none"> • <i>Mo’o Huelo: Tale of a Tail, a Hawaiian language musical for children.</i> Produced for KEAKA Hawaiian language Theatre Festival, UH Hilo 2019. • <i>‘Ekolu, a bi-lingual Hawaiian/Pidgin touring production for children.</i> Produced through Theatre ‘Auana program, UH Hilo 2018. • <i>Kakahiaka, a Hawaiian language musical for children.</i> Produced for KEAKA: Hawaiian Language Theatre Festival, UH Hilo 2016. • "Tomorrow: A Pidgin Comedy," co-written with KellyRae Bell, presented for B.A.C.E. 2010. Incorporated into Hilo Da Musical at University of Hawai’i at Hilo, 2015. • <i>After Dawn. A Novel.</i> Lulu Publication Co. 2014. 	
Celeste A. Staton, Instructor	UHH (Dance Director/Coordinator) <ul style="list-style-type: none"> • <i>Rent</i> (2019) • <i>Hawaiian Nutcracker</i> (2019) • <i>Evita</i> (2017) • <i>Miss Saigon</i> (2014) • <i>Hairspray</i> (2012) 	Chancellor’s Award for Excellence in Teaching, AY 2015-2016
Trever L. Veilleux, Lecturer	UHH <ul style="list-style-type: none"> • Director, UH Hilo Jazz Orchestra (2013-present) NON UHH <ul style="list-style-type: none"> • Performer, <i>Zappa U</i> (2017) • Performer, <i>Professor T & The East Side Shredders</i> (2017) • Performer, <i>Technical Difficulties, A Big Distraction</i> (2014) 	<ul style="list-style-type: none"> • Global Music Awards, Best Music Video/Best Band, “Pangea” (2018) • Hollywood Now Film Festival, Best Music Video, “God Came ‘Round” (2017) • London Eye Film Festival, Best Music Video, “God Came ‘Round” (2017) • Los Angeles Independent Film Festival Awards, Best Original Song, “Come in The Water’s Fine” (2016)

VIII. Program Resourcing Analysis

When looking at costs, it is first imperative to acknowledge the classes that have been taught for free as of fiscal year 2018 by those who are not a part of the teaching faculty in the Performing Arts Department:

Lee Dombroski, the director of the Performing Arts Center, regularly teaches PART 399, a 1-credit independent study substitution for the PART 395 Senior Seminar, which often does not make the minimum 10 students needed to justify an actual course.

Arianna Bassett is a non-teaching specialist (designer and theater technician) in the Performing Arts Department—her job is to support student performances. However, she regularly teaches DRAM 280 and DRAM 280L (Basic Stagecraft 3cr + Lab 1cr), which provides a basic introduction to a wide variety of skills and knowledge needed in the realm of technical theatre. Although we do not have a technical theatre degree or even a technical theatre track within our Performing Arts degree, students at UH Hilo emerge with marketable skills in technical theatre because of the extensive hands-on experience they gain through this program. This is offered every semester, with the assistance of Rob Abe, the technical director for the Performing Arts Center.

This creative augmenting paid instruction has helped to manage the cost of lecturers/adjuncts while also ensuring that student competition is not affected despite of low enrollment cancellations. However, expanding on this may not be an option as these activities are done outside of collective bargaining.

Generally speaking, G (state)-funded personnel expenses have remained static over time; however, TFSF (Tuition, Fees, and Special Fees) expenditures, primarily in the form of lecturers has increased threefold:

Expenditures YTD						
G-Funded Personnel	2015	2016	2017	2018	2019	2020
G034	217,819.66	217,218.00	240,657.00	202,482.00	218,163.00	226,738.50
B020-Personnel Expense	217,819.66	217,218.00	240,657.00	202,482.00	218,163.00	226,738.50
TSFF						
S312T	246,059.71	235,999.79	261,949.64	262,999.32	296,545.44	321,005.12
B020-Personnel Expense	246,059.71	235,999.79	261,949.64	262,999.32	296,545.44	321,005.12

