How successful are CHASS faculty at attaining grants? According to CHASS Associate Dean Scott Coltrane who recently studied the issue, they earn an “A-”, but that conclusion rests on making the correct comparisons. Each year, the UC Riverside (UCR) Office of Research and Academic Planning and Budget publish reports that detail the University’s accomplishments in terms of contract and grant proposal submissions, awards, and expenditures. In recent years however, the CHASS Dean’s Office began to notice that the arts, humanities, and social science disciplines were not being accurately represented. Funding opportunities for these disciplines are simply not as plentiful or available as they are for disciplines in the sciences and engineering. Therefore, cross-college comparisons at UCR do not provide fair assessments of the productivity or success of CHASS faculty.

The lack of comparable funding data prompted the CHASS Dean’s Office to find a more suitable way to measure the College’s contract and grant activity. Instead of comparing CHASS to other UCR colleges, or comparing UCR to other campuses as a whole, the Dean’s Office compared CHASS departments to similar departments within the UC system. UC Santa Cruz (UCSC) and UC Santa Barbara (UCSB) were selected as comparison campuses because they are similar to UCR in terms of campus maturity and size, and because they do not have medical schools that bring in large grants.
Research. That’s the hallmark of the University of California, its mandate, and its glory. Within the College of Humanities, Arts, and Social Sciences, research creativity never stops evolving; finding ever new ways to express itself, to win renown for UCR, to change our world, and to enrich our appreciation of the complexity of the human experience.

As the Interim Dean of the College, I have had the distinct honor this year of reviewing more than 100 faculty files, which include detailed reviews of their achievements. I am simply stunned by the extraordinary range and depth of research occurring in the College. To be sure, some of this work is visible to everyone; even to individuals who do not get to read the comprehensive files. Much of the work of our faculty has received national attention and awards, and the College boasts a very high number of recipients of prestigious research awards and nationally competitive grants. Indeed, as a study published in this newsletter suggests, CHASS faculty is among the best in the University of California System when measured pound-for-pound in terms of research productivity and grant recognition.

What I find in my review of the files, however, goes far wider and deeper, leading me to a daunting conclusion: nearly every individual faculty member in CHASS not only is doing excellent research, but is doing work of such superb quality, that is actually shaping and redefining the specific field of inquiry. Pushing the boundaries, that’s what CHASS faculty do.

To single out a few examples of boundary-busting would be easy but arbitrary. Shall I point to the art historian who corrected his field’s misidentification of a Renaissance painting and another who is helping doctors to better understand when patients will most likely follow their medicine treatment plans? Or the psychologist who is leading the study of happiness? Or shall I mention the comparative literature scholar who helped the intellectual world rediscover and revalue the films of Fellini? Or the scholar of Southeast Asia that connects culture and politics in ways that contest popular “flat” theories of globalization?

Or should I reference how some CHASS faculty connect theory and practice, provide policy makers with important evidence-based analyses of ways to improve quality of life, decrease youth violence, and promote healthy families? Or should I cite the anthropologist using gender to understand ancient Maya settlement patterns?

Or should I emphasize how our faculty—in the studio, lab, classroom, archive, and field—are also training the next generation of researchers to become boundary-busters themselves?

There’s just too much great field-defining research occurring in CHASS to begin to try to summarize and attempt to represent it through a few examples. This column and this newsletter can only give a sense, a little taste, of the dynamic research taking place within the College and how we seek to involve our students in it.

To truly appreciate all of the research occurring in CHASS, would be a research project in its own right!
In its 33rd year, the UCR California Museum of Photography continues its success and acclaim as an exhibition venue for photography and its relationship to communication, media, expression, and other art forms such as film, dance, and music. With the construction of the Culver Center, the California Museum of Photography will be expanded and joined with the new building. The museum, drawing visitors worldwide, aims to compel people to see photography in new ways and how photography influences our lives. With more than 3.5 million visitors to its website each year, the UCR California Museum of Photography has an unprecedented virtual presentation of its Kodak Brownie camera collection with multiple views in 360-degree rotations. It is currently displaying an exhibition titled “Supervision” in which powerful photographic and video installations are used to examine the growing phenomenon of surveillance of public and private space.

April marked the re-opening of the Sweeney Art Gallery in its new location on the first floor of Riverside’s historic Walling building. Renovated to be the site of first-class showcases for contemporary art, the building was originally built in 1911 as the headquarters for the First National Bank of Riverside, and is located in the center of downtown Riverside’s popular pedestrian mall. Four-hundred attendees gathered to celebrate the gallery’s opening night and the premiere of the first exhibit, “People for a Better Tomorrow,” guest-curated by Meg Cranston. The showcase in the afternoon was followed by the opening reception later that evening. The Sweeney Art Gallery has been offering exhibits on the UCR campus for 43 years and the reopening will expose the gallery to an even larger audience with greater possibilities for showcasing the best art.

