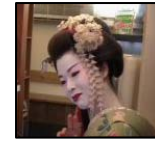




Periodic Program Review  
 "...establish action plans for improvement."  
 See below.



Encourage Your Students to Apply  
 "We could be doing better..."  
 See below.



Visual Anthropologists in Japan  
 See page 2.

# TEMPLE UNIVERSITY | FACULTY HERALD

VOLUME 38, NUMBER 5

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## From the Editor



**Lewis Gordon,**  
 Editor

We have now come to the final issue of *The Temple Faculty Herald* under my editorship. My research assistant, Ms. Joan Jasak, and I are fortunate to have achieved our goals for the publication.

Those goals included transforming the paper into a forum for discussion of issues of interest to the faculty and increasing the paper's readership. To those ends, we developed the current format of a mixture of investigative reporting, profiles of faculty and other university professionals, and the traditional service of printing the minutes from the meetings of the Faculty Senate.

The growth of the *Herald's* readership has exceeded our expectations. Faculty and other education professionals now read it from universities and education policy centers across the globe.

This issue includes our introduction of David Waldstreicher, whom I am happy to announce is the new editor of *The Temple Faculty Herald*. It also

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## Faculty Herald's New Editor

By Lewis Gordon  
 College of Liberal Arts



**David Waldstreicher,**  
 Professor of History,  
 College of Liberal Arts

The Faculty Senate Steering Committee voted unanimously for David Waldstreicher (*CLA*), Professor of History, to be the next editor of *The Temple Faculty Herald* as of July 1, 2008.

Says Frank Friedman (CST), Chairperson of the *Herald's* Editorial Board:

"The Faculty Herald Advisory Board is extremely pleased to have a person of David's background and experience as the new Editor of the *Faculty Herald*."

Before joining Temple's faculty, Waldstreicher taught history at Notre Dame University, American studies and history at Yale University, and was a member of the social sciences division at Bennington College.

Waldstreicher has received much acclaim for his scholarship. His awards and fellowships include elected membership in the American Antiquarian Society, the Dorothy and Lewis B. Cullman Center for Scholars and Writers Fellowship, the Woodrow Wilson Fellowship, a Benjamin Franklin Grant

*New Editor continued on page 2*

## Periodic Program Review to Complete Year Five in Initial Seven Year Cycle



**Jodi Levine Laufgraben,**  
 Associate Vice Provost,  
 Director,  
 Periodic Program Review

By Jodi Levine Laufgraben  
 Associate Vice Provost and Director of Periodic Program Review

Temple University will complete its 5<sup>th</sup> year of periodic program review (PPR) in June. As of May 1, 2008, 63 reviews have taken place with one additional review scheduled for early June.

Since the policy was implemented in fall 2003, the number of reviews has been increasing annually. In academic year 2003–2004, the first full year of periodic program review, 7 reviews were conducted. In the second year (2004–2005), 10 academic units were reviewed, along with 1 non-degree granting unit that supports

academic programs. In year three (2005–2006), 12 academic units were reviewed and 1 non-degree granting research center. In the fourth year (2006–2007), 13 academic departments were reviewed, along with two research centers and one international campus. Twelve academic units, 2 student support centers and 3 non-degree granting research centers will have completed reviews in 2007–2008 for a total of 17 reviews; the most reviews conducted in an academic year to date.

*Program Review continued on page 3*

## Encourage Your Students to Apply

By Ruth Ost  
 Director of Honors Program



**Ruth Ost,**  
 Director, Honors Program

A colleague recently called to ask how our students fare *after they graduate* from Temple. Her daughter, an outstanding high school senior by every measure, was facing a May 1 deadline: Should she come to Temple, or go elsewhere?

This professor knows the success stories of her own students, which are many, but not those in the other schools and colleges at TU. Because Temple's faculty are in it together—doing outstanding work as teachers, scholars and mentors—you deserve bragging rights across the campuses.

In case anyone asks, you could begin here: our grads flourish at Harvard, Penn, Stanford, Berkeley, Yale, Temple, MIT, Oxford, the Film Institute of America, etc. They land jobs at PricewaterhouseCoopers and Morgan Stanley; they "Teach for America" and join the Peace Corps. They publish memoirs. They are Marshall, Truman, Jack Kent Cooke, and Udall scholars; they are Rhodes finalists. They are Honorable Mention, *USA Today* Academic All-Stars. That is just for starters.

Scholars love specifics. Here are a few (want more? please ask): Bedelia

*Students continued on page 3*

# Visual Anthropologists Take on Japanese Visual Culture<sup>1</sup>



Richard Chalfen at Temple University Japan

By Richard Chalfen and Lindsey Powell  
*Temple University Japan, Tokyo*

Summer sessions offer faculty exciting opportunities to lead by example, to demonstrate the value of cultural comparisons and to emphasize learning in international contexts. In the following pages we offer a model of summer training in the Visual Social Sciences, one that could be duplicated and adapted to a variety of countries and alternative settings.