This trend has negative consequences in that the heavy reliance on non-permanent (non-tenure track employee) adversely affects the program's performance data per new metrics released in Fall of 2020:

	\$ per degree	Cost per SSH	SSH per FTE instruction	'15-'20 change	Declared majors 2020	'15-'20 SSH total	%FTE non tenure-track (2019-2020)
PA	\$183,627	\$296	351	5.1%	20	9098	72%
History	\$38,929	\$320	403	-14.6%	13	9271	45%
Math	\$124,409	\$193	514	-5.9%	13	26511	59%
Chemistry	\$91,522	\$266	667	-10.9%	20	16102	14%

	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020	'15-'20 change
Instructional Salary Expense per Degree	\$39,323	\$55,766	\$39,361	\$40,146	\$143,095	264%
Salaries	\$353,904	\$390,361	\$356,680	\$401,457	\$429,286	21%

Part of the problem lies in how positions are funded in this system. In the past, one instructor (non-tenure track full-time) position was underwritten using a permanent personnel number, meaning fringe costs were borne by the State. However, as of the start of AY 2020-2021, all instructors have been moved back to tuition funding, making them the most vulnerable when enrollment drops. This means the department will have to scrutinize their use of TFSF when resourcing their program.

For example, cost analysis show that using faculty external to the program (and paid via overloads) may not be cost effective. For example, In Spring of 2019, two faculty members from KHUOK was tapped to teach Dance 194, Indigenous Leadership through Hula, and MUS 195 Contemporary Island Music. However, given the low enrollments, 13 out of 67 in DNCE 194 & 12 out of 10 in MUS 195 suggests the \$13,345 that was paid out as overloads for 25 students at most may be less cost effective than an instructor who could cover this in-load.

Expenditures YTD						
C101-Overload	2015	2016	2017	2018	2019	2020
	10,332.40	11,432.00	13,688.00	8,464.00	250.00	5,234.44

The program is also looking to maximize the deliverance of SSH by the core faculty. Recent retirements leave the department free to rethink the kinds of specializations it needs to have on hand to reduce dependency on external faculty. As the following table shows, an instructor will now cost on average well over \$100,00 due to fringe cost.

Going forward, the program is keen on making sure that the generation of SSH for such position is much higher than it has been in the past. The following shows the average SSH per term was less than half the averages in English (240) and Spanish (220):

	Spring 2019	Enroll & fill rate	Fall 2019	Enroll & fill rate	Spring 2020	Enroll & fill rate
Dance Instructor (retired)	DNCE 251 Intro to Dance	17 (85%)	DNCE 160	15 (100%)	DNCE 251 Intro	12 (60%)
	DNCE 260 Ballet II	7/13 (45%)	DNCE 360 Ballet III	7 (70%)	DNCE 260 Ballet II	10 (50%)
	DNCE 401 Ensemble	5 (31%)	DNCE 401 Ensemble	9 (56%)	DNCE 401 Ensemble	11 (68%)
	DNCE 460 Ballet IV	8 (40%)	DNCE 419 DNCE Edu	7 (43%)	DNCE 460 Ballet IV	12 (60%)
TOTAL SSH		111		114		135

Sum of Amount						
Row Labels	2015	2016	2017	2018	2019	2020
Dance Instructor (retired)	\$ 74,837.45	\$ 75,367.22	\$ 80,859.39	\$ 86,620.30	\$ 92,711.80	\$ 113,590.77
Salary	\$ 55,337.90	\$ 54,910.50	\$ 57,108.00	\$ 58,896.00	\$ 61,012.50	\$ 73,348.50
Fringe	\$ 19,499.55	\$ 20,456.72	\$ 23,751.39	\$ 27,724.30	\$ 31,699.30	\$ 40,242.27
Grand Total	\$ 88,346.63	\$ 87,665.27	\$ 95,478.99	\$ 99,769.53	\$ 108,173.42	\$ 135,928.72

The faculty in music has already adjusted its offerings to ensure that the instructor position remains one of the highest generators of SSH (currently at 249 for the Fall 2020 semester). Much of this was contingent upon developing GE certified courses that were also certified as Writing Intensive (WI), which is a UH system graduation requirement. Music has also been experimenting with DL and is having success in attracting a high number of registrations for both MUS 107 Music in World Culture and MUS 367 History of Pop Music.