The Barbara & Art Culver Center of the Arts, a developing project to enhance UC Riverside’s contribution to the city’s community of arts and culture, is set to begin construction next spring through the renovation of the historic Rouse Building in downtown Riverside. The center will include exhibition and retail space, a film and video screening room, faculty and administrative offices, dance studios, a large performance gallery, and an intermedia studio. It will also provide ongoing arts activities for students and members of the community. Through the work of several committees composed of faculty, staff, and administrators, the program and schematic design stages have recently been completed. A special event is scheduled for November 4 in which guests will be invited to see the Culver Center in its “before” state as well as exhibits in both the UCR California Museum of Photography and the Sweeney Art Gallery, which are both adjacent to the Center. The opening of the Culver Center is anticipated to be in 2008-2009.

Henry G. Cisneros, former U.S. Secretary of Housing and Urban Development and current chairman of CityView companies, gave the Tomás Rivera Public Lecture on April 21. A traditional event that honors the late Chancellor Tomás Rivera, this year’s lecture consisted of a presentation by Cisneros on affordable housing. Additionally, Cisneros made a contribution of $150,000 on behalf of CityView to the Tomás Rivera Endowment, which completes the funding for the endowment. The endowment supports an endowed faculty position, currently held by poet and writer Juan Felipe Herrera.
According to Mary Ann Beaman, CHASS Grants Analyst, once the peer campuses were identified, it was necessary to regroup the departments and disciplines at the other schools to closely mirror the structure of CHASS. Colleges at UCR, UCSB, and UCSC all contain a slightly different catalog of disciplines. For example, while all campuses offer an English major, UCR is the only one to offer a major in Creative Writing. The closest major at Santa Cruz would be Literature, and at Santa Barbara it would be either English or Communication Studies.

After the departments were regrouped to resemble CHASS’s organizational structure, the colleges were compared in terms of contract and grant proposals submitted over a four-year period, from 2002/03 through 2004/05. In terms of proposals submitted, UCR outperformed UCSC by about 2 to 1 for every year studied. (See Left Figure on page 1)

Overall submissions between UCR and UCSB were similar except for a significant spike for UCSB in 2004, but these data do not take into account the size of the schools. UCSB has a larger campus with more students and faculty members, and the CHASS Dean’s Office was interested in knowing how many grant dollars were received by each faculty member. In a preliminary attempt to control for faculty size, it turns out that UCR outperformed UCSB in submitting research grants for three out of four years. (See Right Figure on page 1)

Subsequent analyses considered the dollar value of grant awards, rather than proposals and UCR came out looking even better. Controlling for campus size, over the four year period, CHASS faculty were awarded more total research grant dollars than faculty at UCSB or UCSC.

This preliminary study reinforces what many administrators, staff, and students on the UCR campus already know about the CHASS faculty. A larger and more systematic study could control for faculty size each year and compare specific departments, but we expect that our faculty’s grant productivity would be apparent. More than excellent educators, they are also motivated scholars, constantly pursuing new avenues of research and learning.

Associate Dean Coltrane attributes some of this motivation to the demographics of the faculty. “It’s a result of growth,” he says. “It’s one of the positive effects of our huge enrollment growth...we get to hire lots of new faculty, and when you have new faculty that are just starting their careers they’re in touch with what the research is and what tends to get funded.”

In addition to a personal drive for excellence, CHASS offers invaluable staff support for faculty seeking funding. As the Grants Analyst for CHASS, Mary Ann Beaman is devoted to proposal development and helping faculty with grants. Since most colleges have yet to develop an organized and coordinated process for administering grants, positions like Beaman’s are rare, but have been shown to have a great impact on how many faculty actually apply for grant funding opportunities.

Also unique to CHASS is its stress on interdisciplinary and multidisciplinary research. Professors within the College are encouraged to explore other disciplines, and many of the younger faculty are already accustomed to multi and interdisciplinary research, having been exposed to it as it gradually became a trend in academia. For example, Dr. Paulo Chagas, an assistant professor in the Music department, has been experimenting with computers to find different recording techniques and how they can be used in the creation of technical sound environments. “That kind of research really broadens the scope and opens the door for other funding sources that other faculty might not necessarily think to tap into,” says Beaman.