Between May 14 and June 22, 2007 the fourth Summer Workshop on Japanese Visual Culture was held at Temple's Japan campus, located in the Minami-Azabu section of Tokyo.<sup>2</sup> This six-week program was first introduced in 2004 as a "field version" of two regularly offered courses entitled: "The Visual Anthropology of Modern Japan" (Chalfen) and "Anthropological Problems in Visual Production" (Powell). Both were then part of the Anthropology of Visual Communication Program at Temple-Philadelphia. Between six and ten students have enrolled each summer, coming from such schools as Temple, Penn, Yale, UConn, University of Illinois, Evergreen College, Reed College, Loyola Marymount, Lewis and Clark among several others, and from such majors as East Asian Studies, Anthropology, Art History, Journalism, History, Communications, Advertising as well as the Studio Arts. Students earned six academic credits for their work, available on either undergraduate or graduate levels. The curriculum has been taught jointly by Richard Chalfen (Emeritus Temple and now The Center on Media and Child Health) and Lindsey Powell (Temple and Arcadia University), both of whom have lived, studied, and taught anthropology courses in Japan, and both have been undertaking original research and publishing results on different aspects of Japanese visual culture.

Students stayed in Temple dorms, pre-arranged home stays, or, for the two Japanese students, their families. All students were required to bring a digital camera (still or video) to Tokyo, and all were advised that having a laptop computer would facilitate

their work. Students have access to the full range of university activities and facilities including visiting lectures and events (film screenings, sake tasting, earthquake exercises, clubs, social events), a comprehensive library (probably the best English-language library in Japan), selective presentations in on-going courses at TUJ and a growing student body of Japanese and international students. In short they are connected to an active program of academic courses, lectures, and studies at TUJ.

## Organization

After a General Orientation to TUJ over the weekend, classroom sessions are scheduled for 8:30–2:00, Monday, Wednesday, and Friday and are supplemented by untold hours devoted to field trips and fieldwork. The three-hour morning sessions are lecture-discussions devoted to theoretical and methodological issues of visual research with specific reference to Japanese society and culture. Key texts for the morning sessions include Joy Hendry's *Wrapping Culture: Politeness, Presentation and Power in Japan* (1995), Donald Richie's *The Image Factory* (2003), Tanizaki's *In Praise of Shadows* (1980 [1933]), Takashi Fujitani's *Splendid Monarchy: Power and Pageantry in Modern Japan* (1996) and Kelts's *Japanamerica: How Japanese Pop Culture has invaded the West* (2006).

Afternoon sessions focused on questions and practice of visual production, emphasizing stills or video, connections and applications to ethnographic film, posters, PowerPoint presentations, CD-ROMs and DVDs, game software, manga, animation, web display, "zines," among others. Other topics explored models of production, connections between camera style, editing, subtitling, and voice-over and the major perspec-

*Japanese Visual Culture continued on page 4*

<sup>1</sup> Parts of this article appeared as "A Summer Workshop in Japanese Visual Culture" in *Visual Studies* 22(3): 301–313 (2007)

<sup>2</sup> This six-week session was sponsored by Temple's International Studies Office located on the Main Campus in Philadelphia. Started 25 years ago as the Japan Campus of Temple University, the school offers undergraduate and graduate degrees. TUJ is the only American university recognized as such by the Japanese government. The school supports four Summer Workshops as well as a full-length, 11-week summer semester; our Japanese Visual Culture program is one such Workshop.

# From the Editor

*Editor from page 1*

includes a discussion of the external evaluation initiatives of the various schools at the university and an article submitted by Richard Chalfen and Lindsey Powell, who taught in the Temple campus in Tokyo. They were delighted to see our discussions of international programs in the previous issue and offered this revised article on their work there.

We have received many kind letters of praise for our efforts, and we have also received important criticisms for which we are grateful. You, our readers, have helped us much by letting us both know what we were doing right and what we needed to improve.

Finally, I would like to thank Carolyn Adams for the support she gave as Acting Dean of the College of Liberal Arts, Phil Fizur and Marc Getty for their technical support, Frank Friedman for his astute leadership and the rest of the Editorial Board for their many constructive suggestions and criticisms, Jane Gordon for her proofreading and discussions of each issue, and Joan Jasak for the brilliant work she has done in designing the new *Faculty Herald*, her extraordinary series of photographs over the past year, and her acumen as we worked together.

Sincerely,  
Lewis Gordon  
*Editor*

*Letters to the Editor continued on page 7*

# Faculty Herald's New Editor

*New Editor from page 1*

from the American Philosophical Society, the Gilder Lehrman Fellowship, the Ralph D. Gray Prize for his article "Abraham Bishop's Vocation" (1999), the Jamestown Foundation Prize for his book *In the Midst of Perpetual Fetes: The Making of American Nationalism, 1776–1820* (1997), the Percy Prize for his article "Rites of Rebellion, Rites of Assent" (1995), the Leo Wasserman Foundation Prize of the American Jewish Historical Society, and an Andrew Mellon Fellowship.

In addition to *In the Midst of Perpetual Fetes*, Waldstreicher's books include the critically acclaimed *Runaway America: Benjamin Franklin, Slavery, and the American Revolution* (2004) and the anthologies *Beyond the Founders: New Approaches to the Political History of the Early American Republic* (2004), *Notes on the State of Virginia by Thomas Jefferson with Related Documents* (2002), and *The Struggle Against Slavery: A History in Documents* (2001).