Plans are underway by one of the current lecturers in dance to adapt to DL given the COVID-19 situation. Kea Kapahua has recently been featured on the [Chancellor's Blog](#) for using technology in ways never before imagined for dance practitioners. Plans for maximizing SSH in this area also include mapping new curriculum to the Board of Regent's recent [Budget Policy Paper Framework for Fiscal Biennium 2021-23](#) :

1. The Performing Arts Department recently submitted a revision of key curriculum with the intent of better connecting the program to the learning of "cultural competence"—that is, the goal of imbuing students with the "knowledge and understanding of Hawai'i's unique land and people so they can contribute to the Hawai'i we aspire to for all" (Budget Policy, p. 5). Plans are underway to look at DNCE 401 Dance Ensemble as a platform to explore hybrid dance forms while also looking at the problems such hybridization posed in the past. For example, the 40s era of cellophane skirts and coconut bras are a harsh reminder of what can happen with the

commercialization and sexualization of hula and Hawaiian women, but can modern dance approaches help redefine some of these oppressive stereotypes of the indigenous. DNCE 459 Topics in Dance is being revamped to explore identify and place from a Hawaiian perspective, which includes an understanding of ‘ohana and community and some of the limitations to that (including the “modernization” of chanting and instrument use by individuals such as Mark Kea’li’i Ho’omalū).

2. The department sees this position as increasing “ the development of educational pipelines that seamlessly integrate our K12 system, community colleges and universities to prepare students for success at every level of education and career” (Budget Policy, p. 6). Through work directly with immersion schools and Native Hawaiian student programs, the department aims to increase enrollment for a key sector of the population—Native Hawaiians—whose graduation rates are counted as a hallmark for Performance Funding under the Hawai’i Graduation Initiative.
3. Infusing most if not all of dance instruction and courses with materials of Hawai’i and the larger indigenous Pacific aligns with the stated “new sectors for priority and investment” (Budget Policy, p. 8). It not our intent to compete with the cultural knowledge and expertise of hālau hula, but we wish to give local and Hawaiian students global access to a wide variety of other forms of dance and a larger platform to critically think about the history (albeit at times controversial) and important role dance and music still plays in our communities.

Many of these ideas were highlighted in the October 2020 Memorandum to UH Hilo Administration requesting an instructor position in Dance (See Appendix C). The return to the three-track major (but in a modified and fiscally sustainable form) will be contingent upon ensuring FTE in Dance can be stabilized.

For more detailed information on G- versus TFSF-funding, please see Appendix D.

Of final concern is the perception that Performing Arts is an “expensive” program. Much of this needs to be explained per the simple fact that student performances necessitate maintenance of a wide array of equipment, much as a science labs are in Chemistry and Marine Science.

Expenditure YTD B040—Other Current Expenses * notes years when public performances were cancelled due to COVID-19							
Row Labels	2014	2015	2016	2017	2018	2019*	2020*
	12,857.06	13,137.28	10,434.31	29,298.55	20,810.09	6,422.09	3,137.49

A breakdown of expenses that yearly expenses are generally consistent, with the biggest expenditure on posters and handbills; however, this is monies internally spent with transfers from UH Humanities to the UH Graphics Department, which supports the latter in its operations.