CHASS’s commitment to research and excellence has allowed for the funding of several prestigious programs within the College. The Gluck Fellows Program of the Arts, awards fellowships to students and faculty in the departments of Art, Art History, Creative Writing, Dance, Music, and Theatre. The Fellows present projects relating to their disciplines to the local community. The Gluck Fellows Program of the Arts has received almost $4 million in funding, and is one of only three such programs in the United States. The other two are at The Juilliard School and UCLA.

The results of the grant comparison studies show that CHASS faculty are indeed extremely productive and inspired. They aggressively seek funding for producing knowledge to pass on to a new generation of students. Research in the academy is constantly changing and it is vital that scholars be capable of exploring and expanding their disciplines so that they may better serve their students and society. The CHASS faculty have proven themselves more than capable, and UCR can look forward to a long life of research, innovation, and scholarship.
In addition to active research, the prolific CHASS faculty members have also been hard at work writing books. The following is a partial list of faculty publications for 2005-2006.

**American Ethnicity: The Dynamics and Consequences of Discrimination**, 5th Edition by Adalberto Aguirre Jr., Professor of Sociology and Jonathan H. Turner, Distinguished Professor of Sociology

**Audiotopia: Music, Race, and America** by Josh Kun, Associate Professor of English

**Becoming Abigail** by Chris Abani, Associate Professor of Creative Writing

**Caped Crusaders 101, Composition through Comic Books** by Stanley Stewart, Professor of English

**Contemporary Social Psychological Theories** by Peter J. Burke, Professor of Sociology

**Dialogue and Difference: Feminists Challenge Globalization** by Marguerite Waller, Professor of Women’s Studies, and Sylvia Marcos

**El Nuevo Hollywood: Del Imperialismo Cultural a las Leyes del Marketing** by Nitin Govil, John McMurria, Richard Maxwell, and Toby Miller, Professor of English, Film and Visual Culture, Sociology, and Women’s Studies


**Global Hollywood 2** by Nitin Govil, John McMurria, Richard Maxwell, Ting Wang, and Toby Miller, Professor of English, Film and Visual Culture, Sociology, and Women’s Studies

**Handbook of the Sociology of Emotions** by Jan E. Stets, Professor of Sociology and Jonathan H. Turner, Distinguished Professor of Sociology

**Hegemonic Declines: Present and Past** edited by Jonathan Friedman and Christopher Chase-Dunn, Distinguished Professor of Sociology

**The Historical Evolution of World-Systems** by Christopher Chase-Dunn, Distinguished Professor of Sociology and E.N. Anderson, Professor of Anthropology

**Incest: Origins of the Taboo** by Jonathan H. Turner, Distinguished Professor of Sociology and Alexandra Maryanski, Associate Professor of Sociology

**Media Making**, 2nd Edition by Lawrence Grossbeht, Ellen Wartella, Executive Vice Chancellor and Provost, D. Charles Whitney, Professor of Creative Writing and Sociology, and J. Macgregor Wise

**Medievalism and Orientalism** by John M. Ganim, Professor of English

**Mexicano Political Experience in Occupied Aztlán** by Armando Navarro, Professor of Ethnic Studies

**A Million Nightingales** by Susan Straight, Professor of Creative Writing


**A Perfect Union: Dolley Madison and the Creation of the American Nation** by Catherine Allgor, Associate Professor of History

**Queering Mestizaje: Transcultural and Performance** by Alicia Arrizon, Associate Professor of Women’s Studies

**The Robertsons, The Southlands and The Making of Texas** by Anne H. Sutherland, Professor of Anthropology

**Sex Objects – Art and the Dialectics of Desire** by Jennifer Doyle, Associate Professor of English

**Sociology** by Jonathan H. Turner, Distinguished Professor of Sociology

**The Sociology of Emotions** by Jonathan H. Turner, Distinguished Professor of Sociology and Jan E. Stets, Professor of Sociology

**The Stanford Law Chronicles** by Alfredo M. Mirandé, Professor and Chair of Ethnic Studies
In 2004, four scholars, Leonora Saavedra, Associate Professor of Musicology; Jonathan Ritter, Assistant Professor of Ethnomusicology; Paulo Chagas, Assistant Professor of Composition; and Walter Clark, Professor of Musicology and Chair of the Department of Music, created The Center for Iberian and Latin American Music. The mission of the Center is to further research and performance within an interdisciplinary environment, as well as embracing the heritage of Iberian and Latin American Music. The Center organizes annual Encuentros/Encounters, celebrations of the Iberian and Latin American musical heritage presenting original research and high-quality performance in a specific area of interest. This year’s theme is Music and Politics in the Andes. An online journal Diagonal has also been launched.