Waldstreicher comes to the post with journalistic writing experience that includes book reviews for *The Boston Globe*, *The New York Times Book Review*, *The Nation*, and his research includes examination of journalism and its functions in American political life, and he also has experience editing a newspaper, *The GESO Voice*, the graduate students' union paper during his student years at Yale.

Speaking of Philadelphia and his decision to come to Temple in 2004, Waldstreicher reflects, "I always liked Philadelphia—I had been coming through town occasionally to do research for about 15 years before I arrived permanently in 2004. It is a great place to do early American history.

"I was also raised to believe in public higher education: My father and uncle, the first in the family to go to college, attended Queens College of the City University of New York. They lived at home and worked their way through school and became professionals, something which would not have been likely had there not been publicly financed institutions without quotas like the CUNY system. My father graduated the same year as his youngest uncle, who had been going to school at night for a decade."

Speaking of his plans for the *Herald*, Waldstreicher says, "I would like the *Herald* to nurture a sense of shared interest and experience on the part of the faculty. It should inform us of devel-

*New Editor continued on page 7*

# Periodic Program Review

*Program Review from page 1*

The reviews of the Boyer College of Music and Dance, College of Engineering, School of Pharmacy, School of Podiatric Medicine, and School of Tourism and Hospitality Management are complete. Three colleges—the College of Science and Technology, College of Health Professions, and College of Education—have completed the reviews of their individual academic departments. The following schools and colleges have conducted a program review for at least one academic unit: Ambler, Liberal Arts, Medicine, Communications and Theater, Tyler School of Art, and the Fox School of Business and Management. The School of Social Administration, Kornberg School of Dentistry and the Beasley School of Law will be reviewed in the next two years.

## Background

Temple University established periodic program review in July 2003. The policy on periodic program review can be found on-line (Policy on Periodic Program Review, Policy Number 02.60.11, <http://policies.temple.edu/initial.asp>, Appendix A). PPR was implemented to provide a regular process for departments, schools and colleges, and centers to reflect on how to improve their academic programs and teaching, scholarly/creative, and service activities. Temple's process aims to assess what programs do; clarify rationales for teaching, research and service missions; review indicators of quality and student outcomes; and establish action plans for improve-

ment. Each review consists of three components: self-study, external review, and a plan for improvement. A progress report is submitted two

**"Temple's process aims to... establish action plans for improvement."**

years after the visit to inform the Office of Periodic Program Review of changes implemented since the review process.

The Office of Periodic Program Review oversees the scheduling and coordination of the reviews and provides training and support for the academic units as they develop their self-studies and prepare for the visit of the external review team. An annual orientation session is held each fall for units scheduled for review, and the program maintains a website with resource materials ([www.temple.edu/deputyprovst](http://www.temple.edu/deputyprovst)). The office regularly provides updates to the Faculty Senate, and this is the second article published in the *Faculty Herald*.

Five years into our initial cycle: what have we learned and how have we used program review to improve the university and its programs? Looking back across the first half of the initial cycle, PPR has served three important functions: (1) assessing program goals and effectiveness, (2) supporting planning and accreditation, and (3) guiding change.

## Assessing Program Goals and Effectiveness

Periodic program review is one of the primary ways the university's faculty and academic administrators assess the goals and objectives and overall effectiveness of our academic programs. For example, two departments used program review to explore their readiness to offer doctoral programs. One of the departments has developed a proposal for a new Ph.D. and the other is restructuring their



**Harriet Freidenreich (CLA), Marsha Rozenblit (University of Maryland), Dean Teresa Soufas (CLA), and Rebecca Alpert (CLA), at reception for Jewish Studies review**

undergraduate offerings and proposing a change in department name as it prepares to develop a proposal for a doctoral program.

Self-study has been an effective way for depart-

*Program Review continued on page 5*

# Encourage Your Students to Apply

*Students from page 1*

Richards will graduate from Johns Hopkins in May with a Ph.D. in sociology; Mike Paulauskas, in the Ph.D. program in history at UNC, just won a Fulbright-Hays Doctoral Dissertation Research Abroad (36K) to study in Moscow; Erin Cusack, CLA '08, won an ETA Fulbright to Spain; Robert Amir Berry, CLA '08, won a Fulbright to Jordan and Oman; and Andrea Calderise, a Tyler undergrad, won a Yale Summer Fellowship. That was last week's news. This week Allison Pymmer said yes to Berkeley for a Ph.D. in chemistry and Mike Campanell said yes to Princeton for a Ph.D. in physics.

But here's the deal: we could be doing better on the scholarship and fellowship front. What can we do to improve our students' chances, making them more competitive? We've made tremendous headway by instituting university awards such as the Library Prize (congrats to this year's

**"We could be doing better on the scholarship and fellowship front."**

winner from SCT, Boyer and CLA!), Diamond Scholars, Peer Teachers and Ambassadors Awards—and Diamond Awards through the Division of Student Affairs. URIF grants (Undergraduate Research Incentive Funds) and the Provost have supported travel to conferences. CST is offering summer research opportunities. TURF/CreWS participation has grown. We can do more, but meanwhile there is a simple intervention: you can convince our amazing and inspiring students to apply.

So why don't they?