	2015	2016	2017	2018	2019*
Piano maintenance & repair	\$1,200	\$700	NA	\$1,000	\$500
Posters, playbills, and other handouts	\$2,923	\$2,799	\$5,375	\$1,400	\$50
Supplies for performers (makeup, costume, etc.)	\$459	\$275	\$335	\$150	\$1,000

Stage supplies (lumber, pain, hardware, etc.)	0	\$2,171	\$300	\$1,600	\$1,000
Sheet Music & CDs	\$205	\$950	\$512	\$794	\$750
Royalties	\$240	\$250	\$500	0	0
TOTAL	\$5,027	\$7,145	\$7,022	\$4,044	\$1,500

*2019 expenses are low as all Spring performances were cancelled

Overall, costs for production support is small in comparison to the total expenditure in category B040 Other Expenses—up until 2017, \$4,000 to \$6,000 yearly was being spent on accompaniments and other one-time services. One possible idea for bringing costs down is the use of color laser printing for smaller productions. Nevertheless, it may be helpful in the future to set a general recurring amount for the department so that instruction and regular maintenance of equipment is not hindered.

IX. Future Goals

The program is already in the midst of major reconfiguration, moving ahead with a proposal to renovate the major as well as starting down the path towards programmatic assessment.

Part A: An Old-New Definition of the Major

As stated in the previous section, the Department has recently developed SLOs and a new curricular format to enhance the viability of the major and to reverse the decrease in enrollment brought about by the collapse of the three tracks in Fall of 2015 under pressure from the CAS Dean’s Office regarding under-enrollment in music, dance, and drama. The department has since received much feedback from students; as stated in the proposal, “The current 52 credit B.A. program in Performing Arts is too cumbersome and unappealing to students. Most students are not interested in a broad Performing Arts program that requires courses across the board in dance, drama and music. Not every potential actor feels comfortable singing or dancing; and not every vocalist wants to act.” (See page 3 of Appendix H) Even as far back as the 2011 Self-Study, students were already expressing very definitive choices from the outset of their major that then culminated in gainful employment in line with those tracks. (See pages 5 and 17 through 19 of Appendix F for data on the different tracks and subsequent employment of graduates).

As of Fall of 2020, a revised major reinstating the three tracks of music, dance, and drama/theater is entering its second revision as the first submitted in 2019 was still considered too credit heavy at 44 to 47, which led to concerns of fiscal commitment. The newer proposal this year pares down the credits to exactly 44 credits, including 15 credits in any of the three tracks—eliminating the credit differential among the three. This should aid on on-time completion of the degree as well as enable student to consider Performing Arts as a viable second major.

The new core also includes a choice of two classes from a list that is specifically Hawai’i- and Pacific-Oriented:

- DNCE 459 Topics in Dance (3)—this course will explore hybrid dance forms while also problematizing “hybridity” in the context of Hawaii’s history and colonization (i.e. the cellophane skirt and coconut bra of the 40s)
- DRAM 387 Performance Education (3)—this course will focus on outreach to the local public schools and to Hawaiian immersion programs
- DRAM 243 Drama of Hawaii & the Pacific (3)
- MUS 175 Intro Music of Polynesia (3)
- MUS 176 Hist & Dev of Hawn Music (3)
- MUS 195 Contemporary Island Music (3)

This move is meant to further enhance the program’s link to the University mission; while Performing Arts has long had this tradition embedded in instruction and performances, making it a visible part of the core makes this focus much more visible. The Hawai’i/Pacific content showcased through this proposed new program capitalizes on the uniqueness of our island location, as well as the special skills, experiences and training of our faculty—all of this complies with UH System’s and UH Board of Regents’ strategic initiatives.

If approved, the revised major will be instated as of Fall of 2021. For the full Proposal, see Appendix H. However, as stated earlier, much may be contingent upon stabilizing FTE in the program. (See Appendix C for the Budget Analysis of a full-time Instructor position) This position will be crucial in developing a larger range of GE courses in Dance (possibly by DL) to generate more SSH, which may prove fruitful in alleviating external scrutiny of the program. This will allow the department to transform itself into one with greater service to non-majors through GE but also through more pronounced work in supporting physical health and social empathy on campus. The department has offered Pilates courses for Kinesiology majors in the past; perhaps Music can attempt to develop mental health applications in partnership with counseling and advising on campus. Drama can also look to replicate what “[Literature and Medicine](#)” programs across the country have done to foster intersections between the humanities and science disciplines.

Part B: Student Learning Outcomes.