John Medearis, Associate Professor of Political Science, won the Best Paper of 2005 Award from the Political Communication Division at ICA (International Communication Association). His paper was entitled “Social Movements and Deliberative Democratic Theory.”

Many CHASS faculty members who received awards from organizations around the world were honored in The 2006 Annual Faculty Awards Reception held Thursday, May 4th. Honorees included: Christopher Abani of Creative Writing; James A. Parr of Spanish; David Biggs, Lucille Chia, Carlos Cortes, Dale Kent, Roger Ransom, and Francesca Rochberg of History; Anthea Kraut of Dance; Tae-Hwy Lee, Robert Russell, Richard Sutch, and Aman Ullah of Economics; Sally Ness and Thomas Patterson of Anthropology; Toby Miller of English/Film and Visual Culture/Sociology/Women’s Studies; Robin Russin of Theatre; and Deborah Wong of Music.

John Fischer of Philosophy received President’s Chair Award and Andrew Jacobs of Religious Studies received University Scholars award. Eight faculty received Regents’ Faculty Fellowships & Faculty Development Award: Amalia Cabezas of Women’s Studies; Andrea Denny-Brown, and Michelle Raheja of English; Michael Feener of Religious Studies; Martin Johnson of Political Science; Sang-Hee Lee of Anthropology; Jonathan Ritter of Music; and Jacqueline Shea Murphy of Dance.

Joel Martin, Interim Dean, Professor and Costo Chair, has been awarded a contract in the amount of $213,920 with the Agua Caliente Band of Cahuilla Indians to undertake a project entitled “Securing Sovereignty: Building a Comprehensive Economic Development Strategy for the Agua Caliente Band of Cahuilla Indians.” Dr. Martin, along with Drs. Gary Dymski and Kate Spilde-Contreras, will lead a team of expert researchers and consultants to develop an economic development strategic plan to assist and train tribal leaders to increase the Band’s capacity to generate future wealth thereby producing greater independence, stronger sovereignty, and a more secure future for the Agua Caliente Band.

Kelvin Mac is a recipient of UCR Staff Assembly Outstanding Staff and Staff Who Make a Difference Awards. Mac is a programmer analyst and an important member of the CHASS technology team (C^3). The five other nominees in CHASS who received certificates from the Chancellor are José Beruvides, Manager of CHASS Student Affairs; Georg Burwick, Curator of Digital Media for the UCR/California Museum of Photography; Kathy DeAtley, Publicity Coordinator for Departments of Dance, Music, and Theatre; Kevin Donahugh, Management Services Officer for the Performing Arts Department; and Dawn Whelchel, Student Affairs Officer for Comparative Literature and Foreign Languages.

As part of CHASS’ efforts to ensure student success, part of the First Year Experience (FYE) requires all incoming first year students to read a novel. Each year, a novel is chosen to accompany a specific theme. This fall’s theme, immigration, will be introduced with the reading of *The Gangster We Are All Looking For*, by Lê Thị Diem Thúy. The book will be distributed to all CHASS freshman students. The following is a review of the book by Traise Yamamoto, Associate Professor of English.

Narrated in first person by an unnamed girl, Lê’s beautifully evocative novel tells the story of a Vietnamese immigrant family that has been separated and shaped by war and immigration. The novel’s poetically allusive structure contests the notion of “the immigrant story” as a developmental narrative that progresses straightforwardly from outsider/foreigner to insider/citizen. The associative and elliptical voice of the narrator instead emblematizes the discontinuities and ripples of displacement, as well as the often disorienting world of childhood. What remains constant, however, are the memories and reverberations of the war: “Ma says war is a bird with a broken wing flying over the countryside, trailing blood and burying crops in sorrow. . . . War has no beginning and no end. It crosses oceans like a splintered boat filled with people singing a sad song” (87). Threaded through with images of nu-ô-c (water), the novel evokes images of the ocean as that which both divides the family and serves as a liminal space connecting Vietnam and the U.S. The poetic resonances of Lê’s imagery also suggest how water, like memory, contains deep undercurrents. When the narrator’s mother is finally reunited with her husband and daughter, her arrival in the States only seems to exacerbate the sense of absence that haunts them all. Previous to the family’s dispersal, the speaker’s brother drowned while jumping between two boats in the South China Sea; the father, in a reeducation camp, was unable to attend the funeral. The brother is at once a reminder of the family’s past and an emblem of Viet Nam itself. “The only thing I couldn’t drive away,” says the narrator, “was the memory of my brother, whose body lay just beyond reach, forming the shape of a distant shore” (118). The brother’s death becomes the symbol for the past and home, as well as the sign for how memory cannot reconstitute or bring back what it memorializes.