Many of them are not familiar with the likes of Rhodes, Marshalls or Goldwaters. (Just last week a student asked what *Phi Beta Kappa* is, letter of invitation in hand.) If they have heard of them and read winners' profiles, they're sure they can't compete. Our students tend to be modest. They don't know that they're doing astonishing things; they just do what

they do. Entitlement is not in their vocabulary. Further, they have so many demands on their time—most have to hold down jobs—that adding the work of these applications when winning is such a long shot seems like cruel and unusual punishment.

We can turn this around, as many of you already have, by letting students know you think they are worthy of applying and that it's worth doing, win or lose. As one student said, reflecting on the process: "You get to the heart of who you are and what you are about when you sit with these applications. You learn what is important to you. And you can use those personal statements—it's rough to write them—for grad school, Memorial Awards, Diamond Awards and internship applications." What works is encouraging, cajoling, and, if need be, pestering them until they go through with it.

Here is what would help before the semester ends:

1. If you have talented students, Honors or not, who should be applying for fellowships in any field, send them my way. They can either stop by 204 Tuttleman or email me ([rost@temple.edu](mailto:rost@temple.edu)).
2. Send me their names and a couple of sentences about why they are special, and I will contact them.
3. Let me know if you would like to serve on a university committee working with applicants for Rhodes, Marshalls, Udalls, Trumans, etc. (If you would like to help out with Fulbrights, I will pass your names along to Denise Connerty).

Thanks for serving on scholarship committees this year: Heidi Ramirez, Duncan Hollis, Hawley Fogg-Davis, Robin Kolodny, Elizabeth Varon, Kathy Hirsh-Pasek, Scott Gratson, Denise Connerty, Laura Levitt, David Watt, Deborah Fowlkes and Fay Trachtenberg. As well, thanks to those of you who worked with applicants and wrote recommendations. And thanks to everyone who has taught and inspired our remarkable students.

As for our colleague's daughter, she chose Temple! ■

# Visual Anthropologists Take on Japanese Visual Culture

*Japanese Visual Culture from page 2*

tives and methods of the social sciences, as well as the political economy of distribution.

Special emphasis was given to doing participant observation and ethnography with recording equipment, ethical issues in general and those particular to Japan, problematic visualizations of qualitative observations, converting data into imagery, variable interpretations of visual/pictorial phenomena, looking for patterns in visual research for both field data and found data, among others. This second course used Barbash's and Taylor's *Cross-Cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos* (1997) and *Nagatomo's Draw Your Own Manga: All the Basics* (2003). Screenings of ethnographic and feature films relevant to Japan are part of both sessions.

Tuesdays, Thursdays, and weekends have been reserved for explorations of visual culture in and around Tokyo using a camera. Over the past summers, trips included visits to syllabus-related locations such as the Imperial Procession route, museums (the Edo-Tokyo Museum, Tokyo National Museum, Yushukan War Museum, the Studio Ghibli Anime Museum featuring Miyazaki Hayao, the Mori Art Museum), gardens (Imperial Palace and Garden, Koishikawa Korakuen Neo-Confucian garden, Ueno Garden), professional media production facilities (NHK Studio Park, Sony Media World, Hakuhodo/Dentsu Advertising firms), significant temples and shrines (Meiji, Hie, Asakusu, Yasukuni Shinto shrines, Engakuji, Meigetsuin,

place in the field through interaction with the students on group and individual bases at fieldtrip sites on such topics as: choosing subjects, positions, angle, focal length, available lighting, sound, foreground/background and focus, movement (how to walk sideways and backwards with a camera, how to squat and remain steady) and interaction with subjects (how to say, "May I photograph you?") among many others. At each stage we discuss the relationships between the choices we make and social science discourse focusing on how effective a choice is in furthering our social scientific goals.

The Program also included lectures at both Sophia University and International Christian University, trips to the Grand Sumo Summer Basho, several Matsuri (festivals), SuperDeluxe (a Roppongi multimedia club), a professional baseball game, several art galleries, Print Club shops, Landmark Tower and Chinatown in Yokohama (including a guided tour of the foreign ghetto), traditional Japanese Cultural performances and folk craft demonstrations (Koto, shamisen, Archery, Sword, Taiko drumming, traditional cuisine, Tsukiji Fish Market as well as The Pacific Culture Club).

## Perspective and Course Work

Given that much of culture study is visual, our approach has been to address the general and intentionally ambiguous phrase: "How People Look." This introduces a coordinated effort to examine (a) the visually symbolic systems that comprise and support everyday life, and (b) relationships of appearance and perspective, of how people from various societies across the globe wish to be seen and how they prefer to see the world. Once students begin to detect patterns in how the Japanese people "look," we examine the ways in which individuals and groups go about visual practices in their public and private lives, that is, how they wield the elements of the symbolic system that we think we detect, not in passive ways, but to make their way in the world and achieve certain ends. Attention is focused, with the reinforcing experiences of field-

trips and observation exercises, on how the objects, images, sounds, tastes, smells, and textures we encounter in Japan are designed and function to mediate individual or group agency within complex nexuses of social relationships.

Things circulated to manipulate the senses of others are focused on as types of magical and animated technologies produced to advance the social agency of the creators in relation to the recipients of the charms. The summer program explored this multi-pronged approach to the visual culture of Japan.