The following are the general student learning outcomes and curriculum that Performing Arts has recently developed in the Department vis-à-vis the new major. Note that the new SLOs include discipline-specific skills as well outcomes mapped to [GE learning outcomes](#) (which at UH Hilo are the core competencies required by WSCUC).

Upon graduation with a credential from this Department, students will be able to:

1. Demonstrate key skills in their major field of study (i.e. dance, music, drama)—PROGRAM SPECIFIC OUTCOME—have each course flesh these out at the course level
2. Demonstrate an ability to work in group settings—GE LEARNING OUTCOME 6
3. Successfully lead a performance in their chosen area of expertise
4. Critically analyze “text” and make creative judgments on the performance of that “text”—whether it be dance, a musical score, or a play—GE LEARNING OUTCOME 1

5. Incorporate a multicultural perspective into their work—GE LEARNING OUTCOME 5

Given this new trajectory, the program looks to furthering innovative teaching. The creative use of technology that has been spurred by the COVID pandemic will prove a worthy challenge for the faculty who have already started to explore very innovative adaptations of this new educational environment:

- [Drama professor Justina Mattos overcomes pandemic restrictions](#)
- [Kea Kapahua shares ho online instruction has transformed teaching the art of dance](#)
- [Aerial dancer Annie Bunker has figures out how to teach, perform, etc. all during pandemic](#)

Part C: Curriculum Matrix and Assessment

The program has also started its first steps towards programmatic assessment with the creation of curriculum matrix:

Key: I=Introduce D=Develop M=Master

B. A. in PARTs Dance Drama Music	1.Key skills	2.Work in groups	3. Take Lead Role	4.Analyze Text & Creative Judgment	5.Reflect on Hawaii/Pacific Issues	6.Incorp Multicultural perspective
CORE INTRO:						
DNCE150 (3)	I	I		I	I	
DRAM101 (3)	I	I		I	I	I
MUS107 (3)	I	I		I	I	
TECH:						
DRAM280 +L (4)	I	D		I		
DRAM364 (3)	D	M		D		
PERFORM (choose 1):						
DNCE 160 (3)	I	D	I	I		
DNCE 180 (3)	I	D	I	I		
DNCE 190 (3)	I	D	I	I		
DRAM 221 (3)	I	M	I	D		I
MUS 114 (3)	D	M	D	D		
HAW/PAC (choose 2):						
MUS 175 (3)	I	I	I	I	I	I
MUS 176 (3)	I	I	I	I	I	I
MUS 195 (3)		I		I	D	D
DNCE 459 (3)	D	D	D	D	D	D
DRAM 243 (3)	I			D	D	D
DRAM 387 (3)	D	D	M	M	D	D
CONCENTRATION (15):						
DNCE 160 (3)	I	D	I	I		
DNCE 190 (3)	I	D	I	I		
DNCE 180 (3)	I	D	I	I		
DNCE 260 (3)	D	D	D	D		
DNCE 280 (3)	D	D	D	D		
DNCE 290 (3)	D	D	D	D		
DNCE 371 (3)	M	M	M	M		D
DNCE 401 (3)	M	M	M	M		D
DRAMA						
DRAM 221 (3)	I	M	I	D		I

DRAM 430 (3)	M	M	M	M		I
MUSIC						
MUS 106 (3)	I	I		I		I
MUS 108 (3)	I	I		I		I
MUS 404 (3)	M	M	M	M		I
MUS 402 (3)	M	M	M	M		I
CAPSTONE:						
PART395/399 (1)	D, M					
PART495/499 (3)	M	M	M	M	M	M
Total: 44 credits						

Given that this is the first time the program has put together a sequencing of skills specific to the major, the faculty look forward to developing their own assessments specific to the Performing Arts Major.

Part D: Other Future Goals—Ramping Up Recruitment

One of the more immediate goals on the horizon is increased P-20 collaborations to help develop community ties and to recruit students into the Performing Arts major. Dance, in particular, is looking to expand the following:

Nā Pua No’eau (UH System Native Hawaiian Student Services) & Kīpuka (UH Hilo Native Hawaiian student center) are partnering with the UH Hilo Performing Arts Department to offer a summer camp for 3rd-7th grade and 11th through completed 12th grade from June 7th through June 18th 2021. The project is called “Aloha Lili’uokalani” (Grace in Times of Trouble). This summer program shares music, dance and drama with our young native Hawaiian community as we create performing art around Hawaiian cultural themes.