Through narrating the experience of immigration, Gangster rewrites the American coming-of-age novel into a complex lyric of loss, memory and imagination.

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**Barbara B. Brink Travel Award Recipient:**
Diana Ross (History of Art)

**Richard G. Carrott Memorial Fund for Student Support Award Recipient:**
Leigh Engel (History of Art)

**Tomás Rivera Awards Recipients:**
Allison Johnson (English/History) and Parra Yanet (Spanish)

**Outstanding Student in CHASS Recipient:**
Gloria Luong (Psychology)

**Academic Excellence Award Recipients:**
Karen Mitchell (Anthropology), Gregory Maclaughlin (Art), Rebecca Slaton (Business Administration), Marco Antonio Urias (Chicano Studies), Bryan Ziadie (Comparative Literature), Pamela Mikkelsen (Dance), Nicholas Pham Huynh (Economics), Allison Johnson (English), Ana Marie Hernandez-Bravo (Film and Visual Culture), Shannon Smith (History), Christy Anne Nichols (Liberal Studies), Crystal Parker (Music), Jin Hee Yoo (Music and Culture), Raymond Naylor-Hunter (Native American Studies), Rhodel Christine Swaniker (Philosophy), Casey Hall (Philosophy), Olivia Lara (Political Science/International Affairs), Gloria Luong (Psychology), Michelle Sangalang (Religious Studies), Noel Valencia (Sociology/Law and Society), Miranda Jasper (Spanish/Spanish Language), Yanet Parra (Spanish/Spanish Language), Joshua Callahan (Theatre), and Shiva Darbandi (Women Studies)

**Barracelli Award Recipient:**
Jie (Jane) Li (Comparative Literature)
Billy Collins (English, M.A. ’65; English, PhD ’71) In June 2001, Billy was named United States Poet Laureate (2001-03.) In January 2004, he was named New York State Poet Laureate 2004-06. His work has appeared in The New Yorker, The Paris Review, and The American Scholar. He has published eight collections of poetry. He has received fellowships from the New York Foundation for the Arts, the National Endowment for the Arts, and the Guggenheim Foundation. Poetry Magazine has awarded him the Oscar Blumenthal Prize, the Bess Hokin Prize, the Frederick Bock Prize, and the Levinson Prize. Billy is currently a professor of English at Lehman College of the City University of New York. Billy visited UCR this past March as part of the Chancellor’s Distinguished Lecture Series.

Barbara Hambly (History, B.A. ’73; History, M.A. ’75) Barbara has established herself as an acclaimed author of fantasy novels. Her first novel Time of the Dark, was published by Del Rey in 1982. Since then she has written over 40 novels, as well as several short stories. She has been the President of the Science Fiction Writers of America (1994-96), a Locus Award winner, and a multiple Nebula Award nominee. Barbara will be a guest of honor at the 2007 NaSFic (National Science Fiction) Convention in St. Louis.

John Medina (Dance, B.A. ’99) John was one of the first three students with a minor in Lesbian, Gay, Bisexual & Transgender Studies from UCR. He was a member of Susan Rose and Dancers and Wendy Rogers’ MAKE-SHIFT dancing from 1995 to 2000. He has performed in Los Angeles, San Francisco, San Diego, Riverside, New York, Massachusetts, and Mexico. In 2003, John received his J.D. from Rutgers University School of Law. He was a recipient of the Equal Justice America Fellowship and the Public Interest Fellowship, which earned him the honor to intern at the American Civil Liberties Union in his second year of law school. John is currently the Coordinator for the Gluck Fellows Program of the Arts at UCR.

Scotia Amirault (Women’s Studies, B.A. ’04) Following graduation, Scotia was an intern at a battered women’s shelter in Riverside County. After she stayed on for two internships she was hired permanently and continued working there for over two years. Scotia is now at Cal State Fullerton, in her second year of grad school, working on her MS in Counseling, with a specialty in Marriage and Family Therapy. She also works full-time at a non-profit organization called the Youth Employment Service of the Harbor Area, Inc.

Alumni Awards of Distinction Recipients:

Charles L. Cole (Political Science, B.A. ’70) was the recipient of the Alumni Service Award for 2006. This new category among the Alumni Awards of Distinction recognizes outstanding service and contribution to UCR, a community and/or fellow citizens.

Ann E. Maxwell (English, B.A. ’66) and Evan L. Maxwell (Political Science, B.A. ’65) were recipients of the Honored Alumni Award in CHASS for 2006. The award recognizes alumni whose personal or professional achievements have brought, or will bring, honor and distinction to a particular college at UCR.

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