We asked students to monitor their own ways and means of entering a culture visually and subtly make comparisons to linguistic avenues of learning what's going on. One key objective has been to develop a feeling that every waking moment is of value—to follow a familiar communication adage: Nothing Never Happens or One Cannot Not Communicate. Stepping out the front door, walking neighborhoods, being confronted with public directives (signs indicating rights and wrongs), otherwise examining the features of the symbolic and built environment are always worthy of inspection and reflection. In short, we are not convinced one needs to travel to Kyoto to gain a meaningful sense of Japanese culture. In this way of thinking, a fieldtrip can be reconceptualized and recognized as a trip to the local convenience store (Lawsons, the Daily, 7-11, Sunkus and the like) or a walk down a shopping street (Omotesando, Shibuya, or the Ginza). Weekly in-class reviews of observation sessions provided many examples for continued discussion.

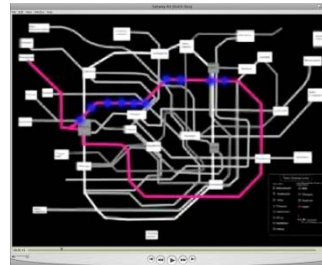
In tandem, we emphasized taking the understanding of visual culture "out of the studio and into the street." The visual culture we were exploring was not limited to a myopic focus on such mass media and popular culture topics as Japanese film (Kurosawa, Ozu,

Mizoguchi), on classic art forms (Ukiyo-e prints, scrolls), Manga, tattooing and the like—it could equally focus on street signs, pictorial warning images, subway art, photostickers, cell-phone photographs, graffiti, costume-play, noran (door curtain) design just to mention a few. Themes of visual representation, expression, communication, and action were repeatedly stressed throughout the six weeks.

Weekly written exams given in past summers were replaced by the current primary assignment, namely making a daily photo-journal for the entire six-week period. Students

were encouraged to carry a camera throughout their time in Tokyo, to actively make photographs every day and to review and study what they had done on a regular daily basis. Such a task is relevant on three fronts: virtually all anthropological fieldwork includes and indeed requires some form of journal-writing; diary-writing is well entrenched in Japanese habits; and amateur photography is a very common activity. Student photo-journals must contain an integration of verbal/written and visual/pictorial components to accomplish several important objectives, namely: 1) enacting different models of observation, 2) practicing how to speak and write about images in social scientific ways, 3) demonstrating/acknowledging that they have discovered connections between class lectures, discussions, and readings, 4) developing skills at making ethnographic films and photographs.

More specifically, each journal-day must contain a minimum of five (5) photographs accompanied by well-considered commentary. Students are required to use their pictures both to answer questions and to provoke new ones—in ways they write the text, but also in ways that their text writes them. Throughout, the students were guided by an interrogatory stance of the visual sociologist grounded in Howard Becker's "What question is



"Tokyo Subway Art" Student Project by Michelle



Koto performance documented in "Wooden Dragon" student project by Sean Hamilton

Zenpakuji, Daibutsu, Asakusa Buddhist temples in Tokyo and Kamakura) sometimes including cemeteries and even flea markets (Togo Shrine in Harajuku).

In addition to classroom and lab work, the production course takes

# Periodic Program Review

*Program Review from page 3*

ments to assess their missions. As part of developing the self-study, several departments held faculty retreats to review the unit's mission statement and goals. Post-visit faculty meetings are a valuable opportunity for a department to consider the recommendations of the visiting team as it considers its short-term and long-term steps towards improvement.

## "Self-study has been an effective way for departments to assess their missions."

Our regional accrediting body, Middle States, requires an emphasis on institutional assessment, and assessment of student learning. In Temple's Periodic Review Report submission to Middle States in May 2005, program review was featured as a primary way the university assesses the overall effectiveness of its academic programs. In our upcoming decennial evaluation (2009–2010), the university will need to provide evidence of its commitment to the continuous assessment and improvement of teaching and learning. The program review process and use of information to improve programs will be highlighted in the self-study currently being prepared for this important, upcoming Middle States re-accreditation report and visit.

### Supporting Planning and Accreditation

Program review is a valuable opportunity for the academic unit to examine itself, outline priorities, and consider advice on strategies for improvement. Deans, in consultation with department leadership, have strategically scheduled program reviews to allow them to look at strengths and weaknesses within programs, by disciplinary areas, or across the school or college. As a result, deans and departments are able to incorporate program review recommendations into on-going planning, including hiring and budget requests.

As described by Ron Brown, Dean of the College of Health Professions:



**Ronald Brown,  
Dean, College of  
Health Professions**

The College had a five year plan to accomplish its objectives in updating our curriculum and expanding our programs of research across several areas. The Office of the Provost and I worked together to evaluate each of the programs over a three year period. As of Spring [2007] all of our programs will have been evaluated and the information that I have attained has been invaluable.

Program review also supports accreditation activities. It allows the school or college to evaluate a program's readiness for an upcoming accreditation review; or if scheduled following an accreditation visit, provides the academic unit with advice on how it might address any deficiencies or concerns raised in an accreditation report.

The self-study and external review process has also informed the planning for new or restructured degree programs. The Graduate School regularly refers to program review recommendations when they receive proposals for new or restructured programs. Program review team reports helped guide and facilitate the development of new degrees in occupational therapy and public health.