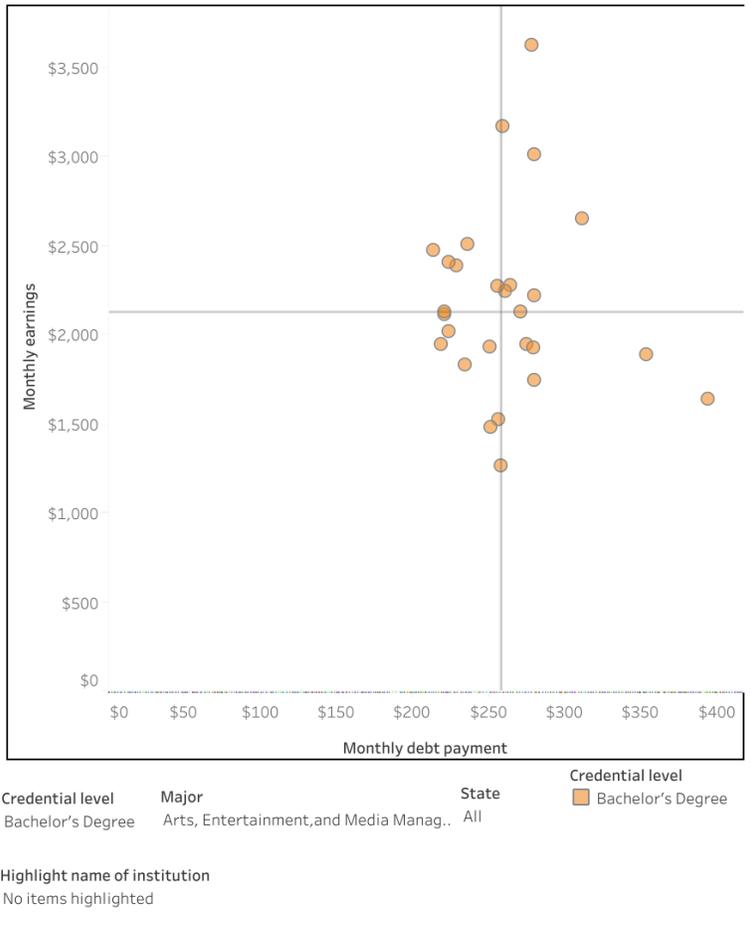
In addition, Dance is looking to expand upon Kea Kapahua’s work with Maui Island and Moloka’i Island schools while also fostering more indigenous centered material. The hope is that these initiatives will incite future performers to attend UH Hilo to pursue work that is highly meaningful to this State.

In conclusion, much work must be done to correct the existing bias that Performing Arts degrees do not lead to job readiness. As noted in the [2011 Self-Study for the Board of Regents](#), many graduates have gone on to find meaningful employment (see pages 12 through 14).

In fact, national data (table to the right) compiled from [Georgetown University's Center on Education and the Workforce](#) shows that debt to wage earnings is not prohibitive; however, the key is in keeping overall debt down. The affordability of UH Hilo's degree (see the [NCES College Navigator site for UH Hilo](#)), in comparison to Mānoa or to mainland universities should be one of the selling points of this particular degree.

In any event, Performing Arts' key strength lies in its ability to sustain large-scale community interaction. In support of this self-study, the Department submits letters from a number of individuals and organizations . (Appendix I) as evidence of its ongoing commitment to maintaining this unmatched interface via the love of performance and the desire to share the fruition of hands-on learning experiences.

Which programs have the highest first-year returns?



X. External Reviewers' Reports

Attach or insert here and include a response to recommendations.

XI. Academic Action Plan

TBA—this is drafted upon receipt of all reviews (external, ALO, Dean, and VCAA