### Guiding Change

A "full cycle" of program review consists of: self-study, team report, plan for improvement and a progress summary. The plan for improvement is typically submitted in the fall following the academic year in which the visit took place and the progress summary is submitted the next fall, about two years following the review. Once progress summaries are submitted, the Office of Periodic Program Review tracks areas of actions. Academic units reported actions or improvements in the following categories:

1. Leadership / organization
2. Administrative / technical support

3. Research
4. Service / Outreach
5. Curriculum
6. Faculty
7. Students
8. Collaboration with other programs
9. Planning
10. Assessment
11. Resources

Changes were most frequently reported in the areas of curriculum, faculty, students, and research. All programs reported actions: from a low of 3 of 11 areas to a high of 9 of 11 areas. On average, academic units reported change in 5–6 areas.

Leadership and organizational changes included external searches and appointments of new department chairs. In the area of research, academic units described increased grant submission, new funding opportunities, and collaborative research opportunities with other programs. Faculty in one department are collaborating with Temple colleagues in Engineering, the Medical School, and the College of Liberal Arts; as well as with researchers at Johns Hopkins.

As previously described, new curricular offerings were developed for several programs including occupational therapy and public health. Program review has also informed decisions about faculty searches or in cases where searches were already authorized help departments develop hiring plans for targeted areas. In 2006–2007, faculty searches in the College of Liberal Arts were based on recommendations from program review team reports. Team recommendations informed decisions about increasing or decreasing graduate admissions, and led to improved academic advising or mentoring opportunities. Following its review, the Department of Communication Sciences changed its name to the Department of Communication Sciences and Disorders to better reflect its mission and disciplinary focus.

As described by Ira Shapiro, Professor and Chair, Sport and Recreation Management:

For me, Periodic Program Review turned out to be a positive and constructive experience. The recommendations of the external review team were appropriate, and the Plan for Improvement has proven to be an effective guide for advancing the School of Tourism and Hospitality Management.



**Ira Shapiro,  
School of Tourism and  
Hospitality Management**

### What's Next

Thirty academic units and approximately 13 non-academic support or research centers will be reviewed in the remaining two years of this initial cycle. There will be a review of the process initiated during 2009–2010 and the information will be used to guide planning for the next cycle (scheduled to begin in 2010–2011). One question already being considered is the length of the cycle. "Is every seven years the right timeframe?"

Another question likely to be raised is, "Did we always have the correct unit of analysis?" For example, following the review of Engineering as a college, we discussed the feasibility of conducting 3 separate reviews—electrical, mechanical and civil—in the next cycle. Just as the review of our academic units focuses on continuous improvement, the process of PPR will be examined to identify ways our model can better meet the needs of its various constituents and stakeholders. ■

For more information on program review, visit [www.temple.edu/deputyprovost/ppr](http://www.temple.edu/deputyprovost/ppr). Comments and suggestions can be directed to Jodi Levine Laufgraben at [ppr@temple.edu](mailto:ppr@temple.edu).

# Visual Anthropologists Take on Japanese Visual Culture

*Japanese Visual Culture from page 4*

this photograph an answer to?" They are meant to establish an active discourse between themselves, their observations, pictures, insights, and visible components of Japanese environment and society, demonstrating an enhanced and sophisticated curiosity. Journals are reviewed by both instructors once each week, supplying each student with abundant comments for discussion and improvement.

These photo-journals serve as a building block for additional required course-work. During the fourth week, students were asked to review their entire collections and find themes that had been either intentionally or unintentionally highlighted, and then select one or two that they could examine in greater depth for the final two weeks of journal entries. A reconceptualization and refinement of one theme in conjunction with course materials (e.g. readings, lectures, fieldtrips) was then to become the topic of their final class presentation and photo-essay.

Second and in addition, students were asked to consider a journal theme for their production work, requiring the writing of a project proposal and treatment, production schedule, and a verbal description of the imagined finished piece to come. In this way the two courses were connected through more than just fieldtrips. In the spirit of the anthropological process of fieldwork (participant observation, in this case with a camera), journalizing (field notes and recordings), and production, we required the students to simulate in a small way the larger process of anthropology: the feedback loop between fieldwork, journalizing, evaluation and reflection on one's experiences; the development of both a theoretical framework and a technological platform for the final dissemination of one's findings; and then starting on a new cycle once the piece is circulated for some time and feedback from others and self-evaluation accumulate.

Third, the journal serves as a platform which the students carry home that can be a jumping off point for future coursework integrating first-hand data-gathering. From previous years' programs several students have contacted us months, even years later, to acknowledge how valuable their visual records were for them, often leading to new insights into Japanese culture long after the immediate memory has grown cold. Though the long-term benefits are promised, the immediate benefits are proclaimed; primarily, the intention of the journal rests on the important premise that recording experiences and then writing them up on a daily basis is most useful at the moment it is done: why this picture was taken and not that, who these people were, what were they doing, and why it was an important shot to take—are themselves aspects of immediate reflection and

focusing that generate an evolving inner dialogue about visual culture and ones place in it. The journal becomes a sketch pad from which to develop a final project, training the eye to see new things, to verbalize how ones images are working or not working, and to develop strategies to ensure a positively received final ethnographic film or other type of presentation in the end.

The final projects for the production courses have taken many forms throughout the four years (30+ students). Many students opt to make short ethnographic-like films.

Though it is impossible to complete an ethnographic film in two weeks, and we discuss the reasons why, many of the students do well by making short event films or portions of longer ethnographic films. For example, one student arranged to be dressed up as a Maiko (Geisha in Training) at a professional photo studio and then worked with another student to film the process

from start to finish including discussions of the different elements of the garments, make-up, wig, and accessories with staff and other patrons as they chose each element according to season, personality, tradition, state of mind, and were guided into various poses, expressions, and gestures (with traditional kasa umbrella, fans) by a professional photographer.

Other than video, successful projects included a "zine," a self-published magazine (using color laser printing which the school provides for a small per-page fee) which mixed hand-written and typed text (English and Japanese), original hand-drawn manga (cartoon images), magazine and other found-object clippings (chopstick covers, free tissue packets), scanned images from manga books, magazines, and other printed sources (album covers and flyers, newspapers), photographs, and design artwork. It explored and theorized the complex interplay between graffiti and popular culture in Japan and the West. The zine was distributed to a number of popular hang-outs of interested youth in various parts of the city as well as to class members, friends, and others at the school.

The 2006 summer program included three art students studying to be professional illustrators in Los Angeles (Loyola Marymount). Much of their work was submitted in manga art form. For example, one student depicted herself doing actual fieldwork but as a cartoon character entering into the strange world of "hentai" comics (erotic adult cartoons). The manga format resolved many of the issues of ethics surrounding depicting her interactions doing fieldwork of this kind using a camera while additionally allowing for aspects of social setting and interaction to be highlighted through exaggeration and a new set of conventions. Depicting fieldwork in this way was novel and had discernible benefits we all discussed. Another student contributed a short anime

(animated movie) as an exercise, hand-drawn, with the added aspect of actual motion, rather than suggested motion using slashes or blurring used in the manga format, an additional tool in the visual anthropologist's kit. How these manga and anime "visual tricks of the trade" were derived upon and have been maintained in Japan and the West was one of the foci of the course and readings.

The final day of the program consisted of student presentations and critiques. Each student was required to give two 20-minute presentations before the group and instructors. The morning session was devoted to critiques of PowerPoint presentations highlighting the journal projects and photo-essays. The students began each presentation with an overall survey of the journal including highlights from the various areas of exploration. Then the students narrated their reflections on finding themes, for example, social control, "cuteness," the use of portable electronics in public spaces, handheld gaming devices like the Sony PSP and Nintendo DS, cellular phones, digital cameras, the feminization of the Japanese male, Cool Japan, monumental art among others. The presentations climaxed with an overview of the final photo-essays completed for the course. These focused on one theme or topic and were meant to be small portions of larger ethnographies or anthropological texts. Topics often corresponded to the final projects in the production course, as well, but several students chose to modify their projects, expand or contract them, or choose additional topics to explore.

The second round of presentations highlighted the students' final projects for the production course. As mentioned, many of these took the shape of ethnographic films. The classrooms at Temple's Japan Campus are "smart-rooms"



**"The Index of the Maiko," student project by Anabelle Rodriguez**



**An exploration of blackface in Japan: "Ganguro" student project by Nina Koch**

equipped with projection equipment for a variety of formats including DVD, CD-ROM, Mini-DV, VHS, MPEG, Quicktime, PowerPoint, among others. The lights were dimmed, and we watched the films after short introductions by the students. Students were required to discuss their work, the pitfalls, and successes along the path to completion, and to respond to student and instructor questions and criticisms. It should be noted that extensive lab work was conducted throughout the course, especially in the final weeks. One of the positive and essential aspects of having a small number of students is that the instructors can work

## Letters to the Editor

April 15, 2008

Dear Professor Gordon,

I write to thank you for printing articles and correspondence regarding the university's refusal of a gift to endow a chair in Islamic studies. I was first puzzled and then disturbed by Professor Sloan's letter criticizing the *Herald's* coverage. As I recall, you issued an open call for brief articles, and published the ones you received.

What Professor Sloan may have experienced is not bias on the part of the *Herald*, but unanimity of opinion among the faculty. I hope the *Herald* will not be cowed into soliciting opposing points of view to counter majority opinions.

According to the minutes of the Faculty Senate Steering Committee, Professor Sloan repeated her criticism on February 19:

### 7. New Business:

Sloan expressed her belief that the *Faculty Herald's* editorial position with regard to the issue of the endowed chair in Islamic Studies was not unbiased. Since the *Herald* is a creature of the Senate, we should be taking an interest in this.

I would urge Dr. Sloan to offer proof of the alleged bias, or else to apologize to the editor of the *Herald*.

Sincerely,



Maurice Wright  
Boyer College of Music and Dance

April 18, 2008

### *Innuendo Also Demonizes*

Over the last year faculty union officials and some faculty members themselves have written letters to the *Faculty Herald* defending academic freedom, circulated a petition claiming that a retiring professor's credibility was undermined by non-faculty influences, and that anti-Islamic influences were somehow responsible for all of this. The "good guys" in this flurry of letters and other activities were the union heads, some supportive professors, and defenders of newly retired Professor Mahmoud M. Ayoub for the establishment of an Islamic endowed chair in his name. (Professor Ayoub was journalistically reported to be upset because Temple's Administration delayed acceptance of outside funds from a national Islamic organization, still under government investigation. The organization's records have been under federal investigation—albeit for an unreasonable period of time).

The "good guys" wrote to the *Herald* and gave interviews to the local press showing how they (a) stand for academic freedom, (b) are critical of Temple for not accepting the gift offered by the national Islamic organization, and (c) are critical of the University administration for accepting a generous but smaller gift for the same purpose by a local donor, a member of the University's Board of Trustees.

A strong innuendo behind these arguments is that anti-Islamic forces are behind Temple's action. The implication here could be that "anti-Islam" means pro-Israel, or a part of some kind of Jewish or pro-Zionist cabal that may be exercising undue influence.

We support the policy set by our Faculty Senate, our duly constituted faculty body for setting forth

standards for academic freedom based, in part, on fairness without intimidation in the classroom. We ask our faculty union to re-focus its mission so that its primary goal once again emphasizes protecting and supporting its members.

We support our Faculty Senate's primary responsibility for sustaining academic freedom for faculty and students. The primary responsibility for protecting and sustaining academic freedom lies first and foremost with the faculty itself and with its representatives in the Faculty Senate.

As union members and as strong advocates of academic freedom, we regret that the circumstances surrounding awarding an endowment are being used as the occasion to promote other political and promotional agendas, however worthy. We especially regret the resulting harmful effects upon others, of stooping to ideological innuendoes as the pretext for these misdirected promotional strategies.

Edward Newman, *School of Social Administration*

Saul Axelrod, *College of Education*

Marsha Zibalese-Crawford, *School of Social Administration*

## *Herald's* New Editor

*New Editor from page 2*

opments across the university and serve as a forum for informed discussion of issues that concern significant numbers of us.

"The *Herald* was one of the first things I read as a new faculty member. At a time when there are increasing numbers of new and relatively new faculty on campus, the *Herald* should help rookie and veteran faculty speak to each other about matters that affect us all, especially Temple's traditions and its new departures.

"The role of the *Herald* played in the controversy over the Islamic Studies chair is just one example of the constructive, yet critical, role that a publication like this can play. In my view, web publication can enliven the public and interactive dimension of local journalism. I'm a believer in what they call public journalism: my job as editor is not only to spread information widely and accurately but also to encourage meaningful deliberation and exchange of views. The *Herald's* public is the faculty."

Waldstreicher's interest in the *Herald* is connected to his wider hopes for Temple. In his words, "Temple needs to continue to be a place open to large numbers of people who wish to advance their education and careers; it also needs to raise standards and set an example of professionalism in all fields. My greatest hope is that these goals will not be mutually exclusive but rather, work to reinforce each other. We need to keep standards up, and rising, while insisting that it is in the long-term interests of all our students, our graduates, and the community to do so.

"I have met so many people in the Philadelphia area with a Temple connection and with Temple experiences. As Temple expands its reach nationally and globally, it has a mediating role to play between the people who live and work here and the larger world, and vice-versa: increasingly Temple will be a significant point of contact between the world and Philadelphia. We should embrace that mediating role, which in a sense has always been what makes universities special places—not, as their detractors have always said, provincial and academic, but rather urbane and cosmopolitan." ■

## Japanese Visual Culture

*Japanese Visual Culture from page 6*

one-on-one with each student as they master technical issues involving PowerPoint, Windows Movie Maker, i-movie, Adobe Premiere and Aftereffects, Final Cut, Macromedia Flash, Adobe Photoshop, Illustrator, and the like (there are computers on campus that the students can use, though many opt to edit on their own laptops). After the final thoughts on the program, course, and fieldtrip evaluations, we often ended with a karaoke party and some sharing of our work with other students and faculty at Japan Campus.

We also suggested that results of this project may be reconstituted into a web page, or posted to important file sharing websites like video podcast, YouTube, personal blogs, and Flickr. Many of the students have continued to maintain the sites created for the program, another testament to its value. Grades for the first course are based on periodic photo exercises, the journal, the final paper/presentation, and class/field trip participation. Grades for the production course are based on the major assignment (50%), an ethnographic media product in an appropriate format for the subject; the proposals, treatments, and verbal descriptions of their pieces; periodic exercises and quizzes (if necessary); and class participation, consisting of attendance and participation in fieldtrips, exercises, and discussions.

### Final Thoughts

Teaching this summer session in Japan has proved to be a rewarding experience for us; we find a new sense of enlightenment every day. Tokyo and Japan in general could not provide us with a better location for the study of visual culture. We believe our students have participated in a unique experience that will endure in their learning histories and cumulative understanding of what it means to be educated. ■

*Descriptions and illustrations of six examples of student work produced during our summer sessions can be found in Paley Library in the Journal, Visual Studies 22(3): 301–313 (2007) and at the Faculty Herald online: <http://www.temple.edu/herald/profiles/index.htm>*

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# Faculty Senate Minutes

The May 2008 University Faculty Senate Minutes are scheduled for publication in the following *Herald* issue.

For an archive of Faculty Senate Minutes, go to: <http://www.temple.edu/senate/minutes.htm>

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